

# DAREDEVILS™

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ROLE PLAYING  
ACTION AND  
ADVENTURE  
IN THE TWO-FISTED  
THIRTIES

by Bob Charrette  
and Paul Hume



A  
FANTASY  
GAMES  
UNLIMITED  
PUBLICATION

# DAREDEVIL

## Adventures™



**ROLE PLAYING  
ACTION AND ADVENTURE  
IN THE TWO-FISTED  
THIRTIES**

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### **ROLE-PLAYING**

In this game you become a hero. You think for him or her and use your character's skills to solve the problem or overcome the obstacle at hand. These problems and obstacles are developed by a referee (called the Gamesmaster). He or she arbitrates all situations using both the rules and personal judgement. DAREDEVILS is a game of action, adventure and imagination.

### **HEROES**

Your character is a hero. A cloaked avenger, a technological wizard, a hard-boiled detective, a reckless soldier-of-fortune. . . each is a possibility. You can draw upon the great pulp magazines, the old movie serials, classic radio programs and even modern films set in the period. DAREDEVILS provides full rules for creating your hero . . . his or her attributes, skills and gear. Optional rules allow for the special powers and high-technology gimmicks used by many of the prototype heroes. Provision is even made for the uncanny luck of these redoubtable protagonists.

### **RULES**

The rules for DAREDEVILS are your gateway to action and adventure. New comers to role playing games will find helpful hints on good play. Experienced gamers will find a selection of advanced and optional rules to add on to the basic rules for increased complexity and detail of simulation.

### **ADVENTURES**

Herein is also contained a separate booklet, DAREDEVIL ADVENTURES, which presents several scenarios. Each situation is designed to introduce various aspects of the rules as well as provide a period flavor and a full dose of excitement. You may solve a murder, embark on a globe-spanning adventure, or become embroiled in the plans of an insidious mastermind.

DAREDEVILS contains the DAREDEVILS rulebook; DAREDEVIL ADVENTURES; a referee's screen with a political map; and a master character sheet.

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## **A FANTASY GAMES UNLIMITED PUBLICATION**

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by BOB CHARRETTE  
and PAUL HUME



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**FANTASY GAMES UNLIMITED**

**PRESENTS**

# **DAREDEVILS™**

**by Bob Charrette  
and Paul Hume**

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The designers will attempt to answer any questions regarding the game. Please type the question allowing space for the answer on the same sheet and enclose a stamped, self-addressed envelope. Send the letter in care of Fantasy Games Unlimited.

You are reading the introduction to a rulebook for something called a Role Playing Game. But what is that? Taken separately, the words themselves give a clear picture of the term's meaning.

**ROLE PLAYING:** To be a Player in a Role-Playing Game, one plays a part just as an actor would. One chooses a role in the Game's world and operates in that environment as if he were really the Character. This is the central concept in Role Playing Games—the Players do not just move pieces around a game board; they also react in the Game by imagining and describing the specific actions performed by the Characters that they control. In turn, everything that happens in the Game is described as if it were really happening. If, in the course of exploring a cave, the Characters find a dragon, the Players are told this as if their eyes actually beheld the beast.

The Player (Joe Smith who is playing this Game) identifies with his Character (Harry Roberts, intrepid adventurer). Harry is a unique individual with his own strengths and weaknesses, areas of expertise or ignorance, dreams, fears, and motivation. When Joe is Playing, he must try to react to every situation as though he were Harry.

**GAME:** There are limits placed on the fantasy of the role playing. These are the rules that make up the Game. They govern what Players (or their Characters) can and cannot do. The rules give the methods for deciding how successful a Character is when he fights, or attempts to be acrobatic, or does anything requiring a particular amount of skill or knowledge. They give the values by which a Player knows how strong his Character is, or how smart. Rules also deal with Things: weapons, armor, tools, or vehicles. They tell how such work in the game.

## THE PARTICIPANTS AND PARTS

There are several individuals involved in playing a Role Playing Game. Some are 'real' (i.e., inhabitants of 20-century Earth who have existence outside the Game), while others only have existence in the Game's world.

## THE GAMEMASTER

Every Role Playing Game must have a Gamemaster, also known as a Referee or Judge. He describes to the Players everything that happens in the Game as if it were actually happening to the Characters. Using the rules and a series of maps, notes, charts, and scenarios of his own design, the Gamemaster lays out the Game before it is played. He is responsible for setting up everything that the Characters will encounter while playing, either in advance, or at random during the course of play. When something develops in the course of the Game that the Players should not know about, the Gamemaster operates to keep it that way.

The Gamemaster plays the role of every being encountered in the Game. Some of these are not even human! In a typical fast-paced evening, the Gamemaster may play a wandering explorer one moment and a raging lion the next. Even then he must try to be neutral to the outcome of events. He is a referee not an opponent.

## THE PLAYER

Obviously, Players are the flesh and blood people who sit around and play a Role Playing Game. A Player participates in the Game by pretending to be, and controlling the actions of, one or more Characters, individuals who 'live' in the world where the Game takes place.

A Player designs a Character for himself, sometimes using random numbers and sometimes allocating an assigned number of points, to develop a clear model of what his 'alter ego' is like. The Player determines the mental abilities of the Character, as well as the skills he has studied and how much time he has given to each of them. When the Character is actively adventuring in the Game, the Player decides when he fights and when he flees. He is usually in full control of the Character's actions for better or worse.

It is up to the Player to know how the rules work for the things he has designed his Character to do (combat, magic, medicine, whatever). It is also best if the Player can 'think with the Character's head'. This means to look at a situation in the Game and react properly for the Character, according to his personality and social background. The Player should work out the behavior pattern for the Character and keep to it as much as possible.

## THE CHARACTER

Any entity (man, man-like being, or animal) that takes an active part in the Game is a Character. Those designed by or under control of a Player are called Player Characters. All the rest, usually under the control of the Gamemaster, are called Non-Player Characters.

In order to determine just what a Character can and cannot do, and how good he is at doing it, he is endowed with certain Attributes, Abilities, Capabilities, and Skills. These values allow the Gamemaster to arbitrate game situations easily and consistently.

A Character's numerical ratings in the categories described above will be used to determine his success or failure when he attempts some action. The rating represents a number which the Player, rolling the appropriate die or dice for the situation, must roll less than or equal to, in order for the Character to succeed. The basic number may be modified by the situation, in which case the die roll is compared to the modified number.

## THE ADVENTURE

The Adventure is a particular series of escapades on which the Player Characters embark. Using the rules of the game, the Gamemaster guides the Players and their Characters through a series of encounters, actions, and interactions with the situations and characters that he has devised. Eventually, a conclusion will be reached and the adventure will be finished. The Adventure becomes a story in which the principle parts are played by the Player Characters. Its plot has been outlined by the Gamemaster and its final form has been written, through the medium of the game, by both the Gamemaster and his Players.

The Game is merely a system for making sure that everyone is 'talking the same language' when they say what characters will and can do. It is really the adventure that the group actually enjoys. One can be very different from another. No two sets of games would play out the same plot in the same way, if only because the characters they play might be different.

## THE CAMPAIGN

The Campaign is actually a series of Adventures which involve the same Player Characters as the heroes. The main thrust behind the campaign is designed by the Gamemaster. He decides on the political climate of the Game-world, the locations of the sites for Adventures, the risks to be taken, the rewards to be gained, the laws in effect, the religions in practice, and all the other factors which will give the feeling of realism that makes for enjoyable play.

No final goal need be designed. The Player Characters can simply continue from Adventure to Adventure with little or no connection between Adventures. In this way a never ending story of heroic adventure is written. Alternatively, the Gamemaster may decide that a series of Adventures will lead his Player Characters to a definite conclusion and a great denouement which would have earth-shaking consequences in the Game-world. Then, once this is achieved the Players can create new Characters to run in a new series of Adventures. The Campaign might have ended but there is just no reason to abandon the fun and excitement inherent in the game. A new Campaign may be begun. This one, due to experience on everyone's part, will probably be even better.

## READING THE RULES

When reading these rules, you should not try to absorb everything at once. Skim the rules once to get a general idea of the system, then read them thoroughly. It is not necessary to be fully conversant with all details to start play. Poisons, for example, might not come into play for many game sessions.

Players should remember to avoid any section of the rules or game components not labelled as being for Players' use. You will spoil your own enjoyment and that of the other Players if you read the material intended for the Gamemaster. Players should avoid the pages marked with 'GM.'

We advise Gamemasters to be familiar with the sections of the rules that cover the things that they have planned for the current adventure. Careful planning of adventures will allow the Gamemaster to introduce various portions of the rules gradually, as play progresses. This will allow you to familiarize yourself with the details of each section. It will also allow you to begin play more quickly.

Throughout the text the masculine pronoun is used. This is not intended to imply that all Players and Characters are or should be males. It is simply a matter of convenience. We definitely encourage Players of the female persuasion.

Where formulas or calculations are given in the text, results that do not yield an integer should be rounded to the nearest whole number unless the rules specify otherwise. Thus, if a calculation gives 3.2, round it to 3, and round 3.7 to 4. If you get 3.5, round it up to 4.

Some of the rules are identified as Advanced or Optional. These are not required for enjoyment of the game. In fact, we recommend that your first few sessions be played without using them. In this way, the game will move faster and flow more smoothly. As you become familiar with the way the rules play, add some of the Advanced rules. These are intended, in some cases, to provide greater detail or enhanced realism in the game. Some provide alternate ways of handling a specific game situation. The Optional rules cover things which the Gamemaster or Players may or may not wish to have in their Adventures or Campaign. A consensus should be reached as to which of the Optional rules or sections will be used. In any case, a Gamemaster should always inform his Players of which Advanced and Optional rules will be used in his Adventures.

Examples of play or rule use are marked with a \*.

## ON BEING A GAMEMASTER

Quite seriously, the first thing to do is to read the rules. Skim through the whole thing in order. Don't try to retain all of the details at this point. Try to get an overall picture.

Next look at specific rules: how they work, what might be left out, and what rules you don't care for (too sketchy, too complex, boring, etc.). If the rules do not cover something you wanted in your Campaign, then you will need to look elsewhere, either by combining two rule systems or by designing the rules yourself. Many Gamemasters find the latter course more rewarding.

Never hesitate to call a halt in play to look up some rule you are unsure of. The little time spent then will save a lot of time (and emotion) later on when someone questions the events of 10 minutes previously as being 'different in the rules'. Another suggestion: always let players know in advance if the basic rules for the game have been changed to some variant system. This does not mean that you should tell them that a weapon or trap not documented in the rule books is lurking around the corner; that is part of your Campaign and the Players can only find out about it by experience. But if you have designed an alternate method of combat, the Players must know how it operates if they are to use it properly.

## SETTING UP

This is the very heart of being a Gamemaster: creating the 'Campaign' wherein the Player-Characters will vie for heroic honors.

First, consider the overall 'color' of the Campaign. This is in many ways a question of time period. In some Campaigns, Gamemasters have decreed a great mix of time periods, but many prefer their Campaigns to center around a specific time in Japanese history.

Deciding when your Campaign is set will provide many leads for details of dress, weaponry, customs, armor, and the skills and equipment available to the Characters. A bit of research in popular histories or even historical or pulp novels will provide a lot of the background you need. If you are designed an 'alternate' world, you can construct the culture to fit your needs.

Slavish concern for historical accuracy is not necessary. If you want to build a Campaign on history, do not feel that you must be absolutely faithful to what was. Often, greater pleasure may be derived from a Campaign based on what might have been.

Once you have the background for the Campaign, which can be as diverse or as limited as you wish, it is time to turn to the first in a series of design tasks: the adventure. Adventure is the outline of an situation in which a group of Player-Characters tries to accomplish some goal. This goal can be fairly open or very specific.

Some situations might be described as 'missions' the Player-Characters have some task to perform. Rescuing the kidnapped heir, bearing the vital dispatches to General Garcia, saving the artifact from raiders—these are classic examples of the specific scenario.

## PLAYING THE GAME

Once you are comfortably familiar with the rules and have prepared an adventure, you are ready to invite the Players over for a session.

Ideally, the Gamemaster should hold a special 'Character Design' session before presenting the Players with their first adventure. At this point, he and his Players go over the basic rules to clear up any general questions on procedure, and design at least one Character for each Player.

The usual way that a session in a Role Playing Game runs is as follows: the Players select the Characters suited to the adventure and attend to any outfitting they need and can afford. This is also the time when you start filling them in on advance information (if any) for that scenario.

Once these preliminaries are completed, the adventure begins to move. The progress of the adventure is conducted by telling each other what is happening.

You tell the Players what is happening around the Characters, and the Players respond by telling you what their Characters are doing as a result. Players can ask questions, seeking further information about their surroundings or the events confronting them. You can answer with more detail and relevant clues, as well as irrelevant facts that are indeed evident to the Characters but have no bearing on anything important. Players cannot ask for information beyond the reach of their Characters' senses or knowledge.

Play continues in this way until the end of the session. Basically only what is stated verbally or in writing is assumed to have happened in the Campaign. This requires honesty and fairly good memories from both you and your Players. Your group will tend to develop its own conventions for describing actions. Newcomers should be briefed on such conventions to avoid confusion.

## AFTER PLAY

The Gamemaster's job includes keeping the Campaign going outside of the actual playing time.

Role Playing Game Campaigns, unlike most other recreations, often do not really end. The results of one playing session may permanently affect all subsequent sessions.

The main thrust of the Game is biographical, a dramatic creation of the adventurous life of the Player Character. As Players tackle the really big adventures, gaining resources with each one, their actions will start to affect the development of the whole Campaign. You must monitor this activity and may exert some control over it, as you deem necessary.

As Characters start out in the Campaign, their equipment is not of the best. They are not as proficient in their Skills as one can be. They are, in short, easy prey for a really hefty challenge. The early scenarios should reflect this. As they advance, the Characters will become a rougher proposition, and the challenges they face should increase proportionately. But there is a point of diminishing returns in all of this. Eventually the escalation will either find a new equilibrium (sort of an optimum 'Level of Heroism') of a type suitable for the Campaign milieu, or the insane 'arms race' will continue, until human capability and valor are incapable of meeting the test. You must exercise all your judgement and ingenuity to help your Campaign progress smoothly to the fully energized, stable level of heroism, and prevent the runaway development of 'invincible' Characters and 'unbeatable' Villains to fight them.

There will always remain certain problems that unaided human power cannot resolve. But they are the extremes of the scale. The vast bulk of Adventures will deal with things much closer to center. Like most other potential trouble spots in the group relationship, this can be resolved by talking about it. If the Players feel threatened by the scenario, not because they are in danger (which is the whole idea), but because they feel they cannot win (i.e., survive), it behooves the Gamemaster to make sure that he has built an adventure resolvable by good play, or at least brave play, rather than a pure deathtrap with no option at all.

The exception is the adventure which has been 'advertised' as a real stinker. If the Players undertook it knowing it to be lethal, then second thoughts are no good. One may be sure that the Characters are having them as well as the Players, but it is a little late for that.

## ON BEING A PLAYER

The idea behind this system is to permit the Player to build what he conceives to be the 'ideal' hero. It will soon become apparent that you cannot make the Character above the average in one area without putting some other Attribute below the norm.

We believe that enjoyable Role Playing implies that the Player tries to think like the Character while playing, reacting to events as the Character would react. To do this consistently requires that the Player put some thought into the psychology of his Character.

It is necessary to understand that the essence of Role Playing is autobiographical. Players and Gamemaster are combining to 'write' the life history of the Characters, who are presumed to be heroic in stature. A biography may be episodic, with the high points of the subject's career providing the plateaus in the storyline, but the book never ends until the subject is dead. In a full Campaign, where Players have other Characters operating, the loss of one particular figure ends his story, but there are others ready to fill the gap, with ongoing sagas of their own, and the overall flow of things is not interrupted.

So let the Players demand the utmost of the Gamemaster in the challenges they face, and he must keep the abilities of the Player-Character in mind. Apply courage, cunning, and honor in equal parts when playing, according to your Character and the Campaign, and even if he dies you will win the Game. Because played in this light, you will find it an exhilarating and cathartic exercise in imagination and vicarious excitement.

And that is how to really win in Role Playing: ENJOY!

## REQUIRED MATERIALS

To play **DAREDEVILS**, you will need:

- paper and pencils
- a six-sided die (extras are helpful)
- a twenty-sided die (extras are helpful)  
(these are available at hobby/game stores or directly from Fantasy Games Unlimited).
- character representations (cardboard chits will do, but miniature figures are most desirable)
- A measuring tape or flexible ruler (the graded section on the chart sheets will serve, but a separate one is more useful)

## THE DICE

Many different ranges of numbers are used for determining probabilities in this Game. The die rolls used are always expressed as 'xDy.' The 'x' stands for the number of dice thrown. The 'y' stands for the type of die used (i.e., the number of sides on each die). '3D6' means that you should roll three 6-sided dice, and total their scores to get your result. 'xDy+z' means that the number 'z' should be added to the result of 'xDy' to get the final total.

The rules sometimes call for odd 'types' of dice, such as D3, D10, D100, or D1000. All of these can be generated with 6-sided and 20-sided dice as follows:

D3: Roll a D6. Divide the number rolled in half, rounding fractions up. This gives a result from 1 to 3.

D6: Roll a D6, an everyday cubical die.

D10: Roll a D20. Read a '0' result as '10'.

D20: Roll a D20. To get a result from 1-20, you will need to distinguish between the lower range (1-10) and the upper (11-20). One way is to color one set of faces of the die (0-9) differently from the other so that, for instance, a 'red 3' would be read as a '3' and a 'black 3' would be read as a '13'. Another way is to roll a 'control die' (D6) with the D20. A result of 1-3 on the control die puts the D20 roll in the lower range; a result of 4-6 puts it in the upper range.

D100: Roll two D20, getting two numbers from 0-9. Multiply the roll of one D20 by 10, and add it to the roll of the second D20 to get your result. Read a result of '00' as '100'. D20s of different colors are very helpful for this. The D100 is a very important type of roll. With D100 ('percentage') rolls, you can easily determine probabilities that may not be specified in the rules. If you believe that there is a 75% chance of something happening, roll D100. A result of '75' or less means that the thing happens. A higher result means that it should not.

# The Characters

In order to determine just what a character can and cannot do, and how good he is at doing it, the character will be endowed with certain Attributes, Talents, Abilities and Skills. The character will also possess quantified Physical Characteristics. These values allow the Gamemaster to arbitrate game situations easily and consistently.

A character's numerical ratings will be used to determine his success or failure when he attempts some action. The rating represents a number which the player, rolling the appropriate dice for the situation, must roll less than or equal to in order for his character to succeed. This basic number may be modified by the situation, in which case it is the modified number to which the dice roll is compared.

All these ratings are entered on the Character Record Sheet and kept handy for reference during play. This helps both the players and the Gamemaster; the players have a better idea of their chances of success, and they can supply the Gamemaster with the numbers he needs to determine the results of actions as they occur. We recommend that entries on the Character Record Sheet be made in pencil, since values may alter during the course of play.

## 1.1 ATTRIBUTES

Attributes are the basic mental and physical components that make up the character. They define such things as how hard he hits, how fast he runs, how well he retains what he learns, how well he resists disease, and many other things. These rules use six Attributes: Wit, Will, Strength, Deftness, Speed, and Health. The first two are Mental Attributes; the last four are Physical Attributes.

Normal human ratings range from 1 to 40. A character with a rating of 1 in an Attribute is severely handicapped in the areas that Attribute governs. With a rating of 40 he is, in that regard, a peak specimen of human development. The mythical average man would have a score of 10 to 15. A character with a rating less than 1 in an Attribute is totally non-functional in that area. A rating greater than 40 is not possible for a human without mechanical, chemical or supernatural aid.

When creating a character, a player will receive 75 points to allocate among the character's Attributes. He may distribute them among the six Attributes as he likes, so long as the character has no rating less than 1 or greater than 40 in any Attribute. He should then enter these ratings on his Character Record Sheet, in the Allocated column of the Attributes section. These values are used to calculate Initial Scores for Skills.

During play, a character may experience a temporary alteration of an Attribute rating. The new, temporary rating should be entered on the Character Record Sheet, in the Current column of the Attribute section. Otherwise, the Current rating is the same as the Permanent rating. If any ratings were lowered by wounds, disease or other damage, the player can see how many points must be healed to restore his character's ratings to Permanent level. See section 2.3.3.

Ranges of Attribute ratings are arranged in Groups, as listed below. The Effect Die noted for each Group represents the effectiveness of proper application of an Attribute by a character. Attribute Groups are also used to calculate other values relating to characters. These will be dealt with as they arise.

**Wit** is not a measure of the character's intelligence. The native 'intelligence' of a character depends on that of the player. The player may decide that his character is smart or dumb, as he likes. Wit, however, has an important effect on the character's ability to learn. Wit is also a measure of the character's Perception ability and, in general, to observe and interpret things that are out of the ordinary.

**Will** is a measure of the strength of a character's mind. This includes the character's drive and determination, and mental resistance of which his mind is capable.

In general, Will can be regarded as the Mental equivalent of the Health Attribute.

**Strength** is a measure of the sheer physical power of the character. This Attribute is particularly important in determining how much force he can apply with a hand-held weapon. It also affects how much recoil from a gunpowder weapon he can sustain without suffering loss to his Basic Chance of Success in firing.

**Deftness** is a measure of a character's manual dexterity and reaction time. It is used to determine when a character may act in a situation.

**Speed** is a measure of a character's agility and rapidity of action. Speed also determines the character's rate of travel.

**Health** is a measure of a character's constitution, resistance to disease and recuperative powers.

### 1.1.1 SAVING THROWS

When a player wants his character to perform an action which lies in the province of an Attribute, or when the rules call for it, the Gamemaster will ask the player to make a Saving Throw (ST). This may be an

#### ATTRIBUTE GROUP CHART

Attribute Value	0	1-4	5-14	15-24	25-34	35-44	45-54	55-64	65-74
Group Number	0	1	2	3	4	5	6	7	8
Effect Die	None	1D3	1D6	1D10	2D6	2D10	2D10+1	2D10+2	2D10+3



Attribute Saving Throw (AST) or a Critical Saving Throw (CST). The Critical Saving Throw is used when the action to be attempted is very difficult. The number needed for a successful Saving Throw should be calculated for each Attribute and entered on the Character Record Sheet.

Saving Throw numbers are always calculated using the character's current Attribute rating.

**Attribute Saving Throw (AST)** equals Current Attribute rating/2, rounded down.

**Critical Saving Throw (CST)** equals Current Attribute rating/3.

Unless the rules specify otherwise (and even then, if he chooses) the choice of requiring an Attribute or Critical Saving Throw is left to the Gamemaster. He should base his decision on the difficulty of the situation or the action attempted. On occasion, at the Gamemaster's discretion, modifiers can be added to or subtracted from the number needed for a successful Saving Throw.

To determine if a Saving Throw is successful, the player must calculate the number needed, add or subtract any modifiers, and roll 1D20. If the result is less than or equal to the number needed, the character has failed his Saving Throw and must face the consequences.

A die roll of 1 signifies greater success than was hoped for, and a roll of 20 signifies a disastrous failure. The exact results of such 'critical' success or failure are left to the creativity of the Gamemaster.

\* Elsie Smith is fleeing for her life through the streets. She is desperate. The Gamemaster tells Elsie's player to make a Wit CST. The roll succeeds. The Gamemaster announces that Elsie has spotted a fire escape in an alley. The player has Elsie move into the alley and make a jump for the ladder. The Gamemaster requires a Dexterity AST for Elsie to make a successful grab at it. Elsie's player rolls a 1 on the D20. The Gamemaster decides that Elsie has not only grabbed the ladder but has swung her body weight in such a way that the rusted ladder has come free and Elsie may climb it on the next Detailed Turn. If non-critical success had been indicated by the die roll, the Gamemaster might have required Elsie's player to roll a Strength AST to unstuck the rusty ladder.

\* As Elsie climbs the fire escape, she hears the groan of tortured metal. The player, realizing that the fire escape may collapse, says that Elsie is hastening to find a way off the fire escape. Since the player recognized the danger, the Gamemaster requires a Speed AST (rather than a CST) for Elsie to clear the collapsing fire escape. Again the die roll is in Elsie's favor, and she enters the building just as the fire escape crashes down into a pile of twisted metal.

\* Elsie lands in a heap as she leaps through the window. Dust billows about her as she rises in the deserted room. Ignoring the clue (the unsound fire escape) to the less than perfect structural integrity of the building, Elsie enters the corridor outside the room and runs toward the stairwell. The Gamemaster, having previously determined that the floor of this corridor would give way under a person's weight, announces that Elsie has fallen through. Since she had no warning, the Gamemaster requires a Speed CST, and because she was moving at full speed, subtracts 2 from the score needed to succeed. Not surprisingly, the die roll indicates that Elsie failed to grab onto anything that could have arrested her fall. The Gamemaster requires a Health AST for Elsie to remain conscious when she hits the floor below (adding 1 to the score needed, since she will land in a large pile of windblown leaves). Elsie's luck takes a turn for the better; she is conscious. A quick check for damage done by the fall shows that Elsie has suffered 4 points of Subdual Damage, with no critical effects.

## 1.2 TALENTS (Advanced)

Talents are a measure of the character's aptitude and raw ability in the areas specified. Talents can modify the character's Learning Rate and enable him to learn by the successful application of his Skills. For specifics on these functions, see Improvement in section 1.8.

A Talent has a maximum score of 20 and no minimum natural score. A score of less than 1 indicates that the character has no native aptitude at all in that area. A score greater than 10 indicates significant aptitude.

The seven basic Talents, and the general areas governed by each are:

**Charismatic:** Basic persuasiveness, and the ability to lead others.

**Combative:** Aggressiveness, the 'will to win,' and raw fighting ability.

**Communicative:** Facility with languages, and the general ability to communicate an idea.

**Esthetic:** Appreciation and performance of artistic endeavors.

**Mechanical:** Affinity for technology and its products.

**Natural:** Affinity for the natural environment.

**Scientific:** Capacity for reasoned analysis, preception of cause and effect.

## 1.2.1 PSYCHOLOGICAL PROFILE

Each character will have a 'psychological profile' when he is created. This profile gives the base starting values for the character in each Talent.

### PSYCHOLOGICAL PROFILE TABLE (D10)

Die Roll	Talent Initial Rating
1 . . . . .	-2
2-3 . . . . .	-1
4-6 . . . . .	0
7-8 . . . . .	1
9 . . . . .	2
10 . . . . .	3

The player will then roll 2D6 + 20. The result is a number of points which he may allocate among the various Talents. No initial score may be lowered in order to add points to another Talent. No final score may exceed 20. Any Talent score may be left at its initial value, even if that value is negative.

\* John Smith, player, is creating a character. He wishes the character to be a fighter, who is at home in the outdoors. After determining his character's psychological profile, he finds that the character's Talent scores are: Charismatic -2; Combative -2; Communicative +1; Esthetic 0; Mechanical +1; Natural +2; Scientific +1.

\* John rolls 2D6 + 20. The roll is 3, so he has 23 points to allocate among his character's Talents.

\* In keeping with his plans for the character, he adds 13 points to Combative to raise it to +11, and 9 points to Natural to raise it to +11 as well. He adds the remaining point to Esthetic, raising it to 1. This will allow the character to Learn-by-doing with a Skill whose Governing Talent is Esthetic.

## 1.2.2 RAW TALENT USE (Optional)

In the absence of a character trained in a required Skill, the Gamemaster may allow a character with a positive score in that Skill's Governing Talent to try to use the Skill. His score in the Governing Talent is used to determine his Basic Chance of Success (BCS) as if it were the score in the Skill. The BCS, of course, may be modified according to the difficulty of the situation. The Gamemaster should require a character using raw Talent to use more game time than would a character using the appropriate Skill. If the character succeeds by using raw Talent, he is then able to learn from it in the usual fashion. This use of raw Talent is recommended only when Player Characters find their backs against the wall.

Situations may arise in which the Gamemaster decides that a required Saving Throw is more in the province of a Talent than of an Attribute. In such a case the player should roll 1D20, a roll less than or equal to his character's score in the appropriate Talent indicating success. As usual, a roll of 20 denotes failure, even if the character's Talent score is 20.

\* Quill is trapped in a rigged elevator plummeting down the shaft. He has no electronic skills at all, and must short circuit the brake's mechanism in order to escape. However, he does have a Mechanical Talent of 15. The Gamemaster decrees that Quill can stop the elevator if he makes a raw Talent roll using his Mechanical Talent. The result is 3, and the player breathes a sigh of relief. But the Gamemaster has decided that the attempt will cause Quill to be hit with 2 units of electrical charge. As Quill crosses the wires, sparks fly and he is knocked back across the chamber. Fortunately, he was wearing insulated gloves, which eliminate one of the units of charge. The Gamemaster checks for damage, rolling 4 on 1D10. He tells the player that Quill has taken 4 points of Subdual Damage. Quill picks himself up, shakes his head to clear it, and begins his climb up the shaft to freedom.

## 1.3 ABILITIES

Each character has certain Abilities which are derived from a combination of his Attributes. They are aspects of quantifying the character before play begins. Once the values have been calculated, they should be entered in the proper place on the Character Record Sheet. Each of these Abilities will be introduced and explained below.

If a character's Ability values should be altered in the middle of a turn in Detailed Action Time, the new values will not be applied until the bookkeeping phase of that turn.

### 1.3.1 COMBAT DODGE ABILITY

The Combat Dodge Ability (CDA) is the character's capacity to move his body out of harm's way while in combat. This is his basic defense factor. It is subtracted from his opponent's Basic Chance of Success. The base value of the Combat Dodge Ability is given below al-

though the actual value may vary according to the situation. (See the Target Movement Rules in section 2.2.6a).

Combat Dodge Ability equals  
(Current Deftness Group plus Current Speed Group)/2.

### 1.3.2 DAMAGE RESISTANCE TOTAL

The Damage Resistance Total (DRT) of a character is equal to his Permanent Health plus  $\frac{1}{2}$  Permanent Strength plus  $\frac{1}{2}$  Permanent Will. This is a measure of how much damage, inflicted upon him by chance or his enemies, he is able to take before he collapses.

Damage done to the character is measured in 'points'. Any points of damage the character receives are totaled together to give a current damage total. When the current total of damage points exceeds one half of the Damage Resistance Total, the character is considered Seriously Wounded. He suffers a 50% loss to Deftness and Speed and suffers the attendant problems. He also receives a -4 modification to all Basic Chances of Success. These modifications remain in force until the character is healed of the damage taken. See Health and Healing in section 2.3.

### 1.3.3 ENCUMBRANCE CAPACITY

The Encumbrance Capacity (ENC CAP) is a measure of how much the character can wear, carry and use without getting in his own way.

Encumbrance Capacity equals 5 + Strength AST in kg.

### ENCUMBRANCE STATUS (Advanced)

Once a player has calculated his character's Encumbrance Capacity and the Encumbrance Total of all gear carried and worn, the character's encumbrance status may be determined. The requirements for each status and its effects are listed in the table below.

STATUS	ST	SPEED	BCS
Unencumbered up to ENC CAP		***no modifications***	
Partially Encumbered up to ENC CAP x2	-1	-25%	-2
Fully Encumbered up to ENC CAP x4	-2	-50%	-5
Lifting Capacity up to ENC CAP x4	-10	1 meter only	not allowed

As with other percentage modifications to Attribute scores the percentage is taken from the effective score. The BCS modification applies only to Skills which require physical exertion or the exercise of dexterity. They do not apply to any Skills which are cerebral in nature.

### DISTRIBUTION OF ENCUMBRANCE

A character has a limited amount of space over which he may distribute a load upon his person. This is broken down into areas such as his hands, his back, at his belt and slung from his side. The character may wear or carry containers at these locations which will hold other items. Each container will be rated according to the maximum weight.

A character may carry:

- 1 'thing' on his back.
- 1 'thing' in each hand.
- 1 'thing' slung over each shoulder.
- 10 'things' on a belt.

It should be noted that a 'thing' may actually occupy more than one position on a belt. For example, a tool kit designed for belt wear will take up about 5 places on a belt.

### 1.3.4 FREELY IMPROVABLE SKILLS (Advanced)

A character may designate a number of Skills equal to the combined score of his current Wit and Will as Freely Improvable Skills. Whenever a character is studying a Skill which is not one of his designated Freely Improvable Skills, he is suffering a Hindrance to learning which will reduce the number of points he may add to his score as a result of that Study period.

The Skills in which a character receives initial scores are not necessarily counted against this number. If the character increases the initial score of a Skill in any way that Skill is assumed to be one of the character's Freely Improvable Skills. If more Skills than are 'allowed' by the quota are doubled, the player may decide which are to be considered Freely Improvable Skills.

Skills will be added to the character's quota as they are studied. It is not permissible, before the character has reached his quota, to claim a new Skill, or a Skill which the character improves for the first time, is not a Freely Improvable Skill. It is to be counted against the quota. All Freely Improvable Skills should be marked as such on the Character Record Sheet by underlining, circling or some other method agreeable to the players and the Gamemaster.

Should a character's Wit or Will change permanently, his Freely Improvable Skills quota will alter to reflect the new values. If it goes up, the character will add the next Skills studied to the list of Freely Improvable Skills. If it goes down, the player may choose which Skills will no longer be considered Freely Improvable. Should his total subsequently go up, the character will regain those removed from the list before designating other Skills as Freely Improvable.

### 1.3.5 OFF-HAND DEXTERITY (Advanced)

Characters are assumed to favor one hand with regard to manual dexterity. For convenience, the Gamemaster may wish to assume that the character's favored hand is the same as the player's favored hand, unless the player specifies otherwise before the character enters play. All Skills using the hands will be assumed to be using the favored hand in their primary applications. Should the character be brought to the point where he must attempt to utilize such a Skill and his favored hand is disabled or absent, he will have to average his Basic Chance of Success in that Skill with his Off-hand Dexterity score. The Off-hand Dexterity score will never raise the Basic Chance of Success above the value the character would have if he were performing normally with the Skill.

Off-hand Dexterity can be increased as detailed in section 1.8.4 on Character Improvement. The initial value is based on the character's Attributes. This value is calculated at the start of play from the Allocated Attribute scores and will not be affected by changing the Attribute scores.

Off-hand Dexterity equals (Wit + Will + Deftness)/6.

\* Jim Kelson is left-handed and has a Pistol Combat Skill with a BCS of 12. He has been wounded in the left arm and cannot use it. Groggily, he picks up his pistol with his right hand. Fortunately, he has increased his Off-hand Dexterity to 17. Averaging his Pistol BCS and his Off-hand Dexterity score will yield 14.5. This is rounded down to 14. Since the Off-hand Dexterity score cannot increase the BCS of the Skill being used, it is reduced to 12 which happens to be his normal base BCS.

\* If Kelson's scores had been reversed (his Pistol BCS 17 and his Off-hand Dexterity score 12), averaging would have yielded 14.5 which would have been rounded to 14 to give the base BCS for using the pistol with his off-hand.

### 1.4 PHYSICAL CHARACTERISTICS

The quantification of the physical aspects of the character is on a completely random basis, unlike the Attributes, Talents and Abilities. As a result, any player who can present a convincing case to the Gamemaster as to why the character he is playing should have certain specified statistics should be allowed to use those statistics rather than rolling randomly to determine them.

Using the Physical Aspects Chart, one roll is made for Height and Weight. This roll also yields the size for the character. A second roll is made for Looks. This information should be recorded on the Character Record Sheet.



## PHYSICAL ASPECTS CHART

D100	Height and Weight*	Size	Looks	Weight Shift	Corresponding Height	Corresponding Weight**
01	Very Low	-1	Ugly	-3	under 5'	less than 45 kg
02-05	Low	0	Homely	-2	5' to 5'3''	45 to 61 kg
06-26	Below Average	0	Mediocre	-1	5'4'' to 5'7''	62 to 71 kg
27-74	Average	0	Average	-0	5'8'' to 5'10''	72 to 76 kg
75-95	Above Average	0	Good Looking	+1	5'11'' to 6'2''	77 to 86 kg
96-99	High	0	Comely	+2	6'3'' to 6'5''	87 to 100 kg
00	Very High	+1	Handsome	+3	over 6'5''	over 100 kg

\* If desired Height and Weight may be rolled for separately. If so, Weight is considered relative to Height. Thus, to find the corresponding Weight for a given Height move a number of steps, up or down as appropriate, equal to the Weight Shift Value for the Height given. Therefore, an Above Average Weight for a Below Average Height would move two steps up from the standard Below Average Weight of 62 to 71 kg to an adjusted Weight of 77 to 86 kg.

\*\* These values give typical ranges corresponding to the Height and Weight rolled. For a female character subtract 6 inches and 14 kilograms.

## 1.5 SKILLS

A major aspect in the quantification of the character is the concept of Skills. Functions of import to the game that do not involve the simple exercise of body or mind by the character are governed by Skills. The Skill score is a quantification of the character's expertise and ability in a given area. The character's score in a Skill represents his basic competency in the area or areas covered by the Skill. This is hard-won, ingrained knowledge and is not to be gained from casual instruction or undisciplined study.

If a character does not have the Skill required to perform a function, he is usually thrown back on his Talents or Attributes. These are a poor substitute for rigorously acquired expertise. Though a character's initial scores in the Skills with which he begins the game are based on appropriate Attributes and Talents, he can improve the scores by diligent study and significant, successful application of those Skills.

The very choice of initial Skills often defines the character's past and his chances in the future. In this fashion, the player may tailor his character to suit whatever conceptions he has about that character.

Skills, are given in a particular format. The name of the Skill is followed by (A description and pertinent rules concerning the Skill). The calculation for the initial score follows. The first Attribute in the formula is the Governing Attribute and the first Talent is the Governing Talent. These come into play with regard to character improvement.

If Talents are not in use, the initial score for a character starting with a Skill is only equal to the sum of the indicated Attributes.

The values for a score in a Skill range from 0 to 100.

### 1.5.1 BASIC CHANCE OF SUCCESS

The Basic Chance of Success (BCS) is determined by dividing the character's score in the Skill to be used by 5 and rounding down. This will yield a number from 0 to 20. The number yielded by the calculation is considered the Base BCS. This will be modified by various factors to give the Adjusted BCS. It is this number that the player must roll less than or equal to on 1D20 in order for the character to be successful in using the Skill.

A player can be asked to make a Basic Chance of Success roll for his character when the character is attempting to do something within the province of one of his Skills or when he is 'searching his memory' for some piece of information relating to the field in which the Skill is used.

### 1.5.2 EFFECT NUMBERS

In order to gauge the results of an application of some Skills, an Effect Number is used. The Effect Number is the difference between the Basic Chance of Success die roll result and the modified Basic Chance of Success. This number is then used in a way which will be specified with the description of the Skill that used an Effect Number.

### 1.5.3 TASKS

A Task is a job involving a Skill which can not be resolved in Detailed Time Scale with a simple roll of the die. A given Task is rated for a Task Value (the number of Task Points required to complete it) and a Task Period (the time in the game between BCS rolls with the Skill involved) at the end of which the character may accumulate Task Points (representing the amount of work accomplished). A Task may also be assigned a Difficulty which is a reflection of how hard the Task is to accomplish. If the Difficulty exceeds the character's Basic Chance of Success, the Task is beyond his capacity.

The length of a Task Period, the Task Value, and the Difficulty all must be evaluated and assigned a numerical value by the Gamemaster. Some Skill descriptions give suggested values or formulae for determining a value for one or more of these factors.

At the end of a Task Period, the player controlling the character will make a BCS roll with the Skill involved in the Task. The Basic Chance of Success is reduced by the Difficulty. A successful roll allows the character to accumulate a number of Task Points equal to the Effect Number plus 1. A Critical Success (die roll of 1) will double the number of points achieved in that Task Period. Failure generally indicates that no progress is made although some skill descriptions specify that negative Effect Numbers will reduce the total of Task Points accumulated. A Critical Failure (die roll of 20) indicates that the Task Point total is reduced by the Effect Number. If the Skill normally has a reduction for failed BCS rolls, the value of the Effect Number is doubled when reducing the accumulated total.

Some Skills require tools in order to operate in performing a Task. Tools will provide an addition to the Effect Number achieved in a Task Period. With a successful BCS roll this number will increase the Task Points and with a failed BCS roll it will reduce them. In the case of a Critical Success or Failure, twice the indicated number of dice will be rolled before the result is used to modify the Task Points. Thus, with tools that add 1D3, a Critical Success will add 2D3 to the doubled Effect Number that is received for the Critical Success.

Some Tasks, as decreed by the Gamemaster, will require 'parts' or supplies from the outset. This, of course, applies to any Task which will result in the creation of some new object. Other Tasks, such as repairs or modifications, will require 'parts' if the character gets a 20 on any BCS roll or the accumulated Task Point total is reduced below 0. 'Parts' must be obtained before the Task may proceed. For a rough guideline of costs, the Gamemaster may use \$1.00 times the sum of Difficulty and 2D6. This basic value can be altered to reflect the value of the product of the Task. Thus, 'parts' for repairing a car might have a base value of \$1.50, while those for fixing a saddle would only cost a quarter as much.

Occasionally one Skill is needed to determine what is to be done and another is used to do it. A Basic Chance of Success roll is made with the first Skill, with success meaning that the character knows what to do. Failure means he does not know what to do and critical failure means he thinks he knows what to do. In the latter case, performance of the Task will proceed normally but the end product will be wrong. Such boondoggles waste time and materials and, in some cases, can be downright dangerous.

### 1.5.4 RAW TALENT VERSUS TRAINED SKILL (Advanced)

As noted in the section on Talents, if a character does not have a score in a Skill that he wishes to perform, he may use his score in the Governing Talent for that Skill as if it were his score in the Skill. To the Basic Chance of Success that is derived from that number, he may add any inherent BCS modifications that arise due to the tools required to perform the Skill. The most common kind of inherent modification comes from the use of a gun.

Once the character's score in the Skill is such that the Basic Chance of Success exceeds the Basic Chance of Success that he would have by using the BCS generated by the Governing Talent and any inherent BCS modifications, he must use the BCS generated from his score in the Skill. He will no longer receive any inherent BCS modifications. They are only compensations for a person untrained in the proper use of such things.

\* Joseph Strong does not have Rifle Combat Skill but his Combative Talent is 20. He finds himself in a firefight with a carbine in his hands. The carbine has an inherent BCS modification of plus 3. His Basic Chance of Success derived from his Talent score is 4. Thus, Joe's base BCS with the carbine is 7. This will be modified by Restrictions, Distractions, and other Situational Modifiers as would any normal Basic Chance of Success.

\* When Joe finally gets to learn Rifle Combat Skill and his score exceeds 35 which gives a BCS of 7, he will be using the Basic Chance of Success generated from the Skill score. He will no longer receive the benefit of inherent modification for the carbine. Until then however, his BCS will be 7 due to Talent and the weapon. This can be thought of as sort of a minimum base BCS built from the character's raw ability and the ease of use and quality of the tool in use.

### 1.5.5 SKILL DESCRIPTIONS

The skills listed and described here are a sampling of those possibly available to characters. The Gamemaster should add to the list or subtract from it to tailor the available skills to his campaign. Available skills will vary according to the time period, country, and cultural environment in which the characters find themselves. Players should always check on the availability of skills with the Gamemaster if they have any doubts.

Skills are divided into various groupings according to the way in which they function. All are, for convenience, weighted equally although some will be more advantageous to the characters in certain circumstances while others will have wide-ranging applications in an adventurer's career.

#### 1.5.5a PRACTICAL SKILLS

Practical Skills are those in which the principal applications are resolved with a simple Basic Chance of Success die roll. They are skills through which the character interacts with his immediate environment or with some machine.

If the area of concern for the Practical Skill covers equipment or specialized knowledge not specifically handled by another skill, the character may use his normal Basic Chance of Success to 'know' or utilize such information. In this way the skill operates in a fashion similar to a Knowledge Skill. Climbing (mountaineering gear) and Driver (makes of cars) are obvious examples of this application.

**ATHLETIC SKILLS:** This is a category of skills which enhance the normal abilities of a character in a given area. The Effect Number from a Basic Chance of Success roll using an Athletic Skill will be added to the character's Attribute that is being used to measure his progress in an area. Thus, the Effect Number from an Athletic Running BCS is added to the character's Speed when determining the distance he can cover in a Turn. Each area under Athletic Skills is treated as a separate skill and a character must acquire each separately. Athletic Skills:

**ACROBAT:** aids Combat Dodge Ability. Normally adds Effect Number to Deftness or Speed before calculation is made. With Defend Option chosen, the Effect Number is added directly to the Combat Dodge Ability. Deftness + Speed + Natural.

**CLIMBING:** aids in climbing sheer surfaces and provides an additional Saving Throw when in danger during a climb. Strength + Deftness + Natural.

**JUMPING:** aids by increasing Strength for distance covered. Deftness + Strength + Natural.

**RUNNING:** aids in increasing distance covered by supplementing Speed. Speed + Strength + Natural.

**SWIMMING:** aids in increasing distance covered by supplementing Speed. Also provides an additional Saving Throw when in danger in the water. Speed + Strength + Natural.

**CYCLIST:** The character is experienced in the control and simple maintenance of a motorcycle. Deftness + Wit + Mechanical.

**DRIVER:** The character is experienced in the control and simple maintenance of automobiles and trucks. Deftness + Wit + Mechanical.

**DRIVER, HEAVY EQUIPMENT:** The character is able to control such vehicles as earth-moving equipment such as bull dozers, and heavy military vehicles, such as tanks. Deftness + Wit + Mechanical.

**GAMBLING:** The character is a skilled player at games of chance. To represent such a game, the stakes are determined. Each side rolls 1D20. A Gambler may add the Effect Number from a Gambling BCS roll to his die roll. The higher modified roll wins the wager. If the Gambler wishes to cheat, he may simply add his BCS value to the D20 result. Cheating requires either a perception roll or a Gambling BCS roll on the part of the other side to be made if it is to be detected. Deftness + Wit + Charismatic.

**HORSEMANSHIP:** The character is experienced in riding and caring for horses. The Gamemaster may allow the riding of other beasts at half value for the skill and allow a character to start a skill in handling another beast (such as a camel) at that value. Will + Deftness + Natural.

**HUNTING:** The character is an experienced hunter and may acquire rations for a number of Man-days (equal to his Effect Number). This skill also allows a character a special option. If he, when attempting to shoot something, elects to fire a single round and is in Full Stance, he may subtract his Effect Number from a Hunting BCS roll from his Rifle BCS die roll. If he elects the option, he must state this before he rolls either BCS and he **must** take the modifier. If the die roll is reduced to 1 or less, a Critical Hit occurs. If it is increased to 20 or more no Critical Miss occurs unless the die roll was a natural 20. Wit+Deftness+Natural.

**MIMICRY:** The character is able to immitate voices and gestures. The Effect Number generated is treated as a Value Number on the Reaction Table (section 6.1.1) to determine the corresponding success of the deception. If combined with Disguise Skill the Effect Numbers are added together before determining success. Wit + Esthetic + Communications.

**PILOT:** The character is experienced in the control and simple maintenance of single engined aircraft including fighters and autogiros. At the Gamemaster's discretion, a second skill of 'Pilot, Multiengined Craft' may be added or simply left as included within Pilot Skill. This skill would cover the control or multi-engined airplanes. Deftness + Wit + Mechanical.

**PILOT, AEROSTAT:** The character is experienced in working aboard and piloting the various forms of lighter-than-air aircraft such as balloons, blimps, dirigibles, and zeppelins. Deftness + Wit + Mechanical.

**SEAMANSHIP:** This Skill represents the character's 'sea-legs' (see section 2.2.11d) as well as his ability to handle a small boat powered by oars or sails. Handling a motorboat would average this Skill with Driver Skill for the BCS needed to control the vehicle in serious circumstances. Deftness + Wit + Natural.

**STEALTH:** This skill allows a character to move quietly and accomplish actions with little noise. One half the Effect Number is subtracted from the Perception chance of any characters who might hear the sounds made by the character using Stealth. Deftness + Wit + Natural.

**SURVIVAL:** This skill enables the character to gather food and water and find shelter in a wilderness. The Gamemaster may wish to subdivide this skill into various environments (desert, ocean, arctic, etc.) or assume that the skill covers basic principles that will apply sufficiently well in many environments to keep the character alive. Health + Wit + Natural.

**THROWING:** The character is skilled in throwing objects at targets, especially knives and other things designed to be thrown. See section 2.2.10d for details. Deftness + Wit + Combative.

**TRACKING:** This skill allows a character to follow a trail or obscure his own. A character's BCS roll will be modified by circumstances such as the age of the trail, the conditions under which it was made, and the surfaces over which it leads. Attempts to obscure the trail will subtract the quarry's Effect Number from the Tracker's Basic Chance of Success. Wit + Natural + Natural.

#### 1.5.5b TASK SKILLS

Task Skills are those which are primarily used during Downtime in order to perform a Task. Some have applications to shorter tasks that can be performed during Tactical or even Detailed Time scales. Opening doors with Lockpicking skill or disarming devices using Trap skill are obvious examples of the latter.

As with Practical skills, Task skills can provide a character with knowledge of tools, materials, and techniques which fall within the concerns of the skill.

**CONSTRUCTION SKILLS:** This is a category of skills which allow a character to repair and construct things. The minimum Task Period should be about an hour though for many projects a day is more appropriate. The Gamemaster must evaluate the difficulty of a project in order to assign a Task Value. Task Points are gained in the usual way with Effect Numbers. Tools of some sort are required. These are not inventive skills. To create a new device or application of an old device requires that a character first design it using a Knowledge skill. Once designed, the device may then be built by a character with the appropriate construction skill. Deftness + Wit + Mechanical.

**BLACKSMITH:** covers general metal working.

**CARPENTER:** covers woodworking and wood-based construction.

**ELECTRICIAN:** covers electrical devices of all sorts.

**GUNSMITH:** covers firearms and ammunition.

**MACHINIST:** covers working metals to fine tolerance and/or small sizes.

**CRYPTOGRAPHY:** The character is able to construct and break codes and cyphers. A code with a Difficulty of 1 requires a Task Value of 20 to be accumulated with 1 day Task Turns. The maximum Difficulty for a code is equal to the designer's Wit Critical Saving Throw Value.

Breaking a code requires Task Points equal to 5 times the Difficulty in Task Periods equal to the Difficulty in days. The Basic Chance of success of the code-breaker is also reduced by the Difficulty. Wit + Scientific + Esthetic.

## SUMMARY OF AVAILABLE SKILLS FOR DAREDEVILS

### Practical Skills

#### Athletic Skills

Acrobat (Dft + Spd + Natr)  
 Climbing (Dft + Str + Natr)  
 Jumping (Dft + Str + Natr)  
 Running (Spd + Str + Natr)  
 Swimming (Spd + Str + Natr)

Cyclist (Dft + Wt + Mech)  
 Driver (Dft + Wt + Mech)  
 Driver, Heavy Equip (Dft + Wt + Mech)  
 Gambling (Dft + Wt + Char)  
 Horsemanship (Will + Dft + Natr)  
 Hunting (Wt + Dft + Natr)  
 Mimicry (Wt + Esth + Comm)  
 Pilot (Dft + Wt + Mech)  
 Pilot, Aerostat (Dft + Wt + Mech)  
 Seamanship (Dft + Wt + Natr)  
 Stealth (Dft + Wt + Natr)  
 Survival (Health + Wt + Natr)  
 Throwing (Dft + Wt + Comb)  
 Tracking (Wt + Natr + Natr)

### Task Skills

#### Construction Skills

Blacksmith (Dft + Wt + Mech)  
 Carpenter (Dft + Wt + Mech)  
 Electrician (Dft + Wt + Mech)  
 Gunsmith (Dft + Wt + Mech)  
 Machinist (Dft + Wt + Mech)

Cryptography (Wt + Scie + Esth)  
 Demolitions (Dft + Wt + Mech)  
 Disguise (Wt + Dft + Char)  
 Interrogation (Wt + Will + Char)  
 Lockpicking (Dft + Wt + Mech)  
 Mechanic (Dft + Wt + Mech)  
 Pickpocket (Dft + Wt + Char)  
 Research (Wt + Scie + Comm)  
 Restoration (Dft + Wt + Esth)  
 Safecracking (Dft + Wt + Mech)  
 Traps (Dft + Wt + Mech)

### Knowledges

Anthropology (Wt + Scie + Comm)  
 Archaeology (Wt + Esth + Mech)  
 Chemistry (Wt + Scie + Mech)  
 Civil Engineering (Wt + Mech + Scie)  
 Electrical Engineering (Wt + Scie + Mech)  
 Finance (Wt + Scie + Char)  
 Forensic Science (Wt + Dft + Scie)  
 Geology (Wt + Scie + Natr)  
 History (specify) (Wt + Natr + Scie)  
 Language (specify) (Wt + Comm + Esth)  
 Law (Wt + Comm + Char)  
 Linguistics (Wt + Comm + Scie)  
 Medical Skills  
     Advanced Medical\* (Wt + Dft + Scie)  
     First Aid (Wt + Dft + Scie)  
     Pathology\*\* (Wt + Wt + Scie)  
     Specializations (specify)\*\* (Wt + Scie + Scie)  
     Therapy\*\* (Wt + Dft + Scie)  
 Military Science (Wt + Scie + Comb)  
 Navigation (Wt + Natr + Scie)  
 Occult Studies (Wt + Scie + Natr)  
 Paleontology (Wt + Scie + Natr)  
 Physics (Wt + Scie + Mech)  
 Rhetoric (Will + Char + Comm)  
 Zoology (Wt + Scie + Natr)

\*Requires a minimum BCS of 5 in First Aid.  
 \*\*Requires a minimum BCS of 5 in Advanced Medical.

#### Abbreviations Used:

Wt = Wit	Char = Charismatic
WI = Will	Comb = Combative
Str = Strength	Comm = Communicative
Dft = Deftness	Esth = Esthetic
Spd = Speed	Mech = Mechanical
Hlh = Health	Natr = Natural
	Scie = Scientific

### Culture Skills

Arabic (Wt + Esth + Comm)  
 Black African (Wt + Esth + Comm)  
 Chinese (Wt + Esth + Comm)  
 Eskimo (Wt + Esth + Comm)  
 European/American (Wt + Esth + Comm)  
 Indian (Wt + Esth + Comm)  
 Japanese (Wt + Esth + Comm)  
 North Amerindian (Wt + Esth + Comm)  
 Polynesian (Wt + Esth + Comm)  
 South Amerindian (Wt + Esth + Comm)

### Sub-Culture Skills

Academic (Wt + Comm + Char)  
 Business (Wt + Comm + Char)  
 Criminal (Wt + Comm + Char)  
 Law Enforcement (Wt + Comm + Char)  
 Politics (Wt + Comm + Char)  
 High Society (Wt + Comm + Char)

### Firearm Skills

Pistol (Dft + Wt + Comb)  
 Rifle (Dft + Wt + Comb)  
 Autofire (Dft + Wt + Comb)

### Armed Combat Skills

Archaic Weapon (specify) (Str + Dft + Comb)  
 Bayonet Training (Str + Dft + Comb)  
 Fencing (Speed + Dft + Comb)  
 Knife (Dft + Speed + Comb)  
 Nightstick (Str + Dft + Comb)  
 Whip (Dft + Wt + Comb)

### Unarmed Combat Skills

Brawling (Str + Dft + Comb)  
 Martial Arts (Dft + Spd + Comb)

**DEMOLITIONS:** The character is experienced with explosives and their proper use. Civilized countries usually require that a person be licensed to handle or acquire large amounts of explosive materials. See section 2.4.7 for details on this skill's applications.  
 Deftness + Wit + Mechanical.

**DISGUISE:** The character is able to use make-up and appropriate clothing to present himself as another person. The Effect Number of a final Disguise BCS roll is used as a Value Number and the Reaction Table is consulted to determine the effectiveness of the disguise. See also the Practical Skill Mimicry.

The Difficulty of the disguise will affect the Task Value and the Task Period. This must be determined by the Gamemaster to reflect the appearance of the character attempting the disguise and amount of change necessary to carry it off. Some (a six-foot-four halfback as a 10 year old boy) will be patently impossible.

The Difficulty of achieving the desired effect should be subtracted from the final Disguise BCS roll to determine effectiveness. Wit + Deftness + Charismatic.

**INTERROGATION:** The character is skilled in techniques of extracting information from unwilling subjects. Any results with this skill will be presented to the Player Characters as conclusions by the Gamemaster. This may result in their believing information which is given by the subject of the interrogation even when it is incorrect.

The basic Task Period is 1 hour and the Task Value is the sum of the Wit and Will of the subject. When the Task is completed, the subject will make a Will Attribute Saving Throw to determine if he has broken. This is reduced by 1 for each completed Interrogation Task. A failed Saving Throw will result in the character 'spilling the beans'. Success will allow him to give false information or hold his piece.

Applications of aids such as torture implements will function either to add to the Task Points or to shorten the Task Period at the Gamemaster's discretion. Such items will cause damage, lethal or subdual as appropriate, to the subject and may eventually cause his death. Wit + Will + Charismatic.

**LOCKPICKING:** The character is skilled in the opening of locks with the proper key. See section 2.4.5. Deftness + Wit + Mechanical.

**MECHANIC:** The character is skilled in the repair of internal combustion engines. He requires the proper tool kit to perform this function. In some cases, parts will be required before repairs may be completed. 'Parts' cost 1D3 dollars time the Difficulty (as assigned by the Gamemaster) of the repairs. 'Parts' will be required if the character rolls a natural 20. Deftness + Wit + Mechanical.

**PICKPOCKETING:** The character is skilled in removing items from pockets and store shelves by means of his 'light fingers'. Use of this Skill is a single Detailed Turn Task. It has a Task Value equal to the Wit Critical Saving Throw of the Victim (which the Gamemaster need not reveal). If the pickpocket's Effect Number does not suffice to complete the Task, the victim will become aware of the attempt. Deftness + Wit + Charismatic.

**RESEARCH:** This skill allows the character a special capability. Each Task represents a single, simple question to be answered. The question may be within the knowledge of any skill but the character must have access to reference materials which cover the area in which the information is sought. Thus, a character with no skill in Archaeology but with access to a library of archaeology books could Research an artifact. He could find answers to such questions as How old is it? What culture produced it? What was it used for? How much is it worth? Each question is a separate Task. Naturally if the artifact belongs to an unknown culture no amount of book research will answer the questions. Wit + Scientific + Communications.

**RESTORATION:** This is a specialized skill used to repair and restore ancient artifacts. Though obviously not an everyday skill, certain scenarios will find it invaluable. Gamemasters should provide for access to Experts if no Player Characters can perform the function. Deftness + Wit + Esthetic.

**SAFECRACKING:** The character is skilled in opening combination locks through sound, feel, and experience. This is not a substitute for Demolitions skill for blowing open a safe. See also section 2.4.5. Deftness + Wit + Mechanical.

**TRAPS:** The character is skilled in setting and disarming booby-traps. Additionally, a character may 'search for traps' which is a Task with 1 minute Periods and a Task Value of 20. A completed Task al-

lows the character to make a Perception roll to discern any traps present. They must then be disarmed. Each additional search Task completed will add 1 to the number needed to successfully Perceive the traps. Only one Perception roll is allowed to a character in this situation.

Setting a trap is covered in section 2.4.7. Disarming is a Task of 1 minute Periods and a Value of 40. Progress is, of course, hindered by the Difficulty rating of the trap. Deftness + Wit + Mechanical.

### 1.5.5c KNOWLEDGE SKILLS

Knowledge Skills are those which function primarily to give a character information on a subject. They represent fields in which the character has acquired significant understanding. During the game, they are used to provide analysis of clues for the benefit of the characters regardless of the players' knowledge in the field.

A piece of data, be it an artifact or simple information, can be analyzed by a character with a Basic Chance of Success in a field of expertise which relates to the data. The Difficulty assigned by the Gamemaster is a reflection of the obscurity of the data. If the character fails to identify or understand the data on the first try, an analysis may be performed. This is a Task with a Value equal to 10 times the Difficulty and a Period of 1 Day.

Many Knowledge Skills can also operate in a design mode. This allows the character to design artifacts or processes that are appropriate to his Knowledge Skill. Thus, with Chemistry Skill, new chemicals may be developed; with Civil Engineering, buildings may be designed; and with Electrical Engineering, circuits and electronic devices created. Designing is a Task. The Gamemaster must determine the Value according to his evaluation of the problems inherent in achieving the desired end. Task Period can vary from a day to a week. The Gamemaster need not inform the player of the Task Value until he has achieved it.

Some Knowledge Skills also have immediate applications of practical value. The various medical skills are the obvious example. Most such applications of Knowledge Skills that are covered within the body of the rules are outlined along with the particular game mechanic that applies.

**ANTHROPOLOGY:** The character has a working knowledge of human customs and folkways in primitive cultures. If dealing with a living culture of this sort, the character can interact with the natives without violating any major taboos. Immediate applications include identifying a tribe (if it is known to science), being aware of its overall customs (head-hunters, cannibals, peace-loving, etc.) and recognizing ties to other known cultures. Wit + Scientific + Communicative.

**ARCHAEOLOGY:** The character has a knowledge of extinct cultures similar to that of the Anthropologist but, of course, will have an imperfect knowledge of customs and taboos. The character is also familiar with layouts of various ancient cities, their time periods, and their cultures. The character is experienced in running a dig and securing artifacts suitable for display in a museum. An immediate application is the ability to recognize forgeries. Wit + Esthetic + Mechanical.

**BOTANY:** The character has a working knowledge of the plants of the world along with their by-products and uses. Wit + Scientific + Natural.

**CHEMISTRY:** The character is familiar with basic chemical processes and laboratory techniques. Chemists can compound various acids, gases, and explosives as well as more ordinary chemical compounds. Wit + Scientific + Mechanical.

**CIVIL ENGINEERING:** The character is familiar with basic engineering principles and architecture. Immediate applications include discerning the structural stability of a construct and recognizing styles of architecture, both modern and historical. Wit + Mechanical + Scientific.

**ELECTRICAL ENGINEERING:** The character is experienced with electricity, its productions, forms, and uses. He may design or analyze complex devices which are powered or operated by electricity. He is familiar with telegraphy, radio and telephone communications. Wit + Scientific + Mechanical.

**FINANCE:** The character is experienced in the realm of business economics. Investments are a Task with weekly Periods and a Value of 20. Completion of the Task requires a Finance BCS. The Effect Number is added to the result of 1D100. This number is checked on the Reaction Table on back cover to yield a Value Number. The percent of the money invested that is returned to the investor is 100 + (Value Number x 10). Wit + Scientific + Charismatic.

**FORENSIC SCIENCE:** The character is trained in the acquisition and analysis of clues left at a crime site. Fingerprints, footprints, and foreign materials all fall into this category. Discovery of clues is an immediate application similar to that used for locating traps (see Task Skill: Traps) and analysis may, if the Gamemaster so decrees, also be one. Wit + Deftness + Scientific.

**GEOLOGY:** The character is familiar with geological process and the history of the earth and its rocks and minerals. Immediate applications include identification of samples and estimates of the history or origins of rocks. Wit + Scientific + Natural.

**HISTORY:** The character is familiar with the trends of history and prominent dates and personages that figure in the history of the particular culture which he has studied. There is a separate History skill for each Culture in the campaign. The character need not have the corresponding Culture skill. The Gamemaster may also allow specializations in particular areas within a culture's history, such as the Roman Empire or the Middle Ages for a student of European/American Cultural History. Specializations would allow more detailed or precise information when the Skill is used successfully. See the description of Medical Skill Specializations for the mechanics of applying a specialization in the game. Wit + Natural + Scientific.

**LANGUAGE SKILLS:** This category deals with the character's ability to express himself in a foreign language. For simplicity, a character may be assumed to be literate in any language spoken if it has a written form. Each separate language is a separate skill. If the Gamemaster desires, he may also require that dialects also be treated as separate skills although this may greatly complicate matters.

The exact BCS in a language is rarely required. It is used to measure a 'fluency level'. If BCS is less than 5 the character can not speak the language but can understand it if it is spoken clearly and slowly. With a BCS between 5 and 9, he may speak a 'broken' form of the language and express himself in simple, short sentences. He will still struggle with understanding. With a BCS between 10 and 18, the character may speak freely, although with a discernable accent, and understand easily. A BCS of 19 or greater represents the achievement of accent-free native fluency. Wit + Communications + Esthetic.

**LAW:** The character is versed in American and (somewhat less so) English legal practice. Using the Task system, he may prepare contracts, research legal briefs, and plead cases in court. The latter is only allowed if he is licensed or permitted to do so. Immediate applications include passing a bar examination and assessing the legality of an act at the time of commission. Wit + Communications + Charismatic.

**LINGUISTICS:** The character is familiar with the roots and relationships of major language families. Through analysis, he may determine the general sense of written texts in languages unfamiliar to him. Upon hearing a language spoken or seeing it written, the character may attempt to identify it or at least the family to which it belongs.

An additional benefit of the skill is that the character may attempt communication in a language that he does not know if it belongs to a family in which he knows one of the other languages. His BCS for fluency purposes will be one half of that of the known language. Wit + Communicative + Scientific.

**MEDICAL SKILLS:** This category of skills is related in that all deal with 'repairing' or protecting the human body. Specific applications of the skills are dealt with in section 2.3. Each medical skill is an individual skill and must be acquired as such. Medical Skills:

**ADVANCED MEDICAL:** The character is capable of providing proper medical care and of performing basic surgery and diagnoses. The character must have a BCS of at least 5 in First Aid. Wit + Deftness + Scientific.

**FIRST AID:** The character may provide immediate relief for injuries but is not capable of providing proper continued care. Wit + Deftness + Scientific.

**PATHOLOGY:** The character has specialized knowledge in dealing with diseases and their causes. Diagnoses and the compounding of remedies are possible. The character must have a BCS of at least 5 in Advanced Medical skill. Wit + Deftness + Scientific.

**SPECIALIZATIONS:** This is a sub-category of skills representing advanced study of the components of Advanced Medical skill. Specializations include: Surgery, Psychiatry, Orthopedics (aids healing of broken bones), etc. A minimum BCS of 5 in Advanced Medical skill is required to begin the study of a specialization.

Specializations are applied when appropriate by making a Specialization BCS roll and using the Effect Number to modify the Difficulty of the case before making the Advanced Medical skill BCS roll to determine success. Wit + Scientific + Scientific.

**THERAPY:** The character is trained in techniques to aid in the restorations of Attributes. A minimum BCS of 5 in Advanced Medical skill is required. Wit + Deftness + Scientific.

**MILITARY SCIENCE:** The character is trained in military history and basic strategy and tactics. The character should thus function efficiently as a leader of men in combat. An immediate application might allow the character to discern a tactical advantage or disadvantage in a combat situation. This is performed in the game by having the Gamemaster give a tactical hint or some piece of previously unknown data of

pertinent nature to the player controlling the character. Wit + Scientific + Combative.

**NAVIGATION:** With maps, a compass, a sextant, tables, open sky, and a clock the character can determine his location as an immediate application (actually 3D6 minutes). With only the last four items, longitude may be determined. Maps and a compass will allow the character to lead a group from one point to another. The character may always determine a general compass heading if in sight of clear sky. Wit + Natural + Scientific.

**OCCULT STUDIES:** The character has studied various occult, beliefs, theories, and practices. To be properly employed, this Skill must be averaged with a Culture Skill to represent the particular Cultural practices and beliefs. This skill does not give the character any magical powers although, with the proper Cultural Skill, he would know what powers should be ascribed to a shaman, fakir, witch doctor, or other such 'practitioner'. Wit + Scientific + Natural.

**PALEONTOLOGY:** The character is knowledgeable in extinct forms of plant and animal life. He may recognize or deduce the basic structure of an animal from fragmentary remains. Wit + Scientific + Natural.

**PHYSICS:** The character is familiar with the properties of matter and energy as well as the action of such. This is usually restricted to non-living forms and is exclusive of chemical reactions. This skill can have importance in developing new processes. Wit + Scientific + Mechanical.

**RHETORIC:** The character is practiced at using the language to his own ends. He can spin a pretty tale, fast talk a gullible type into giving the character the shirt off such a dupe's back, hold his own in a public debate, or snow the rubes like the best of politicians. If not used in the character's native language, this Skill must be averaged with the language in use for the BCS but this BCS may not exceed, that of the lower of the two Skills being averaged. It is not recommended that this Skill be allowed in use between Player Characters. The Gamemaster must also be careful that this Skill not be used to replace good role playing. It is best reserved for use in Downtime or in the progress of a Task such as a political campaign or law case. Will + Charismatic + communicative.

**ZOOLOGY:** The character has a working knowledge of the animals of the world, their habits, uses, and by-products. Wit + Scientific + Natural.

### 1.5.5d CULTURE SKILLS

Culture skills represent the character's familiarity with a general world view and living habits of major cultural groupings. The character's BCS reflects his overall familiarity and his ability to blend into the lifestyle in a fashion similar to that described for languages. Culture skills are essentially Knowledge skills but they have a particular function in coordination with Sub-culture skills described below. Wit + Es-thetic + Communicative.

Many Culture skills are possible and the Gamemaster may wish to introduce others not specified here or to break some given herein into two or more 'cultures'. Each Culture is a separate skill to be acquired individually. Suggested groupings are:

ARABIC  
CHINESE  
EUROPEAN/AMERICAN  
JAPANESE  
POLYNESIAN

BLACK AFRICAN  
ESKIMO  
INDIAN  
NORTH AMERINDIAN  
SOUTH AMERINDIAN

### 1.5.5e SUB-CULTURE SKILLS

All cultures have a variety of sub-cultures or socio-economic strata within them. Sub-culture skills represent a character's familiarity with a given strata within a society. A basic assumption is made that a given strata will have strong similarities to the corresponding strata in another culture. A character wishing to function within a sub-culture that is familiar to him in a culture other than his own must average his Sub-culture BCS with his Culture BCS for the particular Culture in which he will be operating. Thus, an American criminal wishing to function in the underworld of Cairo (an Arabic Culture) will average his BCS in Criminal Sub-culture with his BCS in Arabic Culture to derive an effective BCS. This averaged BCS may then be modified according to the specific situation. Naturally, the characters involved must still have a common language if proper communications are to occur. This is not a substitute for speaking the language.

A character's Sub-culture Skill also represents his ability to establish contacts within the sub-culture and gain information that may be derived from such contacts. This is dealt with in section 6.4. In short, gaining information is a Task performed with the averaged Culture and Sub-culture skills. Wit + Communicative + Charismatic.

**CRIMINAL:** The character is familiar with the underworld, its cust-



oms and slang. Information on local criminal power structures, underworld figures, hideouts, crimes, etc. may be obtained.

**ACADEMIC:** The character is familiar with the daily world of academic and scientific endeavor. Information on rivalries, researches under way, reputations, connections, etc. can be obtained.

**BUSINESS:** The character is familiar with the world of high finance and industry. Information on contracts, financial status, reputations, rivalries, corruption, etc. can be obtained.

**LAW ENFORCEMENT:** The character is familiar with proper enforcement techniques and jurisdiction of various agencies. Information on legality, investigations, corruption, pending criminal law cases, legal statistics (birth/death records; automobile registrations, etc.), criminal records, etc. can be obtained.

**POLITICS:** The character is familiar with government and power politics. Information on corruption, reputations, connections, etc. may be obtained.

**HIGH SOCIETY:** The character is familiar with the world of the rich and famous. Information on reputations, connections, financial status, current gossip, etc. may be obtained.

### 1.5.5f FIREARM SKILLS

Firearm skills deal with the maintenance and operation of firearms. Details of these weapons and their use are given in section 2.5. There are three Firearm skills:

**PISTOL:** the character may freely use handguns.

**RIFLE:** the character may freely use long guns.

**AUTOFIRE:** the character may freely use machine guns. This skill is averaged with one of the other Firearm skills when using a handgun or a long gun capable of automatic fire. Deftness + Wit + Combative.

### 1.5.5g ARMED COMBAT SKILLS

Armed Combat skills enable a character to freely use an appropriate weapon in close combat in order to injure an opponent. In short, the character's Basic Chance of Success represents his chance of striking an unresisting opponent under ideal conditions.

Armed Combat Skills also allow a character to utilize a Weapon Defense Ability when in close combat. This is a defensive ability that reduces the Basic Chance of Success of an opponent. It may be used against attacks coming from the character's front or side facings. Also the character must have his weapon ready to use this ability. The Weapon Defense Ability is equal to the BCS/4.

**ARCHAIC WEAPON:** The character can use an archaic weapon in combat. Statistics for the weapon must be determined. Each weapon is a separate skill. Strength + Deftness + Combative.

**BAYONET TRAINING:** The character is trained in the use of a rifle and bayonet combination. He may attack either with the bayonet or with the rifle butt. Strength + Deftness + Combative.

**FENCING:** The character is able to use a sword effectively in combat. Speed + Deftness + Combative.

**KNIFE:** The character is able to use a knife effectively in combat. Deftness + Speed + Combative.

**NIGHTSTICK:** The character is able to use a police nightstick effectively in combat. If none is to hand, a club, cudgel, or cane will suffice as a weapon. Strength + Deftness + Combative.

**WHIP:** The character is able to use a whip in combat. He may strike with the tip or attempt an entangling attack. In the latter case, after the character makes a successful BCS roll, the target may negate the entanglement if he makes a Speed Attribute Saving Throw. Failure will cause him to suffer a number of Restrictions equal to the Effect Number of the Whip BCS roll. An entangled character may attempt to cut his way free or break free with a Strength Attribute Saving Throw. Either option is a Perform Task Option. Should a tug-of-war arise, the characters may make Effect Numbers from Strength Attribute Saving Throws to determine the victor. Failures can indicate that the struggle is indecisive. Whips have a minimum range of 2 meters. Deftness + Wit + Combative.

### 1.5.5h UNARMED COMBAT SKILLS

Unarmed Combat Skills function in a fashion similar to Armed Combat skills in that they allow the character to possess a 'Weapon Defense Ability' without the need for a ready weapon. Any character using this defensive bonus and still trying to fire a weapon in the same turn will receive a negative modification to his weapon BCS equal to the Defensive Ability used.

**BRAWLING:** The character fights in a semi-scientific fashion with any available part of his body. Damage done is subdual and uses the Strength Group Effect Die. The character may also use any weapon that comes to hand, in an unscientific manner, at half of his normal Basic Chance of Success.

Brawling also allows two specialized forms of attack.

The first specialized attack is targeted at something the opponent is holding. Each combatant, once the Brawler makes his BCS roll, makes a Strength Attribute Saving Throw. If the Brawler's Effect Number exceeds the target's Number, the target will drop what he is holding. If the Brawler's Effect Number was at least twice the target's Effect Number, the Brawler may elect to take possession of the object. If both fail, the struggle continues.

The second specialized attack is intended to subdue the target. A successful BCS roll by the Brawler indicates that he has gotten a grip on the target. The Brawler must then, through successive BCS rolls on the following turns, accumulate an Effect Number total that exceeds the target's Strength Attribute in order to subdue the target. Once gripped, the target has all Attribute Saving Throws required to perform actions changed to Critical Saving Throws. All BCS rolls receive a penalty equal to the initial Effect Number. He may, in his turn, elect to counterattack with an Unarmed Combat skill. The counterattack BCS will receive no negative modification for the Brawler's grip. The Effect Number generated by the target's BCS roll will be subtracted from the Brawler's Effect Number total. Yes, a negative Effect Number will increase the total. If the total is reduced to 0 or less the grip is broken. If the Brawler still wishes to subdue the target, he must get a new grip and start again. All actions in this sequence take place in the normal order for the characters in the Detailed Turn. Strength + Deftness + Combative.

**MARTIAL ARTS:** The character is trained in the martial arts of the orient. He may strike to do subdual damage as in Brawling but twice as many dice as indicated for the Strength Group Effect Die are rolled. Thus, if the indicated die is 1D10, 2D10 are rolled. Damage done on a Critical Hit is lethal instead of subdual.

The Martial Artist may attempt the same specialized attacks as the Brawler but he receives bonuses. In targeting an object, the Martial Artist adds his Deftness Group Effect Die roll to his Strength Attribute Saving Throw Effect Number. In subdual combat, he will add his Deftness Group Effect Die roll to any Effect Numbers generated.

Martial Arts skill also allows a specialized attack known as a throw. This is an attempt to toss the target to the ground. The Martial Arts Effect Number is the chance in 10 that the target will be actually thrown some (1D3 + Strength Group) meters past the Martial Artist. If the throw does not actually take place, the target will suffer Restrictions equal to the Effect Number for the rest of that Turn and all of the next.

The type of attack being made must be specified before the dice are rolled to determine success. Deftness + Speed + Combative.

## 1.6 CHARACTER SET-UP

In order to prepare a character for play a sequence of steps must be followed:

- 1) Allocate 75 points among the Attributes.
- 2) If Talents are in use, determine the 2D6 + 20 points and the psychological profile, rolling individually for each Talent. Distribute the 2D6 + 20 points among the Talents.
- 3) Determine the character's age for the start of play. This will be 4D10 + 12. This age determines the number of Development Points available to the character.
- 4) Decide on the allocation of Development Points. One point gains a character an initial score in a Skill, an increase of 2D6 points in the

score for a Skill in which he has an initial score, or 1D3 additional points to allocate to Attributes. Do not roll any dice at this time.

5) Choose all the Skills in which the character will receive an initial score and calculate that score. Note: all characters automatically receive initial scores in American Cultures and American History and a doubled initial score in English language.

6) Roll 2D6 for each skill in which the character has 'bought' an increased score and add the result to the initial score.

7) For each Attribute increase bought, roll 1D3. Total these points then distribute them as desired among the Attributes.

8) If aging is in use, apply any effects for age. Section 1.8.7.

9) Make a roll on the Reaction Table, Add the character's age to the die roll, and determine a Value Number. Consult the row corresponding to this number on the accompanying Financial Status Chart and make any rolls indicated.

10) Determine the character's physical characteristics. Section 1.4.

11) Integrate all this information into some sort of background and life history for the character. Work out his basic personality.

12) Acquire any gear or equipment desired for the character and determine his typical equipment loads and encumbrance statuses.

13) Calculate Saving Throws and other game statistics. Sections 1.1.1 and 1.3.

14) Inform the Gamemaster that you are ready to play.

15) Role play your character.

### 1.6.1 SAMPLE CHARACTER

To help you better understand how to create a character, we will take you through the process step-by-step. In creating this character, the 'player' already has an idea for the background and general orientation of his character. The character will be the son of an American diplomat and his East Indian wife. He will have spent his early youth in India, attended college in the United States, and afterwards acquire those skills which will, it is hoped, make him a successful adventurer.

1) The 75 points are allocated as follows: 15 to Wit, 20 to Will, 10 to Strength, 20 to Deftness, 5 to Speed, and 5 to Health. The player intends to increase the last to during character development.

2) Talents are in use for this character, so 2D6 are rolled for a Die Result (DR) of 8. This gives the character 20 + 8 or 28 points to allocate to Talents. He then rolls 1D10 for each of the Talents and consults the Psychological Profile Table (see column one below). He then distributes his 28 points as shown in column two for the final Talent scores as shown in column three.

Talent	Profile	Allocated	Final
Charismatic	3	8	11
Combative	-1	6	5
Communicative	2	8	10
Esthetic	1	0	1
Mechanical	-1	0	-1
Natural	0	5	5
Scientific	0	1	1
		<u>28</u>	

3) Rolling 4D10 (DR 26) gives the character an age of 26 + 12 or 38 for the start of play. Since the year in which the game will be played is 1932, the character will have been born in 1894. The player notes that this will make him 23 in 1917 (when America enters the Great War) and decides that he will participate in the war effort.

4) As determined from his age, the character has 38 Development Points. The player allocates 8 of these to increasing Attributes. The rest will be used for developing his skills as outlined in the next step.

5) The player proceeds to choose skills in accordance to a developing outline of the character's history. Like all characters he starts with initial scores in American Culture and American History as well as a doubled initial score in English Language. During his youth in India, the character acquires: Indian Culture (increased once), Bengali Language (increased once), Political Subculture since his father is an ambassador, Zoology due to familiarity with local wildlife, Indian History, Survival since he would often wander into the woods observing wildlife, and Throwing, acquired to keep some of that wildlife from getting too close. This will cost him 1(+1) + 1(+1) + 1 + 1 + 1 + 1 + 1 or 9 Development Points. At the age of 21 the youth entered college in the States. Here he adds Anthropology and increases his Zoology for a cost of 2 more Development Points before being approached by the U.S. government to serve as a special agent in the Far East during the War. The special training and activity leads him to acquire Martial Arts (increased twice), Chinese Language, Chinese Culture, Stealth (increased twice), Pistol (increased once), Knife, and Acrobatics (increased twice). This costs the character 1(+2) + 1 + 1 + 1(+2) + 1(+1) + 1 + 1(+2) or 14 more Development points. His total spent is now 9 + 2 + 14 or 25. Also during the war he learns that his father was a traitor to the U. S. and tracks



## FINANCIAL STATUS CHART

Value Number	Cash on Hand	Savings Available	Income per year*	Property	Debt
-6	None	None	None	None	D10 x \$1000
-4	None	None	None	None	D6 x \$1000
-2	None	None	30% chance of D10 x \$100	None	D10 x \$100
-1	D10 x \$1	D10 x \$5	60% chance of D10 x \$100	None	D6 x \$100
+0	D10 x \$5	D10 x \$10	90% chance of D10 x \$100	None	D10 x \$10
+1	D10 x \$10	D10 x \$50	D10 x \$200	5% chance of own car; 5% of house (small) or apartment; 5% of a gun	D6 x \$10
+2	D10 x \$50	D10 x \$100	D10 x \$500	20% chance for each of the items above	None
+4	D10 x \$100	D10 x \$500	D10 x \$1000	50% chance for each of the items above; also 25% chance of a special vehicle such as a yacht or small plane	None
+6	D10 x \$500	D10 x \$1000	D10 x \$2000	75% chance for each of the first three items; 50% chance of the special vehicle	None

\*The character's income can represent a job (most common for the lower incomes) which could be lost in the course of an adventuring career; financial holdings; income from a business; royalties from patents or other published material, or whatever the player and the Gamemaster work out. The nature of this income should be clear to both parties before play begins as it could become significant during the adventure.

him down to bring him to justice. After this he changes his name to his mother's maiden name and remains in India after the War as an explorer and big game hunter. During this period he adds Tracking to his Skills and begins an interest in Occult Studies for a cost of 2 more Development Points. When his mother dies, he returns to the States to go into business as an agent for companies dealing in the Far East. He now acquires Finance (increased twice) and Business Subculture. He also renews some old interests. He increases his Chinese Language and increases twice Chinese Culture, Indian History, and Occult Studies. This costs 1(+2) + 1 +1 + 2 + 2 + 2 for 11 Development Points. This brings the total to 25 + 2 + 11 or 38.

Now that all skills have been chosen initial scores may be calculated. This is done from the values for the attributes as they stand now.

6) For each skill for which an increase was bought 2D6 are rolled and the result is added to the character's score in that skill not the Basic Chance of Success. The dice to be rolled for this character are: Indian Culture (2D6), Bengali Language (2D6), Zoology (2D6), Indian History (4D6), Martial Arts (4D6), Chinese Language (2D6), Chinese Culture (4D6), Stealth (2D6), Pistol (2D6), Acrobatics (4D6), Finance (4D6), and Occult Studies (4D6).



A single calculation goes as follows: Stealth has an initial score of Deftness (20) + Wit (15) + Natural (5) for a value of 40. The increase is 2D6 with a Die Result of 7, this gives a score of 47. The character will have a Basic Chance of Success equal to 47/5 or 9.4 rounded down to 9 in 20.

7) The player has purchased 8D3 points to increase Attributes. The Die Result is 18. The player splits these evenly between Speed and Health giving a final Attribute profile of Wit 15, Will 20, Strength 10, Deftness 20, Speed 14, and Health 14.

8) Even if the Aging rules were in effect, the character is still too young to be affected by them.

9) The player now rolls 1D100 (DR 36), the character's age of 38 is added to this and the Reaction Table is consulted, for a Value Number. The total of 74 yields a Value Number of +2 which is taken to the Financial Status Chart. This gives the following data:

Cash on Hand: 1D10 (DR 9) x \$50 for \$450  
 Savings Available: 1D10 (DR 6) x \$100 for \$600  
 Income per Year: 1D10 (DR 4) x \$500 for \$2000  
 Car 20% chance (DR 70): none  
 House/apartment 20% chance (DR 87): none  
 Gun 20% chance (DR 56): none  
 Debt: none

10) A die roll of 24 on 1D100 yields a Below Average Height and Weight for the character. The player, deciding that the character is a small but tough man selects 5 feet 4 inches for height and 67 kilograms for weight.

A second die roll of 77 indicates that the character is Good Looking.

If the Reputation rules were in use, these statistics would earn a value of 1 for Height and Weight and 1 for Looks. The Gamemaster might easily adjudicate an additional 1 for the exotic nature of the character's mixed parentage.

11) Much of this step has been done as the character was developed. The character is named Jonah E. Kaful formerly Whitaker. He is a cautious, soft spoken man but cool under fire and capable of sudden violence. His travels and experiences have left him feeling uncomfortable in either his natural or adopted home countries for any length of time. His business is not doing well and he has begun to feel restive once again. Perhaps some action or excitement might relieve these tensions. Since he is a freelance agent he can leave at will.

12) Not having a license for a firearm, Jonah will not acquire one. He will acquire a brace of throwing knives and conceal them about his person. This will not encumber him at all. He will save his money to be used as needed for a particular situation. His real weapons are his mind and his Martial Arts.

13) The formulas in section 1.1.1 and 1.3 are followed to yield the values on the sample Character Record Sheet.

14) Jonah E. Kaful is ready to be played.

## 1.7 ADVANCED CHARACTER SET-UP

The procedure in this section is intended to replace that detailed in the previous section. It is more detailed and time consuming but returns more benefits to the character for the work involved. It also helps to build a clearer picture of the character's past. These are the steps:

- 1) Allocate 75 points among the Attributes.
- 2) If Talents are in use, determine the 2D6 + 20 points and the Psychological Profile, rolling individually for each Talent. Distribute the 2D6 + 20 points among the Talents as desired.
- 3) Roll on the accompanying Character Background Table to determine Family Income, the character's level of Education and any starting Skills. Only one roll is made and the result is read across.
- 4) Roll 4D10. Subtract the result from the year in which the adventure will take place. This gives the year in which the character will begin his Pre-adventure career. At this point, he will be 1D6 + 14 years old.
- 5) Select a career for the character. Roll 2D6 for the length of the career period in years. The character will receive any Automatic Skills in the first year.

In each subsequent year the player may elect one of the following: A new Skill may be selected from the Available Skills (the character will gain an initial score in this skill); a Skill that the character already has may be selected from either the Automatic Skills or the Available Skills (the character will add the value of the Governing Attribute, the first one listed, to his score in the Skill); or 1D3 Attribute points may be taken (see step 7).

Remember to make any modifications to the career period due to any special events that occur during the years of the career period.

Roll for Cash, Income, and Material Benefits at this point and add them to the character's current total.

6) Repeat the cycle of careers until the character has reached the 'current' year. If the career period called for by the die roll exceeds the number of years until the 'current' year, the length of the period will be shortened to the number of years remaining. Thus, a character whose first adventure will take place in 1933 elects to start a career in 1931 and the die roll for the length of that period gives a result of 5 years will only have a career period of 2 years in this case. He may therefore be presumed to be still involved in that career at the start of play.

7) Total any dice for Attribute increase points and roll them. Add these points as desired to the Attributes.

8) If aging is in use (recommended), apply any effects due to age.

9) Determine the character's Physical Characteristics.

10) Integrate this information into a plausible explanation of the character's current situation, financial status, standing in the community, etc. Work out his basic personality if you have not already done so.

11) Acquire any gear or equipment that is desired and available. Determine his typical equipment loads and encumbrance statuses.

12) Calculate Saving Throws and other game statistics.

13) Inform the Gamemaster that you are ready to play.

14) Role play your character.

### CHARACTER BACKGROUND TABLE

1D100	Family Income*	Education	Starting Skills**
01-10	less than \$500	Minimal	English Language; Choice of any two Practical Skills other than a Pilot or Driver Skill and Cyclist.
11-40	\$500 to \$3000	Poor	Double initial score in English Language; American History.
41-95	\$3001 to \$5000	Good	Triple initial score in English Language; double initial score in American History.
96-00	greater than \$5000	Excellent	Quadruple initial score in English Language; Double initial score in American History; choice of any 1 Culture Skill; Modern Language Skill to match Culture chosen.

\*Family Income is merely a guideline to the character's background. It is in no way of direct monetary benefit to the character. He will gain no cash or income from it.

\*\*All characters start with an initial score in American Culture.

## 1.7.1 CAREERS

The basic procedure in advanced character set up is that the player will select one or more careers for the character. Each career brings certain Skills, has particular advantages and disadvantages, and allows only a limited line of development while the character pursues that career.

The description for each career explains its intent and is followed by several specific terms which deal with what is available to the character in that career. These terms are:

**REQUIREMENTS:** this lists and explains any requirements that the character must fulfill before he may elect to follow the career.

**CASH:** this represents the amount of on-hand money the character has at the end of a career period. Cash may be accumulated from period to period and career to career. A negative Cash value indicates a debt that the character must pay from any Cash already accumulated and any that is gained in subsequent careers.

**INCOME:** this represents monies that will accrue to the character after his Pre-adventure careers are over. Salaries and pay received during the career are assumed to have been spent except for whatever he has saved (his Cash). These monies can represent dividends, royalties, business profits or whatever the player and Gamemaster agree on.

**MATERIAL BENEFITS:** these are things the character might acquire during the course of a career. It is perfectly possible to acquire more than one of an item if the character spends more than one period in a career. The name of the item is given and followed in parenthesis by a percentage. This number is multiplied by the number of years that the character spent in the career for that period to give the percentage chance that the character will acquire the item. If this exceeds 100% the item is automatically acquired. Some items are given in general terms (house, apartment, car, gun, etc.) and the Gamemaster and player must confer and decide on a particular item (50 room mansion, efficiency apartment over a grocery store, Essex Terraplane, Colt M1911 automatic pistol, etc.) that is appropriate to the character, his past history, and his financial status. There are far too many possibilities for us to confine your imaginations with a set of tables.

**AUTOMATIC SKILLS:** these are Skills for which the character will receive initial scores if he chooses that career. If he already has the Skill from another career or from another period in the same career, he adds the value of the Governing Attribute to whatever score he has in the Skill.

**AVAILABLE SKILLS:** these are the Skills that are available to the character, either for improvement or for acquisition as new Skills. Only those listed for a career may be studied during that career. Any Skills listed as Automatic Skills may be assumed to be Available for purposes of addition to current score.

**NOTES:** these are present if there is some additional information to be given about that career or its effects on the character.

### 1.7.1a POSSIBLE CAREERS

In this section are listed a selection of careers. They do not cover all possibilities but are intended to represent the most likely areas of interest to a potential adventurer. A Gamemaster may wish to add new careers for his players or alter those that are given. Any Gamemaster who does so should inform his players of the changes before they build their characters.

Some careers may allow the character to continue in that 'job' during his adventuring career. The nature of the 'job' and the events of the adventures will strongly affect the situation. Individual cases will have to be judged by the Gamemaster. Cash, Income and Material Benefit results will be dependant on circumstances as time passes in the game. Skills may only be added or improved according to the standard rules for that, see section 1.8.

#### ACADEMIA

The character is assumed to be engaged in further study, research, writing papers and books, teaching, or some combination of the above. As part of this career, the character may seek post-graduate degrees. These should be in either the character's Degree Field or one that can be related to it. In addition, the character may elect to study for a specialized post-graduate degree in medicine (See Notes below). When electing to attempt a post-graduate degree, the character, after 2 years, may try for his degree. This requires a successful BCS roll in 3 separate Skills related to his Degree Field for a Master's degree. Failure allows further attempts at yearly intervals. A Doctorate may be attempted after the Masters is completed. The procedure is the same but 4 successful BCS rolls are required to achieve it.

**REQUIREMENTS:** a completed college degree.

**CASH:** 2D3 x \$10.

**INCOME:** Years in career period times \$50.

**MATERIAL BENEFITS:** Reference library for one Skill (consisting of References, Manuals, and Texts, each with a BCS of 2D10) in the Degree Field (10%).

**AUTOMATIC SKILLS:** Academic Subculture.

**AVAILABLE SKILLS:** those of Degree Field.

**NOTES:**

**Medical Studies,** as above except where noted.

**Requirements:** degree in biology.

**Available Skills:** First Aid; Therapy; Advanced Medicine; Pathology; Specializations.

**Notes:** a 'doctorate' must be achieved to receive a medical degree (M.D.) and be certified as a doctor. If this is accomplished, an additional Material Benefit may be achieved: Doctor's Kit (25%).

**ATHLETE/SPORTSMAN**

The character is pursuing physical culture, training his body, and possibly making some money at it.

**REQUIREMENTS:** None. Characters older than forty at the end of a career period will not receive any Material Benefits. Any character 40 or older at the start must make a Health Attribute Saving Throw to follow this career. Failure means he will waste a year (no benefits, skills, money, etc.) and may never attempt this career again.

**CASH:** Roll on Reaction Table for a Value Number. Add years spent to the die roll. Value Number x \$10 is Cash.

**INCOME:** Roll on Reaction Table for a Value Number. Add years spent to die roll. If Value Number is negative, no income is received. Otherwise, Income is Value Number times \$20.

**MATERIAL BENEFITS:** 2D3 points to add to Attributes (18%).

**AUTOMATIC SKILLS:** None.

**AVAILABLE SKILLS:** Any Practical Skill except Pilot, Aerostat; Brawling; Fencing; Rifle.

**NOTES:** Pilot Skill is not generally available before the Great War.

**BIG GAME HUNTER**

The character travels on and leads safaris into the wild parts of the world in search of good hunting. Trophies, honorariums, memoirs are some sources of income.

**REQUIREMENTS:** None.

**CASH:** Roll on Reaction Table for a Value Number. Cash is Value Number times \$500.

**INCOME:** Roll on Reaction Table for a Value Number. Add number of years to die roll. Income is Value Number times \$10. If Value Number is negative no income is received.

**MATERIAL BENEFITS:** Hunting rifle with telescopic sights (15%).

**AUTOMATIC SKILLS:** Rifle and Hunting.

**AVAILABLE SKILLS:** Any Modern Language; Any Culture Skill; Pistol; Driver; Mimicry; Pilot; Stealth; Survival; Tracking; Navigation.

**BON VIVANT/DILITANTE**

The character floats about the upper crust society, enjoying life and acquiring an eclectic collection of skills.

**REQUIREMENTS:** personal or original family income greater than \$5000.

**CASH:** Roll on the Reaction Table for a Value Number. Cash is Value Number times \$750.

**INCOME:** Roll on the Reaction Table for a Value Number. Income is Value Number times \$150.

**MATERIAL BENEFITS:** None.

**AUTOMATIC SKILLS:** High Society Subculture.

**AVAILABLE SKILLS:** Horsemanship; Driver; Pilot; Gambling; and Knowledge; any Culture Skill; Fencing.

**NOTES:** Pilot Skill unavailable before the Great War.

**BUSINESS**

The character is assumed to be entered in the world of big business and high finance. He will be spending his time establishing and/or building a business.

**REQUIREMENTS:** Personal or original Family income greater than \$3000.

**CASH:** Number of years in career period times 1D6 times \$50.

**INCOME:** At the end of the period, the character makes a Finance BCS roll. Income is the Effect Number times the years in the period times \$50. If a Negative Effect Number occurs, the character's standing Income is reduced by the amount calculated. If this exceeds his standing Income, he is now in debt for the excess amount.

**MATERIAL BENEFITS:** Car (18%); Own place of business (10%).

**AUTOMATIC SKILLS:** Business Subculture.

**AVAILABLE SKILLS:** Finance; any Modern Language; Law; Rhetoric; Politics Subculture.

**NOTES:** The stock market crash of 1929 was a disaster for businessmen. Any character in a Business Career in this year will take a loss at the end of his career period and he will not make the normal Cash or Income rolls. The loss will be assessed against his standing Income and may possibly drive him into debt. Roll 1D100, subtract his Finance BCS

from the result then multiply this by \$500. The minimum loss, regardless of die roll is \$1000.

Any characters with previous Business careers must make a Finance BCS roll during the Pre-adventure year of 1929. Failure results in a loss to their standing income. This loss is the Effect Number times \$500. Negative values indicate debt.

Any characters electing a Business Career after 1929 will, for Cash and Income rolls, multiply by \$25 instead of \$50.

**COLLEGE**

The character is seeking a Bachelors Degree in a Degree Field. To be awarded the degree he must complete at least 3 years in this 'career' and make a successful BCS roll in at least two of the Skills in his Degree Field. A character with less than three years in his career period has flunked out and may try again, from the start, in a later career period. Once the degree is granted the remainder of the career period may be spent in the Academic Career or a new career period may be begun.

**REQUIREMENTS:** a Good Education. Poorer Educations can be increased one step for each 2 years spent in one of the following careers: Business, Bon Vivant, Law Enforcement, Military, or Writer.

**CASH:** None.

**INCOME:** None.

**MATERIAL BENEFITS:** Reference library (consisting of References, Manuals and Texts, each with a BCS of 2D6) for one skill in the Degree Field (10%).

**AUTOMATIC SKILLS:** Research and American History.

**AVAILABLE SKILLS:** Academic Subculture; Degree Field Skills, see below; any Athletic Skill; Gambling; Horsemanship; Mimicry; Throwing; Disguise; Pistol; Rifle; Fencing; Brawling; Mechanic; Electrician; Machinist; Carpenter.

**DEGREE FIELDS**

**Applied Science:** Civil Engineering; Electrical Engineering; Geology. When in advanced study and working in the field (see Academia): Demolitions; Mechanic; Electrician; Carpenter; Machinist.

**Archaeology:** any Ancient Language; Anthropology; Archaeology; Geology; any History; Paleontology. When in advanced study and working in the field: Lockpicking; Restoration; Traps.

**Biology:** Anthropology; Botany; Chemistry; Zoology; First Aid.

**Business/Law:** any History; Finance; Law; Rhetoric; Interrogation (verbal only).

**History:** any History; any Culture Skill; any Language; Anthropology; Archaeology; Linguistics.

**Science:** Chemistry; Physics; Geology. When in advanced study and working in the field: Electrician; Machinist; Demolitions; Mechanic.

**NOTES:** To complete a Juris Doctor or law degree, the character must complete a 'doctorate' in Law. The Masters or Bachelors may be in History. To be legally able to practice law he must, upon completing his Juris Doctor, make a Law BCS roll to pass the bar examination.

**CRIME**

The character moves in circles outside the law but, assuming he is a hero, does not actually break it (without cause). He operates on the fringes of the criminal world, in espionage, etc.

**REQUIREMENTS:** None.

**CASH:** Roll on the Reaction Table for a Value Number. Add the number of years in the career period to the Value Number and multiply the result by \$100.

**INCOME:** None.

**MATERIAL BENEFITS:** Pistol (15%); Lockpicks (15%); Thompson sub-machine gun (5%); Car (5%).

**AUTOMATIC SKILLS:** Criminal Subculture.

**AVAILABLE SKILLS:** Climbing; Driver; Gambling; Mimicry; Stealth; Throwing; Tracking; Cryptology; Demolitions; Disguise; Interrogation; Lockpicking; Safecracking; Traps; any Firearm Skill; Knife; Brawling.

**NOTES:** During the years of Prohibition (1920-1933), use \$150 instead of \$100 as the multiplier for Cash. A character choosing this career has a 2% chance per year of acquiring a criminal record whether it is deserved or not.

**EXPLORER**

The character spends time visiting and charting lands unknown to man, at least western european man.

**REQUIREMENTS:** None.

**CASH:** Roll on the Reaction Table for a Value Number. Cash is the Value Number times \$250.

**INCOME:** Roll 1D6 and add the number of years in the career period. Multiply this by \$50.

**MATERIAL BENEFITS:** Pistol (10%).

**AUTOMATIC SKILLS:** One foreign language; one Culture Skill.

**AVAILABLE SKILLS:** Driver; Pilot; Survival; any Modern language; Navigation; Rifle; Pistol; Occult Studies.

**NOTES:** Pilot Skill not available before the Great War.

## LAW ENFORCEMENT

The character has spent his time pursuing truth, justice, and the etc. as a cop, lawyer, private investigator or in some other appropriate job.

**REQUIREMENTS:** No criminal record.

**CASH:** Subtract 1D6 from the number of years. Multiply by \$100 for Cash.

**INCOME:** Number of years times \$5.

**MATERIAL BENEFITS:** Revolver (15%); Bullet Proof Vest (5%); the goodwill of the police, usually in the form of a regular Contact (15%).

**AUTOMATIC SKILLS:** Law Enforcement Sub-culture.

**AVAILABLE SKILLS:** Athletic Skills; Cyclist; Driver; Horsemanship; Mimicry; Stealth; Tracking; Cryptology; Disguise; Interrogation; Forensic Science; Law; any Firearm Skills; Nightstick; Criminal Subculture; Martial Arts.

## MILITARY

The character does a stint in the military. The Infantry is assumed to be the branch of service unless he makes the Requirements of one of the other branches.

**REQUIREMENTS:** A Health Attribute Saving Throw and no criminal record. Cavalry requires Speed Attribute Saving Throw. Air Corps requires a Dexterity Saving Throw. Navy requires an additional health Attribute Saving Throw. Intelligence requires both a Wit and a Will Attribute Saving Throw.

**CASH:** 1D6 times \$20.

**INCOME:** None.

**MATERIAL BENEFITS:** None.

**AUTOMATIC SKILLS:**

**Infantry:** Rifle, Bayonet Training; Cavalry; Horsemanship; Rifle.

**Air Corps:** Pilot; Navigation.

**Navy:** Swimming; Pistol.

**Intelligence:** Pistol; Martial Arts; a Modern Language.

**AVAILABLE SKILLS:**

**Infantry:** Pistol; Autofire; Climbing; Driver; Throwing; Military Science; Demolitions; Gunsmith; Brawling; Knife.

**Cavalry:** Pistol; Autofire; Cyclist; Driver; Driver, Heavy Equipment; Mechanic; Military Science; Brawling.

**Air Corps:** Pistol; Pilot, aerostat; Mechanic; Military Science; Autofire; Brawling.

**Navy:** Machinist; Mechanic; Navigation; Military Science; Rifle; Autofire; Bayonet Training; Brawling.

**Intelligence:** any Practical Skills; Cryptography; Demolitions; Disguise; Interrogation; Lockpicking; Safecracking; Traps; any Modern Language; Navigation; First Aid; Military Science; Rifle; Autofire; Knife; any Culture Skills.

**NOTES:** The Air Corps is not a viable option until the Great War. All player characters are assumed to be officer material. They start as Non-commissioned officers and may make one roll per year for promotion. The character's Wit plus Will plus Combative Talent gives the percentage chance for a promotion. A character may also add the number of years spent in College to this value. Under wartime conditions, the character may make an additional roll during the first year in service. This can result in achieving two grades of rank that year. Each promotion allows the character an additional initial score in a skill. If all available skills have been acquired he may instead add 2D10 points to a skill score.

The military rank structure proceeds from non-commissioned officer through second lieutenant, lieutenant, captain, major, lieutenant colonel, colonel, brigadeer general, major general, and lieutenant general to general.

Any character in the military at the outbreak of the Great War will have his career period extended until the armistice if it does not already do so.

## POLITICIAN

The character works in and around the political structure of the country. This can include governments appointments such as ambassadorships.

**REQUIREMENTS:** No criminal record.

**CASH:** Roll on the Reaction Table for a Value Number. Add the number of years in the career period to the Value Number and multiply the result by \$200.

**INCOME:** 1D6 times \$50.

**MATERIAL BENEFITS:** Political Cronies, usually in the form of one or more Contacts (15%).

**AUTOMATIC SKILLS:** Politics Subculture.

**AVAILABLE SKILLS:** Research; Finance; any Modern Languages; Law; Rhetoric; any Subculture Skill; any Culture Skill.

**NOTES:** Any character in this career in 1929 (the stockmarket crash) who wishes to remain in the career past 1930 must make a Saving Throw to retain his position due to elections. This throw may be a Wit

Attribute Saving Throw or a Politics BCS roll at the player's option. Failure results in the loss of any Benefits or Cash for the period.

## SOLDIER OF FORTUNE

The character spends his time seeking adventure and daring-do wherever offered.

**REQUIREMENTS:** None.

**CASH:** Roll on the Reaction Table for a Value Number. Cash is the Value Number times \$250.

**INCOME:** None.

**MATERIAL BENEFITS:** Pistol (20%); Rifle (10%); Bullet proof vest (15%).

**AUTOMATIC SKILLS:** Survival and Brawling.

**AVAILABLE SKILLS:** Any Practical Skills; Demolitions; Mechanic; Traps; any Modern Language; First Aid; Military Science; any Firearm Skill; any Armed Combat Skill; any Unarmed Combat Skill; any Culture Skill.

**NOTES:** Pilot Skill is unavailable before the Great War.

## WORKING LIFE

The character attempts to take up an honest trade for a living.

**REQUIREMENTS:** None.

**CASH:** 1D6 times \$10.

**INCOME:** None.

**MATERIAL BENEFITS:** Kit of tools of the trade, if applicable (20%); Own apartment or small house (5%); Cheap car (5%).

**AUTOMATIC SKILLS:** One trade skill chosen from Available Skills.

**AVAILABLE SKILLS:** Any Construction Skill; Mechanic; Research; Driver; Driver, Heavy Equipment; Pilot; First Aid; also available but not as a trade is Brawling.

**NOTES:** after 1929, any character in this career will subtract 1D6 times \$50 from Cash. This effect would last until the economy picks up in about 1939.

## WRITER/JOURNALIST

The character makes his living as an author of books and articles or as an enterprising reporter for a great, or not so great, metropolitan newspaper.

**REQUIREMENTS:** An English Language BCS of 10 or more.

**CASH:** Roll on the Reaction Table for a Value Number. Add the number of years in the career period to the Value Number and multiply by \$25.

**INCOME:** Roll on the Reaction Table for a Value Number. Add the number of years in the career period to the Value Number and multiply by \$50.

**MATERIAL BENEFITS:** Typewriter (25%); 1D3 regular 'sources', usually in the form of Contacts in different Subcultures(30%); Camera(5%)

**AUTOMATIC SKILLS:** Interrogation (verbal only) and Research.

**AVAILABLE SKILLS:** Any Modern Language; Rhetoric; any Culture Skill; any Subculture Skill.

## 1.7.2 THE GREAT WAR

In 1914 conflict erupted in Europe. America did not join the war until 1917. The armistice came the following year. In game terms, this can have an effect on a character's Pre-adventure careers.

Any character may elect to enlist upon America's entry into a war. If he does so, he will interrupt whatever career period he is in and serve 2 years as if in a military career. In 1920, he takes up the interrupted period and completes it.

Any character who does not elect to enlist may be drafted. He must FAIL a Health Attribute Saving Throw to avoid the draft. Draftees need not meet the normal Requirements for a Military career and will automatically serve in the Infantry.

Any character whose career period ends in the years 1913, 1914, or 1915 may elect to enlist as a volunteer for one of the belligerent nations. Normal military career Requirements must be met. The character will serve until the end of the war.

All characters who enlist in the war before America's entry will receive an initial score in the French Language. Any character serving after America's entry must make a Wit Saving Throw to acquire this initial score. Any character serving in the Intelligence will gain an initial score in the German Language.

All military career periods terminate with the end of the war. Any character electing to remain in the military must roll again for the length of his career period.

## 1.7.3 ADVANCED CHARACTER SET-UP WORKSHEET

See separate sheet.

## 1.8 IMPROVEMENT

As the game progresses, the player will wish to see his character improve his abilities, his chances of success and, in short, his ability to survive. Diligent study, rigorous training and learning through practical experience are all valid ways for the character to improve. The process of improvement may be rapid or slow depending on the situation surrounding the improvement and the character himself.

A character may improve his score in a Skill in one or two ways. These are Study and Learning-by-doing. In both processes, it is the score in the Skill, not the Basic Chance of Success that is raised by the amount indicated. The Basic Chance of Success will increase when the character's score is raised sufficiently that a new calculation of the BCS yields a higher number. Remember that a character has one point of Basic Chance of Success for every five points of Skill score.

A Skill score may not be increased over the maximum score. Any extra points are lost. When a character reaches a score of 100 (BCS 20), he has learned what there is to know in that Skill. He is assumed to be an effective master of the Skill. A die roll of 20 when making a Basic Chance of Success roll will still indicate failure but, in most cases, the failure will not have critical effects.

### 1.8.1 LEARNING-BY-DOING (Advanced)

When the character has successfully utilized a Skill during an adventure, he may attempt to Learn-by-doing. It is the responsibility of the Gamesmaster to decide if a Skill used during the game makes the character eligible for the attempt. The general requirement is that the use of the Skill significantly advances the position of the characters in the game situation.

Multiple successes in one Skill during a given situation will not allow more than one attempt to Learn-by-doing.

In order to Learn-by-doing the character must roll greater than his current score in the Skill on 1D100. This will add 1 to his score in that Skill.

### LEARNING-BY-DOING WITH TALENTS (Advanced)

This mechanism is intended to replace the one detailed above if Talents are in use.

To be able to Learn-by-doing the character must have a score greater than zero in the Governing Talent for the Skill. The Governing Talent is the first Talent listed in the calculation for the initial score in the Skill.

In order to successfully Learn-by-doing, the character must roll less than or equal to his score in that Governing Talent on 1D20. If he does so, he may add one to his score in that Skill.

### 1.8.2 STUDY

Study turns are stated to be of a week's duration. The Gamesmaster is free to alter the time period, but the learning rate of any characters involved should be altered to reflect the difference. The basic increase to a character's Skill score after a Study Period of one week will be equal to his Learning Rate. This learning rate will be altered by various factors. These are presented in the Table of Learning Rate Modifications. A character's basic learning rate is equal to his Wit Group.

To his basic learning rate, the character will add the value of any Learning Aids that are applicable. This number will be divided by the sum of the values of all the Learning Hindrances that apply. The result is the adjusted learning rate which is the number of points that will be added to the character's score in the Skill being Studied.

Any fractions that occur due to Learning Hindrances are retained during the period of Study. They are lost at the end of that period. Thus, a character who has a month to Study and an Adjusted Learning Rate of 1.7, will after four weeks add four times the weekly rate or 6.8. Since the Gamesmaster has an adventure planned for the character, he is allowed no more Study time and the .8 is dropped from the amount that the character will add to his Skill score.

During a Study period, the only major functions (Research, Performing Tasks, and Making Contacts are all major functions) the character may perform are related to learning. A character may Study two Skills, Study one Skill and Teach another or Teach two Skills. When a character is Studying two Skills during one Study period his base Learning Rate is Wit Group/2.

A Teacher may be any character, whether controlled by a player or the Gamesmaster, who has a Communicative Talent greater than zero. An ordinary Teacher has a higher score in the Skill being taught than any of the students. The score of the students may not exceed the Teacher's score while they are Studying under him. An Expert Teacher will have the maximum score in the Skill to be taught. A Gifted Teacher has a Communicative Talent greater than 10.

Some Skills require proper facilities in order to be learned at the normal rate. Combat Skills require the weapons to be used. Knowledge-based Skills require reference books. Equipment-utilizing Skills require the equipment that will be utilized. The absence of such things will act

as a Learning Hindrance. It is up to the Gamesmaster to decide if proper facilities are available when characters are attempting to study a Skill.

When a character is Studying a firearm Skill, an expenditure of ammunition is required to prevent a Learning Hindrance. The additional expenditure of another unit of ammunition will act as a Learning Aid. Only one Learning Aid may be gained in this way during a Study week. The unit of ammunition will vary according to the firearm Skill being Studied. For non-automatic weapons five rounds are required to make a unit. Automatic weapons will multiply this figure by the maximum burst size of the weapon used to Study with.

### 1.8.3 IMPROVING ATTRIBUTE SCORES

Attribute scores can be improved by diligent work over a Study period of one month. At the end of this period, the character will increase his score in the Attribute chosen by one point. Once a character passes certain breakpoints in the aging process, a die roll on the Reaction Table will be required. The number needed will depend on the character's age. The age to be considered here is the character's effective age. Use the Table below:

Character's effective age	required to gain the point
under 40	automatic
40 to 49	'Mediocre' result
50 to 59	'Good' result
60 to 69	'Excellent' result
70 or older	die roll of 100

### 1.8.4 IMPROVING OFF-HAND DEXTERITY

Off-hand Dexterity is treated as if it were a Physical Attribute for purposes of improvement and aging effects.

### 1.8.5 OPTIONAL LEARNING RULES

#### 1.8.5a INITIAL SCORE IN NEW SKILL

When a character Studies a new Skill and has a month's worth of Study Period all together, he may acquire an initial score in the Skill rather than the value that would accrue through normal Study. Each Hindrance that applies will reduce the initial value by half. If the character would gain a higher score by using normal methods of Study, he may do so.

#### 1.8.5b IMPROVEMENT OF ATTRIBUTES THROUGH LEARNING

Each time a character achieves another point of BCS, he may add .05 to the Governing Attribute. No value is received for the fractional scores until a full Attribute point is accumulated.

The Governing Attribute for a Skill is the one that appears first in the calculation for the initial score in that Skill.

It does not matter if the score sufficient for the increase in the character's Basic Chance of Success is the result of Learning-by-doing or Study.

TABLE OF  
LEARNING RATE MODIFICATIONS

LEARNING AIDS	VALUE
Teacher (has score of 100 in Skill)	1
Teacher (has score over 10 in Governing Talent)	1
Character's Governing Talent is greater than 10	1
Character is Studying a language in current local use	1
Character is Studying a firearm Skill & expends one unit of ammunition over the required amount	1*
LEARNING HINDRANCES	VALUE
Solo Study (no teacher available)	2
Proper facilities unavailable	2
Character is studying an ancient language no longer in use	2
Character's Governing Talent for the Skill being Studied is less than 1	2
Character is acting as a Teacher during the Study period	3
The Skill being Studied is not a Freely Improvable Skill for the character	2
Character is Seriously Wounded for at least part of the week	3
Character does not have the required score in a Prerequisite Skill	**
Character does not make unit expenditure of ammunition while studying a firearm Skill	2
Optional Learning Hindrances	
Current Skill score greater than 50	2
Current Skill score greater than 75	3
*Once per week only.	
**Study not allowed.	

### 1.8.5c INCREASE OF TALENTS THROUGH LEARNING

Each time a character reaches maximum score in a Skill, he has a chance of increasing his score in the Governing Talent. To do this he must roll higher than his current Talent on 1D20. If the die roll indicates a 'Good' or 'Excellent' reaction the character will increase his score in the Governing Talent by one point.

### 1.8.6 EXAMPLE OF STUDY

Harmon has decided he will Study Lockpicking Skill for the next four weeks. His current score is 32 and BCS is 6. Harmon's learning rate is 3. He is still mending from his last adventure and is Wounded during the first week which gives him a Hindrance of 2. Fortunately he was able to find a teacher. For the first week, his score is increased by 3/2 or 1.5. The second week he is no longer Wounded since he has fully healed in the previous week. This removes the Hindrance and the accumulated increase to his score is 1.5 plus the learning rate for the second week of 3 for a total of 4.5. The next two weeks pass in a similar fashion, adding a further 6 points for a final total of 10.5 points. Since the time allocated to study is over, the decimal is rounded down to 10 points. His score in Lockpicking Skill is now 42.

If the Option for improvement of attributes is in effect, Harmon will add .1 to the governing Attribute of Deftness since he has increased his BCS by 2. ( $2 \times .05$  equals .1).

Later that year, Harmon acts as a Teacher for Sam in Lockpicking Skill. Sam's Learning Rate is 3 and he is only studying with Harmon. Harmon is also studying with a Gifted Expert Teacher in Safecracking Skill in which Harmon already has a score of 88.

Sam's Mechanical Talent is 11 and, since it is the Governing Talent for Lockpicking Skill, he receives a plus one to his learning rate. He is not suffering under any Hindrances and thus has a learning rate adjusted to 4 points per week. At the end of four weeks he would have a score of 16. If the initial score for a month's study Option is in effect, Sam's initial score would be Deftness + Wit + Mechanical. In Sam's case, this would give him  $10 + 15 + 11$  or 36. He would be allowed to have a score of 36. If Harmon had not improved his score earlier that year, Sam would have been limited to 32 points since that was the score of his Teacher.

Harmon, because he is Teaching and Studying at the same time, will have a Hindrance with a value of 3. His base Rate is 3. The Gifted Expert Teacher adds 2 to the base. Since the learning rate plus the value of any Aids is divided by the value of any hindrances to give the adjusted Rate, Harmon will have an adjusted learning rate of  $(3 + 2)/3$  or 1.7. After four weeks, this totals to a score increase of 6.8, rounded down to 6. His score is increased to 94. If the Attribute increase Option is in effect, Harmon will increase the Governing Attribute of Deftness by .05.

If Harmon had not been acting as a Teacher during those four weeks his learning rate would have effectively been 5 and in four weeks he would have accumulated 20 points. This would have made his score 108. Since Safecracking Skill is a format 1 Skill, its maximum score is 100. Harmon would not even have had to spend the fourth week studying Safecracking Skill. He could have Studied something else and still perfected his skill. If the Option for improving Talents is in effect, Harmon would have a chance to improve the Governing Talent for Safecracking Skill which is Mechanical. Harmon's player would roll a die roll of 7 is more than his Talent score of 5 and Harmon could add one to his Mechanical Talent.



### 1.8.7 EFFECTS OF AGE ON ATTRIBUTES (Advanced)

At the age of 40 characters begin to show the effects of aging. Once a character reaches 40, he will no longer automatically gain a point when he works to improve an Attribute. At four year intervals beyond that, until he reaches 80, at which time the intervals are reduced to two years, he will undergo a round of aging. The effects are detailed below:

Age	Effects
44, 48, 52, 56	+2 to each Mental Attribute; -1 to each Physical Attribute.
60, 64, 68	-2 to each Physical Attribute; a Reaction roll is made and the results are interpreted as follows: worse than 'Bad' -4 to Mental Attributes 'Bad' -2 to Mental Attributes 'Poor' -1 to Mental Attributes 'Mediocre' no change 'Good' +1 to Mental Attributes 'Excellent' +2 to Mental Attributes
72, 76	-4 to Physical Attributes; a Reaction roll is made as above to determine the effects on Mental Attributes, a -10 modification is made to the die roll.
80, 82, 84, etc.	-6 to the Physical Attributes; a Reaction roll is made as above but a -20 modification is made to the die roll.

Modifiers to the Attribute scores are made to each of the Attributes of that type. If any Attribute is reduced to zero or below by the effects of aging, the character is considered to have died from old age.

## 1.9 THE HERO

The decade of the 30's proves the rule that uncertain times produce the greatest heroic literature. In the grim contest of surviving from day-to-day in the grip of the Depression, moments of escape were few and far between. Among the most priceless for many people were the bright adventures to be found in the pages of a pulp magazine or comic book, on the screen of a local theatre showing the latest serials, or over the airwaves via the magic of radio. The adventure-hero milieu of the 1930's produced characters of Homeric stature, modern knights who went forth to battle modern dragons: crime, suffering, and near the end of the decade, the creeping danger from hostile nations.

The Player Characters of DAREDEVILS are modelled after these heroes. It was, to use the old cliché, a simpler time, and in order to aid players in identifying with their characters more closely, we will discuss here some salient features of typical 30's hero.

### 1.9.1 MOTIVATION

What makes a hero become a hero? What moves him to pit his life, over and over, against the longest odds of all? The classic 'pulp hero' was often motivated by one of several drives:

**Revenge:** Vengeance has been used as the motive force of heroes for as far back as we find examples of epic literature. It was revenge that caused Achilles to fight and kill Hector before the walls of Troy. It was revenge that made Edmond Dantes, simple sailor, into the Count of Monte Cristo. And in like manner, it is revenge that sets many of the original heroes of the 30's on the road to glory.

But personal vengeance is essentially sterile and will not sustain an ongoing struggle with the forces of chaos and evil. The typical Daredevil must transcend the original wrong that raised him to heroic heights and extend his search for redress into a desire to help others, equally wronged, who cannot fight back as he has done.

Richard Benson, later known as 'The Avenger', was driven into the life of a crimefighter when his wife and child were brutally murdered by gangsters. After bringing the criminals to their doom, Benson delivers the following speech:

'I've been thinking it out. . . I've suffered a terrible loss. But others have suffered as greatly. . . and still more are doomed to suffer in the future. . . There is much work to be done that the police can't handle. I'd like to do that work. I'd like to devote the rest of my life, my fortune, and what talents I possess, to fighting crime of the sort that has made my own life barren. . .'

(From JUSTICE, INC., by Kenneth Robeson. COPYRIGHT 1939, Street & Smith, renewed 1967 by Conde Nast).

While revenge-motivated heroes have come to a more philosophical understanding of their inner-promptings, they do tend to be fairly rough on the bad guys and their methods will usually tend to give short shrift to villains of all descriptions.

**Altruism:** Certainly the most typical pulp-heroes (and their cousins of radio and comic book) were moved to defend their fellow-men from danger by sheer altruism. Their moral code was one that would not let them stand idly by when innocents were threatened. The altruistic hero

tends to be charitable whether in his Daredevil identity or just minding his own business. Doc Savage, perhaps the best example of the altruistic hero, has even been known to break off his hot pursuit of more formal kinds of crime in order to offer solace to the needy.

'An old woman held out, hopefully, a bundle of the late newspapers. She was almost blind. . . (Doc) looked at the old woman's eyes. . . He wrote a name and address on the corner of the paper, added his own name, and tore this off and gave it to the crone. The name was that of a specialist who could cure her ailment, but whose fee was a small fortune. But at the sight of Doc's name scrawled on the note, the specialist would gladly cure the woman for nothing. . . It was such a thing as Doc did often. It was part of his creed, the thing to which his life was devoted- - remedying the misfortunes of others'.

(From THE LAND OF TERROR, by Kenneth Robeson. COPYRIGHT 1933, Street & Smith, renewed 1961 by Street & Smith).

Here we see the sincere concern of this archetypically altruistic hero (they don't come any less selfish than Doc Savage), manifested not only by his tearaway exploits in fighting super-criminals but in his personal actions to the downtrodden.

Player-Characters who are of this persuasion should tend to follow a fairly rigid code of personal behavior. See the section on 'The Code' later in this essay.

**Challenge:** Many of the original Daredevils of the pulp era followed their hazardous careers because they were in love with danger. Their exuberant natures were only fulfilled when they locked horns with death. Given less moral fiber, such Daredevils might just as easily become super-villains instead of super-lawmen. But happily, that was rarely the case, unless their actions on behalf of justice exceeded the boundaries set by law.

The sharp division between these heroes when on a case as opposed to marking time in their 'civilian' lives, might almost lead one to think they were slightly schizoid. A case in point is that of Richard Wentworth, alias The Spider. In a conversation with his fiance, Nita Van Sloan, we hear the following exchange:

'Nita laughed amusedly at his side.

'For heaven's sake, Dick, you talk as though the Spider were someone else'.

'Some one else! Child, sometimes when I get behind that mask and go out with a gun in my pocket, I feel that no such person as Richard Wentworth ever lived'.

(From WINGS OF BLACK DEATH, by Grant Stockbridge, COPYRIGHT 1933, Popular Publications, renewed 1961).

While Wentworth, in his adventures, reels off the traditional mottoes of one who fights crime from principle, his actions tell the reader that he only feels fully alive when clad in the dark tweeds, jaunty black fedora, and velvet mask, which identify his alter ego, The Spider.

Needing to feed their 'danger habit' by their craving for adventure, the Daredevils who are driven by the Challenge may be the easiest to portray for many gamers. Profit and loss, even right and wrong, do not interest them directly. They will mix into almost any matter that promises to satisfy them. This makes certain aspects of role-play less troublesome than they otherwise might be. For example, the frequent cry of characters in other games ('Why am I here?! I could get killed!') becomes a veritable battle cry for these guys ('Hey, this is fun! I could get killed!').

**Work:** For heroes with this motivation, daring-do is all in a day's work. It is their job. Most of the individuals in this class would as lief get things over with quickly, tidily, and within budget. Work-motivated Daredevils tend to be cops, private investigators, lawyers, etc. The archetypal figure from 30's adventure literature would be one of Dash-iell Hammett's world-weary P.I.'s, a Sam Spade or Nick Charles. Critic Daniel Bazelon is quoted as saying, 'The (Hammet hero) is primarily a job-holder. He carries out his job with an almost blood-thirsty determination that proceeds from an unwillingness to go beyond it'.

But, once again, a simple desire to collect one's fee and fade into the background is rarely all there is to these figures. When forced into an ethical corner, where they must choose between their self-proclaimed status as working stiffs or the stuff of which heroes are made, they invariably end up acting like the latter instead of the former. This can be an attractive stance for the player who prefers 'realistic' characterization without giving up his right to behave like Sir Galahad on occasion.

## 1.9.2 METHOD

All right, so you have decided to be a hero (Well, if you haven't you are playing the wrong game). Now, how does a Daredevil do his heroic thing? This leads us to a brief survey of the Methods of heroing. These are, if you will, the 'roles' assumed by the Daredevil in his confrontation with evil. They may be summarized as follows:

**Vigilante:** The original 'vigilantes' (short for 'Vigilance Committee')

were members of the community who banded together in the absence of formal law enforcement, to preserve order and punish crime. Daredevils who adopt this approach have placed their own judgement above the law. When they perceive injustice, they personally correct it, redressing wrongs or meting out punishment as suits their own system of ethics.

While this does not mean he is a mad-dog killer or a dispenser of lynch law, the Vigilante tends to be rough on his foes and may well have the law on his tail. Contrariwise, he may cooperate with the police when such action will not leave wrongs unrighted, and may even enjoy such high regard that the law applauds his extra-curricular efforts. The Spider exemplifies the first kind of hero, and Doc Savage the second. Needless to say, Vigilantes wanted by the police usually operate under a secret identity.

**Lawman:** Opposite the Vigilante, though not necessarily opposed to him, we find the Lawman. As the name implies, this character is devoted to the actual enforcement of the law, in spirit if not to the letter. He may be a police officer, a private investigator, an investigative reporter on the trail of corruption, or a 'private citizen.' While he will rarely allow criminals to hide behind legal loopholes, the Lawman seeks to find legal means of bringing them to book, rather than just killing them, as the typical Vigilante would do. Many heroes of this persuasion develop a knack for letting the villains perish as a result of their own misdeeds: springing their own deathtraps, dying at the hands of their own gang, or perishing in the unleashed force of their latest, world-conquering, secret weapon. In this manner, numerous pulp heroes who espoused a 'code against killing' still managed to see off the bad guys in sufficiently gory ways to satisfy their readership. As this taste for final retribution seems to be shared by many adventure gamers, the Game-master would do well to provide similar possibilities in his stories.

**Man of Mystery:** Who is he? Where does he come from when danger threatens mankind? Where does he go after he has dispelled the menace? These are the stock questions about the Mystery-Hero. Such Daredevils generally assume a secret identity for their crimefighting, and may even have no 'civilian' identity at all. The obvious example is The Shadow, Walter Gibson's immortal creation, who came alive for readers of pulps, funny papers, comic strips, as well as moviegoers and radio-listeners, throughout the decade of the 30's and beyond.

No one knows the identity of The Shadow. Cloaked in black, his face obscured by his wide-brimmed slouch hat, and only faintly illuminated by the glow from the fire-opal girasol in his ring, The Shadow is a figure of sinister mystery even to his associates. When not suited-up for blending into the darkness, the man known as The Shadow may assume several identities (Lamont Cranston, man about town; Kent Allard, explorer and financier). But neither of these faces show the true identity of the Dark Avenger. That is a secret that naturally, 'Only The Shadow Knows!'

The immediate problem with being a man of mystery is that people keep finding out who you really are. This leads to the problem of getting rid of them or convincing everyone who found out that it was all a hoax/mistake/joke/clever plan/etc. On the other hand, your civilian self cannot be prosecuted for crimes committed by your mystery self (assuming you get into that kind of trouble). And, as a Mystery-Hero, you can scare the bejeepers out of the typical thug of the period. This manifesto was best stated by Bruce Wayne (alias Batman) when he set out on his career as a costume hero.

'Criminals are a superstitious, cowardly lot, so my disguise must be able to strike terror into their hearts. I must be a creature of the night. . . a, a. . . (And here that famous bat flies through the window of Wayne Manor)

A BAT! That's it. . . I shall become a BAT!'

Caption: And thus is born this wierd figure of the dark. . this avenger of evil: The Batman.

(From Detective Comics, COPYRIGHT National Periodical Publications, 1939).

For those who fancy life as a masked avenger, what can we say but, 'go thou and do likewise'.

**The Mastermind:** Very often, the real hero in some of the hairiest, fastest moving adventures of the period, does not get anywhere near the action. Somewhere in a comfortable dwelling, a busy office, or a secret stronghold, the guy who does the real work, the planning, stays put. His associates follow leads, gather clues, slug or shoot it out with the villains, and generally act as extensions of their boss's incredible brain. These isolated figures are the Masterminds. They were rarely interesting enough for the pulps or serials, where the top hero was supposed to be out 'in the trenches' with the other good guys. However, The Shadow spent most of his time sending Harry Vincent and Margo Lane to do the dirty work on his early cases, and while no one could call Doc Savage a shrinking violet, he augmented his more athletic activities with intense mental analysis in all his cases, dispatching his aides as needed to cover events.

The Mastermind is properly a figure of detective fiction and it is here that we find the true model for this kind of hero: Nero Wolfe. Esconced in his palatial townhouse, Wolfe NEVER views the scene of the crime and the only time he personally springs the trap shut on the criminal is when the criminal is good enough to come to him. The physical side of the detective business is attended to by his employee, Archie Goodwin, who is as adept at his end of things as Wolfe is at the brilliant deduction department.

The Mastermind is an unsatisfactory role for most Player-Characters, and one which Gamemasters may find too powerful to place in players' hands. These shoes are best filled by Non-Player-Characters, who may employ the Player Characters full time, or contact them for 'piece-work' as needed. Such Non-Player-Characters are useful for directing the Daredevils along the proper path in an adventure that has gotten bogged down. If the Daredevils annoy the genius by trying to get him to do all their thinking for them, he can justifiably roar, 'Confound it! Am I the only one with a brain around here!' And in this delightful mood, he sends them out to figure it out for themselves.

Masterminds tend to be rich and eccentric. The former attribute means that his employees rarely need to worry about equipment or upkeep. The latter trait means that they may yearn for the days when they were broke but free.

**The Sidekick:** This type of Daredevil is one who works for somebody else. The Sidekick may be an employee in the formal sense, he may be a friend/associate to some Mastermind, or he may be under the direction of some group or agency. Any of these can mean that the Sidekick is doing all the physical labor for his boss (as in the case of Archie Goodwin, described above) or that he fights side-by-side with the Mastermind, as in the case of Doc Savage's 'Famous Five'. This latter group is, in many ways, one of the best models we can present for a group of Daredevils to emulate. Each is a top man in his field: Monk Mayfair, the master chemist; Renny Renwick, the brilliant engineer/architect; Long Tom Roberts, heir to the mantle of Edison as an electrical gadgeteer; Johnny Littlejohn, world-famous archaeologist and geologist; dapper Ham Brooks, legal eagle. Besides possessing undeniable mastery of their respective Skills, these men are trained troubleshooters. Hooked on the drug of danger and led by their incomparable 'Mastermind,' Doc Savage, they set the pattern that most other pulp novels were to follow throughout the decade.

For those whose campaigns are set in the latter years of the decade, when foreign aggression had begun to threaten the U.S., the logical boss for a spy-fighting Sidekick would be some anti-espionage bureau of the government (in reality, this would have been the FBI).

### 1.9.3 THE CODE

The combination of motive, method, personal history, and character actions during the campaign will tend to evolve a personal code of conduct for most Daredevils. This is in keeping with the performances of actual pulp heroes from the 30's (and of adventure heroes of all eras).

A hero is not a creature of random impulses, one minute a knight in shining armor and the next a skulking villain. If he sins, let him sin hugely and often; if he is virtuous, then don't let him be a wimp about it. A 'code' in this sense defines behavior from which the Daredevil will not deviate. If he has sworn never to (directly) take human life, then he should avoid killing no matter how hard pressed he is (the Gamemaster should allow him some power or gadget to make fighting without killing possible). If the Daredevil claims to be in the hero business for money, he must cover up his humanitarian impulses with a gruff exterior, rejecting thanks for any good deeds he has 'accidentally' committed for free.

Note that the code is not designed to arbitrarily restrict the Daredevil's actions. It should instead be a means of encouraging good role play in the campaign. No real penalties attach to disregarding a code, just as no real rewards are given for 'good conduct'. The main prize is (we hope) increased enjoyment of play. Of course, Gamemasters DO tend to be more merciful to consistent, well fleshed-out characters, and perhaps are rougher on the ones who don't get into the spirit of things. Ticking off the person in charge is not conducive to a long lifespan.

We must point out that we have barely scratched the surface in discussing the typical characteristics of pulp heroes. Gamers can find numerous studies on the subject, ranging from popular writings by fans of the genre, up to doctoral dissertations on the symbolism of 30's escape fiction. However, we suggest that the most profitable reading consists of the stories themselves. Firsthand familiarity with the exploits of Doc Savage, The Shadow, The Spider, The Avenger, G-8, et. al. will give you far better examples of the world of DAREDEVILS than anything else could.

# The Game

## 2.1 TIME AND MOVEMENT

Once the characters' adventuring careers have begun, time in the game will pass at different rates. The time scale in use in any particular instance depends on several things. How the characters are travelling, what they are trying to do and what is happening around them all have bearing on the time scale to be used. The Gamemaster will make the decision as to which scale is to be used. He will then ask for appropriate responses from the players with regard to their characters' actions and intents. The scales for the passage of time in the game which are defined here are: Strategic, Tactical, Detailed Action Time, Real Time and Down Time.

### 2.1.1 STRATEGIC TIME SCALE

Strategic time scale is usually used when the characters are doing long distance travelling. A day is divided into two Strategic Turns, one for the day and one for the night. The characters are assumed to travel during one of the turns and rest during the other. If the players wish to have their characters travel for more than one consecutive Strategic Turn, they will be subject to the Forced March rules.

As the characters travel, the Gamemaster should describe to the players the nature of the terrain through which the characters are travelling. This would include the nature of the vegetation, any significant geographical features and any man-made structures. If a location or a feature is well hidden or off the direct route that the characters are following, the Gamemaster may require a Perception roll to see if the travellers will discover the 'Hidden Thing.'

Locations that are preplanned by the Gamemaster may well have guards, outposts or some kind of outlying group that might interact with a travelling group of adventurers when they draw near. Such things may lead the characters into an unplanned adventure, unplanned by them that is.

### 2.1.2 TACTICAL TIME SCALE

Tactical time scale is most flexible with regard to the length of a Tactical Turn. The exact length of a Tactical Turn is left to the Gamemaster's discretion and can vary from one turn to the next. It is intended that the Tactical scale cover time periods ranging from 10 minutes to 1 hour.

Tactical scale should have the length of its turn reflect the complication of the action to be resolved. The more complicated it is, the shorter the period should be. Thus, when characters are travelling through something like a city in which the Gamemaster has located several prepared areas but has not mapped the whole city in close detail, a turn of an hour's length would be appropriate. When the characters reach one of the predesigned areas, the time scale should be altered to turns lasting 10 or 20 minutes.

Distances covered by movement are adjusted to suit the time frame.

### 2.1.3 DETAILED ACTION TIME SCALE

Detailed Action time scale is used when determining the results of such intricate interactions as combat, death traps, confrontations, etc. A turn is referred to as a Detailed Turn. The actual time represented is about 6 seconds. Each Detailed Turn is divided up into sections. This is done to break down the actions occurring almost simultaneously into sort of a 'slow motion' where each action can be considered and resolved in the light of the other actions taking place around it.

### 2.1.4 REAL TIME SCALE

Real Time scale is a variation of Detailed Action Time in that it is a short time scale and is used to handle short, complicated interactions such as conversations or unusual actions not accounted for in the standard rules. When Real Time is invoked, it is the players rather than the characters who are consuming the time in the game. That is to say, that



however long it takes players to complete their conversation or whatever, is how long it will take the characters to finish the same conversation. Naturally, things will continue to happen around the characters. If something that would impinge upon the senses of the characters happens, the Gamemaster should inform the players of this at the point it happens as if the characters noticed it while they were performing their actions.

The Real Time scale is where much of the role playing in a Role Playing Game comes from. Here players frequently act as their characters in a literal sense. Some players even develop accents or characteristic methods of speech so the other players will know when it is the character speaking instead of the player.

### 2.1.5 DOWN TIME SCALE

Unlike the other time scales, Down Time is not used during an adventure. It is used between adventures. The game time consumed can vary from days to weeks to months to years. This is the time scale to be used when the characters are Studying, Researching, Building, etc.

The Gamemaster, unless specifically requested by the players, should always allow the characters to have some Down Time between adventures. During Down Time, the usual hazards of the town, ruins, or wilderness are considerably reduced or, if the Gamemaster is in a good mood, nonexistent. When a regular campaign is being run, a good scale to use is a week of actual time between gaming sessions corresponds to a month of game time. This allows a greater flow of time in the game and players can thus see their successful characters live out a lifetime in something less than the players' own lifetimes.

As noted above, the flow of time in Down Time Scale is flexible and the Gamemaster may wish to vary the Down Time between adventures to be more suitable to the campaign or the particular series of adventures that the characters have embarked upon. When the time in this scale extends much beyond a month and the players wish to have their characters engaged in constant Study or Research, the Gamemaster should take human nature into account. Characters will get bored or exasperated with what they are doing and will not apply themselves fully. In this fashion, not all the time will be available for the characters to increase their Skills or build things. Sometimes, even a character will need a vacation from the constant hard schedule that a player will outline for him. The Gamemaster might require the character to make a Will Saving Throw, at various intervals, in order for the character to remain dedicated to the player's regimen of studies or other procedures.

During some adventures the gaming session will end before the particular scenario is completed. In such cases, it is best to 'freeze' the action in place. The positions of all characters should be carefully noted along with what they were doing when the action was 'frozen'. At the next game session the action may be resumed where it left off at the last session. When this occurs frequently, the Gamemaster may wish to allow a longer than usual period when next he allows Down Time.

### 2.1.6 COMBINING TIME SCALES

There will come times in the course of a campaign when the Gamemaster will find that a combination of more than one time scale will prove a superior way to handle a situation. A fight that uses missile weapons at ranges over 50 meters is a good example. Characters can still resolve their actions as if they were in Detailed Action Time for purposes of what they can do and when they can do it. For movement, if characters are trying to close the distance between the hostile groups, the use of Tactical Scale movement is recommended. The Gamemaster may keep track of such actions by noting the positions of all involved parties on his Tactical Scale map and only shift to the Detailed Action Time Display when the opponents are about 20 meters apart.

### 2.1.7 TRAVEL AFOOT

Each character will have a movement rate for a day's travel. This rate assumes ten hours of travel and includes proper rest breaks. A character wishing to exceed these rates is subject to the Forced March rules. The basic rates are subject to modifiers due to terrain and weather conditions.

A character's basic travelling rate is equal to 10 plus his effective Speed in kilometers. This is for one day's travel. For the hourly rate, simply divide by 10.

When calculating the modified travel rate, all the percentages in the chart below should be treated as decimals and multiplied consecutively by the basic travel rate.

\* J.J. Jones is travelling through hills (x .5) on a Good Road (x .10) on the second day after a Light Snow (x .75). With a Speed of 32, her daily travel rate is 42 kilometers and her hourly rate is 4.2 kilometers. A day's travel under the conditions above, therefore will be  $42 \times .5 \times 1.0 \times .75$  or 15.75, rounded to 16 kilometers that day. This also means her hourly rate will be 1.6 kilometers an hour.

### MOVEMENT MODIFIERS CHART

On Good Road . . . . .	200%
On Poor Road . . . . .	150%
On Ruined Road or trail . . . . .	125%
Through Ruined City . . . . .	25%
Through Built-up Area . . . . .	50%
Through Open Terrain . . . . .	100%
Through Rough or Impeding Terrain . . . . .	75%
Through Woods, Hills or Desert . . . . .	50%
Through Forest, Swamp, Jungle or Mountains . . . . .	25%
At Night without light . . . . .	25%
At Night with Dim light . . . . .	50%
At Night with Good light . . . . .	75%
In Light Rain or Fog . . . . .	75%*
In Heavy Rain or Fog or Light Snow . . . . .	50%*
In Dense Fog or Heavy Snow . . . . .	25%*
In Great Heat . . . . .	75%

#### On Day After

Heavy Rain (day 1) . . . . .	75%	(day 2) . . . . .	100%
Light Snow (day 1) . . . . .	50%	(day 2) . . . . .	75%
Heavy Snow (day 1) . . . . .	25%	(day 3) . . . . .	75%
	(day 2) . . . . .	(day 4) . . . . .	100%

Prolonged Snow: for each additional day of snow add 1 day at the worst penalty.

For calculation purposes remember that 75% is equal to .75, 100% is equal to 1.0, etc.

\*Affects air travel.

### 2.1.7a FORCED MARCH (Advanced)

Forced March entails the character pushing himself beyond the pace assumed in the travel rules. This can be done in one of two ways: the Fast March or the Long March. If either form is attempted on a second consecutive day, a Health Ability Saving Throw is required for it to be used. On the third day, a Health Critical Saving Throw is required. On following days, a Health Critical Saving Throw at one half the normal value is required. If the Saving Throw is not made, no Forced March is allowed on that day. Normal travel is allowed. After one day at normal pace, the ability to Force March is regained. Forced Marches cannot, of course, be made with vehicles.

#### The Fast March

This form allows the character to move at double the base hourly rate. The doubled base rate is still subject to terrain modifiers. The maximum number of hours during which the character may move at this rate is equal to the character's Health Group. Each hour, or fraction thereof, that the character is moving at this rate beyond the safe limit will do 2D10 of Subdual Damage to the character. This damage is treated like normal subdual damage and may be recovered from in the usual fashion. This damage may lower the base movement rate by reducing his Speed. Once the character has passed out from the strain of the Fast March, he may not use Forced March for the rest of the day.

#### The Long March

This form allows the character to continue moving at his normal base rate for more than the normal 10 hours. The maximum number of safe hours that he may do this is equal to his Health Group. Each hour, or fraction thereof, beyond the safe limit does 2D10 of subdual damage as in Fast March.

## 2.2 DETAILED ACTIONS

The scale of play known as Detailed Action Time is used for situations where the specific actions of the characters and the time it takes them to resolve such actions are followed in close detail. The most common use of this scale is for combat.

One turn in this scale is called a Detailed Turn and lasts approximately 6 seconds. The turn is broken down into four Phases: Declaration Phase, two Action Phases, and Bookkeeping Phase.

On the Declaration phase, each character decides which Option will be chosen for the rest of the Detailed Turn. Players indicate the Option chosen by writing it down or placing a six-sided die with the number of the Option on the top face. The choice of Option is concealed from the other players until all have chosen for their characters. No characters may act on this Phase.

On an Action phase each player may select one of the Actions allowed by the Option for his character. All Actions are considered simultaneous. The Gamemaster must adjudicate the results of conflicting Actions by separate characters. To lessen confusion, the Gamemaster may wish to have the character's Actions resolved in order of highest Deftness.

The Bookkeeping Phase is used by the Gamemaster to resolve the actions on inanimate objects and determine the results of continuous processes. Players and Gamemaster alike use this Phase to update any statistics on their characters that have altered as a result of something which occurred during the Action Phases. No characters may act on this Phase.

### 2.2.1 OPTIONS

The selection of an Option indicates the character's basic mindset for the period of the Detailed Turn. Each Option only allows the character a certain selection of Actions from which to choose for the Detailed Turn. The character may use any Action allowed by his Option on the first Action Phase and he may use the same one or a different one on the second Action Phase.

No.	Option	Actions
1	Movement	Full Move, Jump, Alter Position, Disengage.
2	Observe/Command	Speak, Observe, Search, Ready Weapon, Defend, Alter Position, Hip Fire.
3	Engage in Combat	Strike, Defend, Ready Weapon, Disengage, Throw, Hip Fire, Alter Position, Short Move.
4	Fire Weapon	Shoot, Ready Weapon, Adopt Stance, Alter Position, Short Move.
5	Perform Function	Short Move, Alter Position, Throw, Work at Task, Short Function, Hip Fire.
6	Operate Vehicle*	Throw, Short Function, Hip Fire, Defend, Speak, Observe, Strike, Drive.

\*Operating under danger conditions is treated as being 'engaged'.

### 2.2.2 ACTIONS

The various types of Actions are explained here. The Gamemaster should feel free to add Actions that will suit his style of gaming. Each should be assigned to an Option. All Actions allow a character to change his facing by up to 90 degrees.

#### ADOPT STANCE

This allows the character to gain the benefits of Full Stance for firing his weapon. See section 2.5.2. An Engaged character may not select this Action.

#### ALTER POSITION

This allows the character to safely go from an upright to a prone position or any point (kneeling, sitting, etc.) in between. If engaged, the character must make a Speed Attribute Saving Throw to complete the Action.

#### DEFEND

The character may double his Weapon Defense Ability against attacks made on him for that Action.

#### DISENGAGE

The character must make a Speed Attribute Saving Throw. If it succeeds, he moves outside the Weapon Range of his opponent and will not be Engaged for the next Action Phase. If the opponent is resolving an attack on the character on this Action Phase, the Basic Chance of Success of the attacker receives a negative modification equal to the Disengaging character's Speed Group.

When attempted against multiple opponents, a Critical Saving Throw is needed. The character is then situated at least 1 meter away from all opponents. The Gamemaster should use his discretion in the exact placement.

#### DRIVE

The character may control a vehicle, altering speed or direction and maneuvering the vehicle. An Engaged character must make a Deftness Critical Saving Throw to accomplish the desired actions.

#### FULL MOVE

The character is allowed his choice of movement speeds. He may elect to fire a ready weapon during the move but this is Hip Fire and subject to penalties. See section 2.5.2. An Engaged character may not choose this Action.

#### HIP FIRE

This allows the character to discharge a ready firearm. The normal Basic Chance of Success is halved before any Situational Modifiers are applied. Movement at the character's Crawl speed is allowed. If Engaged, the character must make a Deftness Attribute Saving Throw to get the shot off.

#### JUMP

The character makes either a jump (vertical) or a leap (horizontal). To calculate the distance covered in meters, the character adds a Strength Group Effect Die roll to his current Strength to get an effective Strength (EF). To qualify for a running start, the character must have moved at Run speed on the previous Action Phase. If the distance misses the mark by a meter or less, the character is allowed a Deftness Attribute Saving Throw to grab on to his goal but he will suffer 1D6 of subdual damage. The Jump Action may not be executed by an Engaged character.

Vertical: (EF/2)/30  
Running start: EF/45

Horizontal: (EF/2)/5  
Running start: EF/5

#### OBSERVE

This Action is not allowed to an Engaged Character. The character may take in the situation that is occurring around him and gather such information that the Gamemaster deems is available.

#### READY WEAPON

This Action covers a variety of things such as reloading a gun, drawing or sheathing a hand weapon, clearing jams, unslinging rifles, etc. In short it covers all functions necessary to have a missile or hand weapon prepared for combat or to put away such a weapon. An Engaged character must make a Deftness Attribute Saving Throw to complete this Action.

#### SEARCH

The character is allowed to make a roll to detect a Hidden Thing that can be seen from his front facing. Such Hidden Things might include camouflaged opponents, secret panels, boobytrap tripwires, a desired object in a pile of other things etc. This Action is unavailable to an Engaged character.

#### SHOOT

This Action allows a character to discharge a ready firearm at his normal Basic Chance of Success. The exact number of shots is dependant on the weapon and, in some cases, the character's decision. An Engaged character must make a Deftness Critical Saving Throw to get the shot off.

#### SHORT FUNCTION

This Action covers those sorts of things that take but a short period of time to accomplish such as hurling oneself against a door in order to break it down, attempting to light a fire, preparing a device for use, opening a door or window, catching an object, grabbing an object, taking off or putting on gear or clothing, etc. An Engaged character requires a Deftness Critical Saving Throw to complete this action. Even when not Engaged, some of the more difficult functions, such as catching something, require an Attribute Saving Throw.

#### SHORT MOVE

This Action allows a character to move at his Crawl Speed. The character may elect to perform Hip Fire during the movement. An Engaged character may not select this Action.

#### SPEAK

The character is allowed to communicate with other characters in a coherent sentence. See section 2.2.5 for details. This Action is not allowed to Engaged characters.

#### STRIKE

Using this Action the character makes an attack with a non-missile combat skill. The exact nature of the attack will depend on ready weapons, if any, and the skill involved. While operating a vehicle the normal Basic Chance of Success is halved before any Situation Modifiers are applied.

#### THROW

The character may throw something held in his hands. The arming of a grenade as it is thrown is covered in this Action. See section 2.2.10d for details. An Engaged character requires a Deftness Critical Saving Throw to complete this Action.

#### WORK AT TASK

The character is allowed to make a Basic Chance of Success roll in order to accumulate Task Points for a job requiring more than an Action Phase to complete. This Action is not available to an Engaged character.

### 2.2.3 USE OF A TACTICAL DISPLAY

Although the Gamemaster may keep track of the positions and movements of all characters on his maps, thought should be given to a tactical display. This will allow players to see the relative positions of their own characters as well as the opposition. Distances and options, and thus tactics, can be more readily ascertained. It will also cut down on arguments about who was in the way of whom and whether or not a character could reach a given location in a set time period.

The display should have a scaled representation of the area in which the detailed action is occurring. All characters should be represented by markers which may be moved on the display. Other significant features such as walls, doors, furniture, treacherous footing, etc., should also be marked or represented by markers.

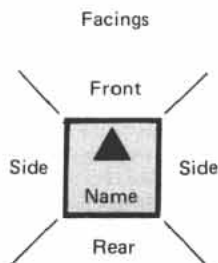
The surface may be a simple sheet of paper and distances measured by a ruler or it may be gridded in some fashion to regulate movement and distance measurements. One-half inch on the grid should represent about a meter of the area represented. We have found that a surface of acetate which can be marked with grease pencils and then wiped clean for the next detailed encounter is ideal.

The markers representing characters can be as simple as a cardboard square which carries the character's name and an arrow to indicate his front facing or they may be elaborately painted miniature figurines colored to indicate specific characters. We have found the latter to lend a great deal to the enjoyment of the game.

### 2.2.4 FACING

Each character must be facing in a given direction at a given time. This has effects in combat and in his capability to observe his surroundings. The accompanying diagram shows the areas referred to in the rules as the character's Front, Side, and Rear.

An active character will exert influence on the areas in his Front and Side facings out to a distance governed by whatever weapons he has ready. Any character within this area who is not friendly to the active character is considered Engaged. To be active, a character must be conscious, able to perceive his environment and capable (at least in theory) of making an attack.



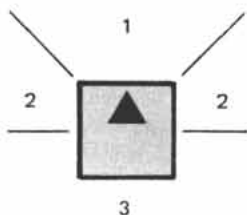
Facings

In Stance: Zones 1

Shoot Action: 1 & 2

Hip Fire: 1, 2 & 3

Field of Fire



### 2.2.5 COMMUNICATION

To simulate the confusion and independant action common to people in stress situations, the Gamemaster should rigidly enforce communication limitations. It gives a more realistic result than allowing players ten minutes to coordinate actions which will be happening in a game time frame of six seconds. Such attempts on the players' part should result in the discussion being taken out of Detailed Scale and being put into Real Time Scale where such discussion can be timed and added to the game time consumed by the Player Characters.

The Speak Action allows the greatest amount of communication. The character should be allowed to communicate a coherent sentence. Even so, the Gamemaster should keep the time frame of the Detailed Turn in mind. Most other Actions will only allow the character to speak one or two words per Phase due to his concentration or exertion.

The player whose character is speaking may state whether the communication is shouted, whispered, or simply spoken. The Gamemaster should take careful account of the prevailing conditions and how they will affect the transmission of the intended communication. Such things as gunfire in a confined space are notorious for putting a damper on polite conversation.

### 2.2.6 MOVEMENT

How far a character moves during an Action Phase is dependant on his Speed Group and the rate of movement he has chosen. To gain the benefits of a movement rate, the character must at least travel a distance equal to his maximum distance at the next slower rate. Thus, a character with a Speed Group of 3 who wishes to gain the benefits of a Run must cover at least 7 meters. The Gamemaster must be judicious when allowing this movement. Running in circles to remain in the starting place as a ploy to increase a character's Combat Dodge Ability should not be allowed. Such characters should find themselves automatically hit by the attacks they were seeking to avoid in this fashion.

Turns greater than the specified degrees allowed by the rate of movement require a Speed Attribute Saving Throw to be negotiated without falling down. A number of meters equal to the movement rate's number is required between turns or a Speed Attribute Saving Throw is required to prevent falling. If this second turn is greater than that allowed, the Saving Throw must be in the Critical range.

(Advanced) for each Detailed Turn in which a character uses the Dodge or the Run rate, he will take 1D3 points of subdual damage as fatigue.

#### 2.2.6a MOVEMENT RATE CHART

	Rate: Crawl	Walk	Dodge	Run
Rate Number: 0	1	2	3	3
CDA Modification: x1	x1	x3	x2	x2
Maximum Turn: 180	120	90	60	60
Speed Group	meters travelled			
0	—	1	2	3
1	1	2	3	5
2	1	3	5	10
3	2	5	7	15
4	2	7	10	20
5	3	9	13	25
6	3	11	16	30
Hip Fire Penalty:	-0	-2	-4	-6

#### 2.2.6b MOVEMENT NEAR ENEMIES

Any character who does not cease movement when he would become Engaged by an enemy character is subject to a 'free attack' by the enemy character. The moving character may not use his Weapon Defense Ability to lower the enemy's Basic Chance of Success.

The free attack is made in addition to any other attacks the enemy may make in that Action Phase. The Attack may be made if the enemy character is using any Option except Movement Option. The Attack must be made with a ready weapon or a part of the enemy's body. Guns may not be fired as a free attack. The Attack is subject to normal Situational Modifiers.

#### 2.2.6c DELIBERATE KNOCKDOWN

A character may deliberately attempt to knockdown another character. This is accomplished by moving into the space occupied by the second character and comparing the Strength Group Effect Die rolls of both characters. The character with the greater effective Size may add the difference in the Sizes to his Strength Group. The difference in the modified die roll results is treated as an Effect Number and the lower rolling character receives a Stopping Result. See section 2.2.9b. If the Effect Number is 0 then the characters are essentially occupying the same space. Each will be unable to perform an Action for the rest of the Detailed Turn.

#### 2.2.6d MOVEMENT OVER TREACHEROUS GROUND

Treacherous Ground is any surface on which a character would have less than perfect traction. Such surfaces include ice, mud, broken ground, heavily waxed floors, slanted or rickety surfaces, etc. A character moving on these surfaces at Dodge or Run movement rates puts himself in danger of slipping.

The chance of slipping is 1 in 20 per meter in the intended move. A die result of less than the distance to be covered will indicate a slippage and the actual number rolled will indicate how many meters were travelled before it occurred.

When a slip is indicated the character must make a Speed Attribute Saving Throw to avoid a fall. If the character makes this, his movement will stop one meter beyond where the slip occurred. In this case, he will have a Combat Dodge Ability modifier as for the Dodge rate if attacks are directed at him.

\* Jones decides to Run across the oiled floor. With a Speed of 25, his Group is 4. The floor is 15 meters across so he elects to make his Run 16 meters so that he will make it to the other side.

\* There is thus a 16 in 20 chance that he will slip. The die roll is 7 indicating that a slip occurs halfway across. Jones rolls a 2 on his Saving Throw and does not fall down. He does however move forward another meter which leaves him 8 meters from his starting point.

\* The gunman intending to fire at Jones will have his Basic Chance of Success reduced by 3 times Jones's Combat Dodge Ability because of the slip. This is instead of the normal doubling of the Ability that accrues from the Run movement rate.

## 2.2.7 COMBAT PROCEDURE

This section provides a basic guide to the procedure for combat. Certain details involving particular weapon systems are presented in the section where the weapon is discussed. This has been done to maintain the flow of the explanation of combat in general and to keep pertinent information that is peculiar to a given weapon system in one easy-to-reference place. Players are strongly encouraged to be familiar with the mechanics covering the weapon systems that they choose for their characters as this will make the Gamemaster's job easier. Fledging Gamemasters should be advised not to have non-player characters using weapon systems that you are not ready to handle. It will slow play tremendously.

Other details of certain forms of combat, as well as combat and movement in other environments, are also dealt with in separate sections for similar reasons. These include such things as horses and mounted combat, swimming and in or under water combat, and specific sections dealing with optional additions to Detailed Action Time combat.

The basic procedure for Combat is straightforward. The attacking character's Basic Chance of Success in the Combat Skill that is being applied is modified by Restrictions, Distractions, Situational Modifiers and the opponent's Defensive Ability. The player then rolls 1D20. If the number falls in the modified range the opponent has been hit. If not, he has been missed. Once the opponent is hit the player determines his Damage Potential while the Gamemaster determines the Location of the hit. The Armor Value of the protection that the opponent is wearing is subtracted from the character's Damage Potential and the result is the damage applied to the opponent.

A die roll of 1 always hits except in the case of the 'hopeless' attack. A die roll of 20 always misses. Under most circumstances these die rolls indicate a Critical Hit and a Critical Miss, respectively.

### 2.2.7a CONDUCTING AN ATTACK

To conduct an attack the player states to the Gamemaster what Combat Skill the character is using. This is done when the character initiates the attack. This uses the full Basic Chance of Success (BCS) to give the Base BCS.

The Base BCS is then modified by the Restrictions and Distractions present. The above can be determined by the player. The player and Gamemaster jointly determine if there are any situational Modifiers. This is done jointly because while some of the modifiers will be perfectly obvious, there may be modifiers, known to the Gamemaster, of which the character is unaware. The Gamemaster will then subtract the Overall Defense Ability which is the total of the Combat Dodge Ability and the Weapon Defense Ability of the defender. This yields the Adjusted BCS which is the number which the player must roll less than or equal to on 1D20 in order to hit the defender.

### 2.2.7b WEAPON DEFENSE ABILITY WITH COMBAT SKILLS

A character using a Hand-to-hand Combat Skill has a Weapon Defense Ability (WDA) against opponents using Hand-to-hand Combat Skills to attack him. The value for this Ability is subtracted from the opponent's Basic Chance of Success. When a character using a Missile Combat Skill is engaged by an opponent using a Hand-to-hand Combat Skill, he may use an unarmed-combat Combat Skill to generate a Weapon Defense Ability. When doing this the character will suffer a negative modification to his own Basic Chance of Success when he resolves his missile attack. This modification will be equal to the Weapon Defense Ability used by the character with the missile weapon.

The Weapon Defense Ability is calculated from the BCS in the Combat Skill. It can easily be different for each Hand-to-hand Combat Skill that the character has score in. It is equal to the BCS/4 rounded to the nearest whole number.

### 2.2.7c SITUATIONAL MODIFIERS

These Situational Modifiers are given as a guideline for the Gamemaster in determining what kind of modifications should be made. It would be impossible to list all the potential situations that characters can get themselves into in the course of an adventure. It is up to the Gamemaster, in the end, to determine what Situational Modifiers apply and their value. Discretion is advised.

**RESTRICTIONS:** these represent things that get in the way of the character as he attempts to conduct an attack. They are physical objects such as walls, tables, chairs, doorways, fences, etc. Essentially anything from about a meter in height that is within the weapon reach of the character can be counted as a Restriction.

## SITUATION MODIFIER TABLE

HAND-TO-HAND COMBAT SITUATION	BCS
Each Restriction	-1
Each Distraction*	-1
Target is prone	+2
Attacker is prone	-10
Target is sitting or kneeling	+2
Attacker is sitting or kneeling	-5
Attacking to Side	-5
Attacking from Side	+5
Attacking to Rear	-10
Attacking from Rear	+10
Attacking from a superior position such as a table or stairs, etc.	+1
Attacking from an inferior position such as the reverse of the above	-1
In Dim light*	-3
In Poor light*	-5
In Darkness or Partially blind*	-9
Totally blind*	-12
Attacker is over 50% wounded*	-4
Grappled by or struggling with opponent	-5
'In Close' with a beast	-Ferocity

\*These also apply when using missile weapons.

## MISSILE WEAPONS

Situation	BCS
Hip Fire	use BCS/2
Damaged in that Combat Turn	-(damage taken/2)
Firing a gun in each hand	-1 to all shots
Surprised	use Hip Fire plus -2
Shooting at a newly acquired target(1)	-2
In firing Stance(2)	-1
Braced weapon (requires Stance, 2 hands)(2,3)	+2
Sighted in (requires Stance)(2)	-1
Shooting to Side	-2
Shooting to Rear	-4
First Action concentrating on target	-2
Rested weapon (may not 'Brace')	+1
Firing from cover	-5
Firer Moving:	
Crawl	use Hip Fire
Walk	use Hip Fire plus -2
Dodge	use Hip Fire plus -4
Run	use Hip Fire plus -6
Changing Position	-10
Target Moving:	
Standing Still	-0
Crawl or in Combat	-(target's CDA x 1)
Walk	-(target's CDA x 2)
Dodge	-(target's CDA x 4)
Run	-(target's CDA x 3)
Changing Position	-(target's CDA x 3)
Target under Cover(4)	
Visual Cover,	-(1 to 10)
Target Size	Size Factor

1. If a 'bead' has been drawn on the general location in which the target appears, this penalty does not apply.
2. It requires 1 Action to make the preparations to benefit from this situation.
3. With a Long Gun, the weapon must have a sling or carrying strap.
4. Gamemaster must determine how much of target is exposed. Such cover may or may not offer barrier protection.

**DISTRACTIONS:** these are non-physical things which hamper a character's attack. Some are specified in the rules. Others can be adjudicated by the Gamemaster such as concern over another character's safety, allergic reactions to the environment, sudden noises or lights, etc. The most common is concern for a friendly character within weapon reach or in a line of fire. In this case the character may decide to ignore the Distraction of his friend's position but this can have severe consequences if the character makes a Critical Miss in his attack. Other Distractions may be ignored by a character if he makes a Will Critical Saving Throw.

### 2.2.7d ADJUSTED BCSs

#### The 'Hopeless' Attack— Adjusted BCS Less Than 1

With an Adjusted BCS less than 1, the player must roll a 1 on 1D20 to have a chance to hit. If he does roll a 1, he must roll 1D20 again. If the second die roll is less than or equal to his Base BCS, he will hit his target. A 1 on the second die roll will indicate a Critical Hit.

#### Adjusted BCS Equal To 1

In this case, a die roll of 1 on 1D20 requires a second roll of 1D20. If the second die roll is less than or equal to the character's Base BCS, a Critical Hit is scored. Otherwise the hit is only a normal hit.

#### Adjusted BCS Greater Than 1

This is the standard case. A die roll of 1 indicates a Critical Hit. A die roll less than or equal to the Adjusted BCS indicates a hit on the defender. Any other roll indicates failure to strike the defender. A die roll of 20 indicates a Critical Miss.

## 2.2.8 DAMAGE IN COMBAT

If the target is considered to have a covering barrier between the attacker and it, the attack must penetrate the barrier before any results can be applied to the target. The effects of barriers on a gun's Bullet Damage Group and the effective Strength Group for other weapons are given in the section on Barriers. These modifications must be made before the Damage Potential may be determined.

Once it has been established that a hit has been made, the player may determine the character's Damage Potential for that hit. If it is a Critical Hit, the normal Damage Potential is altered. The exact changes are dealt with in the section on Critical Hits.

The calculation of the Damage Potential will vary by the weapon system used for the successful attack.

- **Hand-to-hand weapons**—Each such weapon is rated for a Weapon Damage Multiplier (WDM). Each character has an Effect Die in accordance with his effective Strength Group. The character's Effect Die is rolled and the resulting number is multiplied by the Weapon Damage Multiplier. The result of this calculation is the Damage Potential. Thrown weapons are Special, see section 2.2.10d.
- **Guns**—Each round fired from a gun is rated for a Bullet Damage Group (BDG). The BDG of each round striking the same Location on the same Action Phase is totaled. This number is divided by 10. The resultant number when rounded up yields the number of D10's of damage and the number rounded to the nearest is the addition to the number of points of Damage Potential rolled on those D10's. Damage Potential equals

(BDG/10) in D10's + (BDG/10, nearest) in points of damage.

Thus, a bullet with BDG of 33 would do 4D10 plus 3 to a character it hits. 33/10 equals 3.3. Rounded up, this equals 4. Rounded to the nearest whole number, it is 3.

With a BDG of 35 or more, 4D10 plus 4 would be the bullet's Damage roll, as 35/10 is 3.5, which rounds nearest to 4.

It is important to note that if the adjusted Damage Potential does not exceed the Armor Value, there is no Critical Effect due to a Critical Hit or a Missile Special Effect.

Once the Damage Potential is known, the actual damage done can be calculated. The Armor Value that the target is subtracted from the Damage Potential to yield the damage done to the characters.

#### 2.2.8a SYSTEM SHOCK (Optional)

If the damage done to a character exceeds the Shock Factor (SF) of the recipient, he is subject to a check for System Shock. To avoid System Shock, the character must make a Health Ability Saving Throw. If he fails he will fall unconscious for a number of Combat Turns equal to 50 - Health of the character.

The Shock Factor for humans is set at 10. Player Characters and Personality Non-Player Characters may add their Health Group to their Shock Factor. The Shock Factor for non-human species may be approximated with one-fifth the Damage Resistance Total plus the Size Rating. Minimum value is 5.

#### 2.2.8b TYPES OF DAMAGE

Each type of weapon or damage-causing attack is rated for the type of damage caused. If there is no specification then the damage done is assumed to be Lethal.

- **Lethal (L)**—This is the type of damage done by edged and pointed weapons. Most weapons in this classification may be used to produce Crushing type damage when used with the 'flat'. When this is done the normal Weapon Damage Multiplier is halved.
- **Subdual (S)**—This type of damage is not immediately lethal in effect.

A special type of damage known as Critical Damage may result from a Critical Hit. This indicates immediate disabling damage. It is not added into the current total of damage. See also section 2.3.

## 2.2.9 CRITICAL EFFECTS IN COMBAT

### 2.2.9a MISSILE SPECIAL EFFECTS

Whenever a character is struck by a missile weapon there is a chance of a Missile Special Effect occurring. The percentage chance of an occurrence is equal to the adjusted bullet Damage Group if the weapon is a gun and it is equal to the Damage Potential if the weapon is thrown. If the number rolled on 1D100 is less than or equal to the required number, than a Missile Special Effect will occur and the table below should be consulted.

Modifications to the Adjusted BDG in order to determine whether Missile Special Effects occur may arise due to the ammunition in use. Such modifications will be presented with the description of the ammunition.

### MISSILE SPECIAL EFFECTS TABLE

1D100	Result
1-20	No special effect.
21-30	Flesh wound: damage potential is adjusted to 1 point and this only if the Armor Value of the target is exceeded.
31-45	Minor wound: 1 point of damage caused. This supercedes any normal results. This effect on a Critical Hit results in normal damage.
46-65	Normal damage and Stopping.
66-75	As 46-65 plus a Daze effect (see Critical Hit Effect Explanations).
76-85	As 66-75 plus a Stun effect (see Critical Hit Effect Explanations).
86-95	As 76-85 plus a roll on the Critical Effect Table.
96-00	As 86-95 but add 30 to the roll on the Critical Effect Table.

### 2.2.9b STOPPING

The outcome of a Stopping Result is based on a special Effect Number. For targets of man size and smaller (Sizes of 0 or less), this is determined by dividing the Adjusted BDG which was used to determine if a Special Effect would occur by 10. With Impalement by hand-held weapons, the Damage Potential is divided by 10. This calculation will yield an Effect Number which is compared below. Stopping Results against targets larger than man-size have a divisor equal to 5 x Size factor. Thus, a Size 3 bear would have the adjusted BDG divided by 15 to get the Effect Number.

Effect Number	Result
less than 1	Target is simply stopped in his tracks.
1 to 5	Target is knocked back 2D3 meters. If target fails a Speed Attribute Saving Throw, he will be knocked down.
6 to 10	As above but the target requires a Critical Saving Throw to keep his feet.
greater than 10	As 1 to 5 above but target is automatically knocked down.

### 2.2.9c CRITICAL HITS

When a Critical Hit has occurred, the Gamemaster will roll on the appropriate Critical Hit Enhancement Table to determine the increase to the Damage Potential and roll on the Hit Location Table if the effect is Location dependant.

Once the damage is calculated, the Gamemaster will roll on the Critical Effect Table if the Damage Potential has exceeded the Armor Value of the hit location. The Gamemaster should add the damage to the D100 that is rolled to determine Critical Effect.

## CRITICAL HIT ENHANCEMENT TABLES

	Hand-Held And Thrown Weapons Enhancement	Beasts Enhancement
1D20		
1-9	+1 to WDM	no additional damage
10-15	+2 to WDM	does maximum damage
16-19	+3 to WDM	double damage done
20	+4 to WDM	triple damage
	Guns Pistol Rifle Autofire	Enhancement + 1D10 to BDG + 2D10 to BDG all rounds of burst hit plus the effect of 1D3 additional rounds.



## CRITICAL EFFECT TABLE

1D100	Effect
1-30	No special effect.
31-55	Daze.
56-75	Stun.
76-87	Disable.
88-95	Trauma.
96-00	Lethal.

**DAZE** — The character's Basic Chance of Success and Overall Defensive Ability are at half value for the rest of this Detailed Turn and all of the next.

**STUN** — As above but the character may not initiate any attacks or fire any weapons for the rest of this Detailed turn and all of the next. Also the character's Deftness and Speed are reduced to half their current score during this time. The character will be Dazed, as above, for the Detailed Turn immediately following the end of the Stun result.

**DISABLE** — This is a location-dependant numbing effect. If received on a limb the character will lose the use of that limb for the rest of the combat. Each hour after the combat a Health Attribute Saving Throw may be attempted. Success will restore the limb to use.

If received to the head or body, the character must make a Health Saving Throw. Complete failure results in System Shock, see section 2.2.8a. Success in the Attribute Saving Throw Range results in the character being Stunned for the rest of the combat. Success in the Critical Saving Throw range means that the character will be Dazed for the rest of the combat. Solid armor on the affected part such as a metal helmet or a bullet proof vest will reduce the effect to the next most grievous form. Each hour after the combat, the character may make a Health Attribute Saving Throw. Success will reduce the effect to the next most grievous form. Thus, a Stunned effect becomes a Daze and relief from a Daze returns the character to normal.

**TRAUMA** — The Damage done is Critical Damage. The character also receives one half the Damage done as regular Lethal damage. A Health Attribute Saving Throw is required or the character also succumbs to System Shock.

The Critical Damage is also the percent chance of a Sever Effect. Severs to the head are Death Blows. All other Severs will cause the character to bleed to death in a number of Combat Turns equal to the character's Health Group plus 1D6 unless cauterized by anyone or bandaged with a First Aid Skill BCS roll. Cauterization will automatically put the character into System Shock. A Health Attribute Saving Throw is required for the character to survive the cauterization.

Sever results due to things which do not cut are considered to have broken the bone. If the character fails a Health Attribute Saving Throw, the result will be a compound fracture and he will be subject to bleeding to death, as if a normal Sever result had occurred.

**LETHAL** — To head, or torso: Death  
To a limb: Automatic Sever

Player Characters and Personality Non-Player Characters are allowed a Health Attribute Saving Throw to lower the Effect to the next less lethal category.

## DAREDEVILS CRITICAL HIT LOCATION TABLES

Men		Animals	
1D100	Location	1D100	Location
1-10	Head	1-15	Head
11-22	Chest	16-35	Chest
23-36	Mid body	36-46	Right Foreleg
37-48	Lower body	47-56	Left Foreleg
49-58	Upper right arm	57-76	Abdomen
59-68	Upper left arm	77-86	Right rear leg
69-71	Right hand	87-96	Left rear leg
72-74	Left hand	97-00	Tail
75-81	Upper right leg		
82-88	Upper left leg		
89-94	Lower right leg		
94-00	Lower left leg		

### 2.2.9d CRITICAL MISSES

When the die roll for any attack is 20, there is a chance of a Critical Miss. If the Adjusted BCS for the attack exceeded 20, the character will avoid the critical effect if he makes a Deftness Attribute Saving Throw.

If a character is ignoring the Distraction of friendly characters, the result that normally indicates no Critical Effect means that he has automatically scored a successful hit on one of the friendly characters who qualified as a Distraction. The character to be struck should be determined at random.

## CRITICAL MISS EFFECTS TABLES

### ARMED COMBAT

D100	Result
1-10	No effect.
11-40	Character is Dazed.
41-70	Character is Stunned.
71-80	Character falls.
81-90	Weapon breaks.
91-00	Character drops weapon.

### UNARMED COMBAT/NATURAL ATTACK

D100	Result
1-10	No effect.
11-40	Character is Dazed.
41-70	Character is Stunned.
71-80	Mode of attack (hand, foot, jaws, etc.) receives a Disable result with 1D6 of Critical Damage.
81-00	Character falls.

### FIREARMS

D100	Result
1-10	No effect.
11-40	Dud round. Autoloaders and autoweapons require 1 Action to manually clear the round. Other types clear with the next round, no special action is necessary.
41-70	Jammed round. Requires 2 Actions to clear manually. A weapon with an extractor will clear in 1 Action.
71-85	Cook-off. Appears to be a dud round. It will go off on the bookkeeping phase. There is a 50% chance of it going off if there is an attempt to remove it before then. If it goes off, treat as if it were a chamber explosion as below.
86-95	Chamber explosion. Burst effect is BDG of the round/30. Burst effect minus the Durability of the weapon is the number of D10s of Lethal Damage done to the character's Location that is nearest to the breach of the gun. If the number of D10s is less than 1, reduce the Durability of the gun by 1 and treat as if the main load was a dud. If the number is greater than or equal to 1 (the chamber actually does explode), the gun is rendered unusable (Durability 0).
96-00	Chamber explosion as above but burst effect is BDG of the round/20.

## 2.2.10 SPECIAL COMBAT SITUATIONS

### 2.2.10a BASHING

When a greater effective mass strikes a smaller, a concussive effect may occur. In game terms, a character with a large Size may, when he strikes a character with a smaller Size, cause a Stopping Effect. Subtract the smaller Size from the larger Size to get the chance in 10 of this occurring. This difference is, should the effect occur, treated as the Effect Number of the Stopping Effect.

The Gamemaster may elect to apply this effect when a character uses a particularly massive weapon in combat. In this case, add 1 to the user's Size when he successfully strikes with his massive weapon. Examples of such weapons are, tables, large chairs, the renaissance european great sword (a six-foot, two-handed sword), the medieval japanese tetsubo (a studded six-foot club), large iron pipes, etc.

### 2.2.10b GRAPPLING

Characters may attempt to subdue other characters or to struggle for the possession of an object held by another. See the Unarmed Combat Skill Brawling in section 1.5.5 for the mechanics covering this circumstance. A character without this Skill may substitute a Critical Saving Throw for his averaged Deftness and Speed as a BCS in the Brawling Skill.

### 2.2.10c PRE-EMPTION AND SURPRISE

If a character initiates an Action and thereby causes the Gamemaster to declare that Detailed Action Time is necessary, the Gamemaster may decide that the character in question has 'pre-empted' all the other characters involved. This means that he is allowed 1 phase of Action before normal Detailed Action Time is invoked. That is, his Action is resolved before any other characters can react.

If, through some clever strategem or ploy, a sudden appearance, or an unexpected action, one or more characters cause the Gamemaster to invoke Detailed Action Time, the Gamemaster may declare that 'surprise' has been achieved. This allows these characters to have a full Detailed Turn in which to act before any other characters may react. A surprised character may only use his Weapon Defense Ability if he makes a Speed Attribute Saving Throw and, if a weapon is necessary, he has his weapon ready.

### 2.2.10d THROWING

To be thrown without penalty, the Strength Rating of the weapon must be less than the Strength Group of the character. For each point over this number there is one penalty shift on the range table. The Basic Chance of Success modification, the Strength Group modification and the throw required for Deftness are shifted to the next most difficult category for each penalty shift. Distances do not alter. Thus, a character attempting to throw a weapon with a Strength Rating of 5 while he has a Strength Group of 3 will receive a penalty shift of two. If the target were 6 meters away (within his normal Long range) he would have the Basic Chance of Success and Strength Group modifications as if it were two range steps further away (Maximum range).

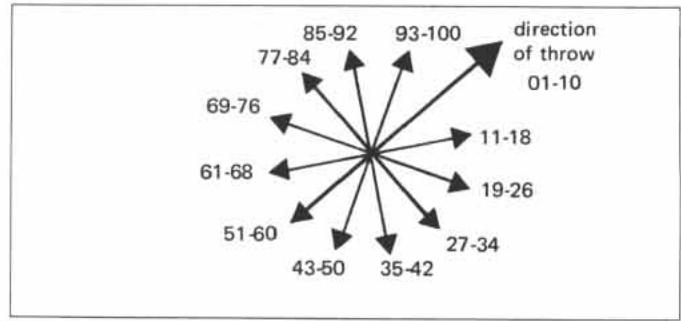
When throwing heavy, non-aerodynamic objects reduce all ranges by 50%.

The percentage chance of a missile special effect with a thrown, non-explosive weapon, such as a knife or spear, is equal to the Damage Potential.

A character may utilize his Throwing Skill BCS or his Deftness in making a throw, whichever will give him the best chance of success.

When a character fails to hit his target with a throw, the object thrown is subject to landing somewhere else. This is particularly pertinent when the character is tossing hand grenades. An object which misses will fall 2D3 meters from the target in a direction randomly determined by 1D100.

See illustration. If the object encounters an obstacle before it has covered the required distance from the result of a throw of 2D3 (a Critical miss will double this distance), it will bounce according to the laws of physics. That is, its angle of reflection will be equal to its angle of incidence. This is a guideline for handling misses. It should not be used if the results yield patent absurdities. The Gamemaster is advised to follow the spirit and intention of the rule rather than being slave to its letter.



### Easy Climbs

Easy Climbs concern movement on sloped but not vertical surfaces, overgrown walls or other surfaces rich in handholds, trees with limbs, etc. Ladders or knotted ropes are also 'easy climbs'. The Climbing die roll is optional. Without it, the character climbs at a rate of 2 yards per Detailed Turn.

Climbing may be used to enhance the rate, at the risk of falling. The rate is increased by a successful roll to the extent of the Effect Number/3, for that Detailed Turn. A Critical Success allows an additional 1D3 yards per Turn.

A simple miss leaves the rate unchanged. A Critical Failure will cause the character to remain motionless, with one chance in 20 of checking for a fall as for normal failure in a Steep Climb.

### 2.2.11b FALLS

Whenever a character falls more than 2 meters, he will be subject to potentially more serious effects. For each 2 meters or fraction thereof fallen, the character will receive 1D10 of subdual damage. The number of meters fallen is chance in 20 of a Critical Effect occurring. When rolling on the Critical Hit Effects Table, one half the distance fallen in meters, is added to the 1D100.

### 2.2.11c MOUNTED MOVEMENT AND COMBAT

Being mounted will alter some of the ways a character may act and interact during Detailed Action Time. As long as a character is in control of his mount, he determines when the mount will move.

If the mount is out of control it will act as if it had no rider except for the effects of the rider's weight. The mount is then in the control of the Gamemaster.

A rider is assumed to be in control until a situation arises to test his control. This may arise from such things as gunfire, the sudden appearance of something, injury to the mount or anything else the Gamemaster decrees. If the rider makes his Horsemanship BCS roll, he will retain control for that Detailed Turn. If he fails the roll, the mount will be treated as uncontrolled at that point. The rider must spend an Action to regain control. A successful Horsemanship BCS will return the mount to a controlled state. The rider must now deal with the animal at its current speed and direction. The Gamemaster may apply modifiers to the Basic Chances of Success based on his evaluation of the situation and the reaction of the mount. A terrified horse may be more difficult to deal with than one that is simply being obstinate.

A rider initiating a Strike Action while moving will resolve the attack when he passes his Target.

Whenever a character attempts to use a Combat Skill while mounted, he must average his score in the Combat Skill with his score in Horsemanship Skill. This will allow him to determine his modified BCS for the Attack. This averaged BCS may not exceed his normal BCS with the Combat Skill. This modified BCS is still subject to Situational Modifiers and the opponent's defense.

While mounted a rider's Combat Dodge Ability is altered. He will have the Combat Dodge Ability value of the mount plus one-half of his own normal value rounded down. His Weapon Defense Ability will be based on his averaged score.

### 2.2.11d MOVEMENT AND COMBAT IN WATER

There are three general situations where water will have effects on movement and combat. These occur when the character is ON the water in some form of boat, when the character is actually IN the water, and when the character is UNDER the water.

### On the Water

A character on the water will be on some form of 'platform' which can range from a raft to a large ocean going ship. Whether the roll of the waves has any effect will depend on the roughness of the water and the size of the 'platform'. As this is highly variable, it is left to the Gamemaster to decide if the situation will call for the following rules to be applied.

### THROWING RANGE MODIFICATIONS

Category	Distance in meters	Throwing BCS mod.	STR Grp. mod.	DFT throw required if not using Skill
Point Blank	2	+1	+1	2 x AST
Effective	STR CST	+0	+0	AST
Long	STR AST	-1	+0	CST
Extreme	STR	-2	-1	CST/4, down
Maximum	2 x STR	-4	-2	1
--- penalty shift values beyond 'maximum':				
a	-8	-3		1 followed by CST
b	-16	-4		1 followed by 1
c	will not hit			will not hit

### 2.2.10e THE THRUST (Advanced)

Any weapon classified as capable of a thrust may be used to deliver one. The player must specify that the character is using a thrust before the attack is resolved. A thrust will add 1 to the Basic Chance of Success but will lower the effective Strength Group by 1 for purposes of determining the Effect Die. A thrust has a percentage chance of achieving a special effect equal to the Damage Potential. If this occurs, it is treated as a Missile Special Effect.

## 2.2.11 OTHER ACTIONS IN DETAILED SCALE

### 2.2.11a CLIMBING

Situations using a Climbing BCS roll are divided into two classes: steep and easy climbs. Steep climbs require the roll. The roll is optional with Easy climbs.

#### Steep Climbs

Steep Climbs concern movement on sheer, or nearly sheer, surfaces: high walls, cliffs, etc., providing few hand and foot holds. A successful Climbing die roll allows the character to safely climb until he has moved a total distance equal to his current Strength Attribute in feet, at which point a new Climbing roll is required if he is still trying to climb. He may move at a rate in feet per Detailed Turn equal to the Effect Number of his Climbing Roll.

The player may reroll before it is required if seeking to improve his character's rate. If the player exercises this option, the character is treated as if the roll were required, facing the normal risks of failure.

A Critical Success doubles the distance the character may climb safely.

A failure on the die roll may indicate a fall. This is checked on 1D20. Note the Effect Number of the failure. If the die roll is less than or equal to the absolute value of this figure, the character may fall. He must make a Deftness Attribute Saving Throw to avoid this. If the Saving Throw also fails, he does fall. A Critical Failure always requires the Saving Throw to avoid falling.

When the 'platform' is affected by the water on which it rides, characters must make a Seamanship Skill roll on each Detailed Turn if the effect on the 'platform' is significant. With less significant effects, a longer time period may be allowed between rolls. A character may substitute a Natural Talent roll if he has no score in Seamanship Skill or his Talent score exceeds his Seamanship BCS. Once the roll is successfully made, the character will suffer no ill effects for that time period.

Failure to make the roll will cause the character's effective Deftness and Speed scores to be dropped by 50%. All footing will be considered Treacherous Ground. If the character wishes to exercise any Skill requiring physical exertion, the character's Basic Chance of Success in that Skill is averaged with his BCS in Seamanship Skill (or his Natural Talent score, if it is higher) to get a base BCS. The averaged BCS is not allowed to exceed the character's base BCS in the Skill he is attempting to utilize.

#### In the Water

Movement in water will be affected by the relative depth of the water. A check of the table below will give the depth groupings for water and the effects on movement.

MOVEMENT IN WATER TABLE		
Depth	Max. Rate Allowed	Fatigue
to ankles	Run	Normal
to knees	Dodge	Normal
to waist	Walk	+ 1 point subdual
to chest	Crawl	1D3 points subdual
	or character may swim	
over head	Character must swim	

Skilled Swimming is done at normal rates but all distances covered are halved. A Swimming BCS reduces any subdual penalty for an Action by 1. A character swimming without Skill has distances divided by 3 and adds 1 subdual point for each Action swimming at a rate faster than Crawl.

#### Going Under

At intervals dependant on water conditions (Calm: ½ hour; Stormy: each Detailed Turn), the Gamemaster will require a check to see if the character has 'gone under'. This occurs if the character fails a Swimming Skill BCS roll or a Natural Talent roll, whichever is higher. In addition, any character completely 'subdued', either by damage or fatigue, will 'go under'.

Whenever a character has 'gone under', he must make a Health Attribute Saving Throw or take 2D6 points of subdual damage from swallowing water. A character who exceeds his Damage Resistance Total in this fashion will become unconscious. Once unconscious, the character will receive 2D6 additional points of damage each Detailed Turn. When this additional damage exceeds the value of the character's Damage Resistance Total, the character has drowned.

#### Under the Water

Movement under the water is the same as for movement in the water. A character may hold his breath for a number of Detailed Turns equal to:

$$6 \times \text{Health Group} + \text{Effect Die for Will Group}$$

The die roll for the Will Group should be made by the Gamemaster and not revealed to the player. A character who is active while holding his breath will use up his stored oxygen at the rate of 2 Detailed Turns for each Turn that he is active. When his air is gone, he has 'gone under'.

\*Jan is moving through a submerged tunnel system. She has a Health Group of 3 and a Will Group of 2. This means she can hold her breath for a minimum of 19 Detailed Turns while inactive and a minimum of 9 while active. Secretly the Gamemaster rolls 1D3 for her when she submerges. The result is 2. He now knows her maximum time is 20 Detailed Turns.

\*Jan swims through a tunnel for 8 Detailed Turns. This puts her at the end of the tunnel. A check for discovery of Hidden Things expends 1 Turn at inactive rate. The roll is successful and reveals a guard pacing the shore. Jan has now been holding her breath for an effective time of 17 Detailed Turns. The player decides that Jan will stay under hoping that the guard will leave before she runs out of breath. By doing this she risks unconsciousness and possible drowning. Two more Detailed Turns pass before the guard leaves. On the next Turn Jan surfaces, lungs aching and panting for breath.

#### Weapons Under Water (Advanced)

Under water a character's effective Strength Group when using a weapon will be reduced by 2. Hand held weapons will have modifications to the Basic Chance of Success dependent on the attack form and the size of the weapon. These are listed in the table below. The modifications for thrust attacks replace the normal thrust BCS modifications.

#### UNDERWATER WEAPON MODIFICATIONS

Weapon Length	Strike BCS mod.	Thrust BCS mod.
short	-1	+2
average	-2	+1
long	-4	+0
extra long	-8	-1

#### Other Notes on Water

Visibility in the water varies tremendously according to the clarity of the water, motion conditions and the amount of light available. The Gamemaster should decide on what the visibility will be when the characters enter the water. It will rarely be above thirty meters and will frequently be less than 4. A character without a face mask or goggles would have about one half the vision range of a character who is equipped with such devices.

Sound travels extremely well in water at a speed of 1.5 kilometers per second. Gamemaster should take this into account when handling adventures under water.

For game purposes, objects with a negative buoyancy will sink at a rate of 3 meters per Detailed Turn. A character with neutral buoyancy (properly weighted for under water work) can move freely in either the vertical or horizontal plane. A character with positive buoyance (unencumbered) moves horizontally at normal rates and will rise 2 meters per Detailed Turn.

Against missile weapons, water will act as a barrier. Each meter of water will add one range step to a muscle powered missile weapon. The air-water interface and the first meter of water will reduce a bullet's BDG by 10. Each successive meter of water will reduce the BDG further by 5.

Gamemasters are cautioned to remember that Self-Contained Underwater Breathing Apparatus is only under development during the thirties. 'Hard-Hat' or 'Deep-Sea' diving is the rule.

### 2.3 DAMAGE, HEALTH AND HEALING

As noted in the section on Detailed Action Time, a character can be dealt damage points of lethal, subdual or critical nature. The number of points taken of the first two kinds is compared to the character's Damage Resistance Total to gauge how injured the character is in relation to his normal healthy state. When the total of this representation of injury exceeds certain levels the character will register this by a decrease in efficiency.

Lethal damage represents serious injuries which take time for the body to heal. Subdual damage represents less serious injuries that have immediate effects but are compensated for by the body in relatively short order. Critical damage represents very serious damage that prevents the character from utilizing the part of the body that receives such damage. Each type of damage heals differently in the game.

When a character takes damage in the game, the Gamemaster will specify how much damage is taken and what type of damage it is. The player should enter the amount in the corresponding section of the Character Record Sheet. If the character has already taken some damage, the new damage should be added to the amount already taken.

When the total amount of lethal and subdual damage taken by a character exceeds one half of his Damage Resistance Total, he is considered Seriously Wounded. His Deftness and Speed will be reduced by 50% and all BCS will have a modification of -4.

When the total of damage taken exceeds the character's Damage Resistance Total, he is out of the fight, unconscious. Any further subdual damage taken is treated as lethal damage.

When the lethal damage exceeds the Damage Resistance Total plus the character's Health Group, he is dead.

Critical damage to a location will prevent a character from using that part of his body. Critical damage to the head, or body will render the character comatose. When the critical damage is healed the character will regain the use of that body part, or become conscious as appropriate.

#### 2.3.1 HEALING DAMAGE

Subdual damage heals fairly quickly. A character may subtract a number of points equal to his Healing Rate from the total of subdual damage points taken for each ten minutes of game time spent in complete rest. If the character is active the recovery period will be 1 hour instead of 10 minutes. If the character was beyond his Damage Resistance Total when he started healing, he will become conscious when the current damage total is less than his Damage Resistance Total.

The period of healing for lethal damage is one day. For convenience in playing the game, all healing of lethal and critical damage is done at dawn. A character will subtract the points healed from the total of lethal or critical damage taken. The base number of points that a char-



acter will heal in a day is equal to his Health Group. This is, in this case, is referred to as his healing rate. This number may be increased or decreased according to the character's activities, the care the character receives and the surroundings in which the character finds himself.

The period and modifications for healing critical damage are the same as for lethal damage. However, if a character is suffering from critical and lethal damage, his healing rate will be adjusted by all the appropriate factors. The adjusted healing rate will be split in half. One half will be subtracted from the total of lethal damage and one half will be subtracted from the total of critical damage. Odd points are lost.

Broken bones and severed stumps will take time to heal. This time is independent of any other healing that takes place. A character trying to be active during this healing time will be greatly hampered. The exact problems he will suffer is left to the Gamemaster. The time required to heal such an injury is 100 days minus 1 day for each point of Health score the character has at the start of the healing process. An Advanced Medical Skill BCS roll is required to set broken bones correctly. Healing time will be dated from the day the bones are set. If they must be reset, the healing time will start all over from the beginning. Stumps resulting from a Sever result must have an Advanced Medical Skill BCS roll applied to them if they are to later accept prosthetic devices.

#### MODIFICATIONS TO HEALING RATE

Patient is in the field, complete rest	0
Patient is in the field, active up to one half day	-1
Patient is in the field, active for full day	-2
Patient engages in active combat that day	-1
Patient is in restful surroundings	+1
Patient receives good physical care (food, rest, etc.)	+1
Patient receives medical care (character attending makes BCS roll)	+1
Patient receives good medical care (hospital)	+2

\* Martin Traveller has a Damage Resistance Total of 24 and a healing rate of 3. He has been injured in a fight. He has taken 12 points of lethal damage, 4 points of subdual damage and 4 points of critical damage to his left arm. He decides to rest after the fight. After 20 minutes the subdual damage will be 'healed'. Looking around he decides that the climate would be healthier elsewhere. He heads for the nearest town. He travels for a full day and is jumped by a brigand at sunset. He kills the felon and miraculously escapes further injury. Having traveled at full movement he gets -2 to his Healing Rate. The -1 for having engaged in combat reduces his Rate to 0. He will not heal that day.

\* Traveller decides to spend a day resting to get some strength back. He avoids all encounters that day. He therefore gets his full healing rate. He divides this between the lethal and critical damage with the extra point being lost. He now has 11 points of lethal and 3 points of critical damage.

\* After a half days travel, Martin finds himself at a small farmhouse. He persuades the family to let him stay the night. Later that afternoon, a wandering physician arrives. The doctor makes his Advanced Medical Skill BCs roll so Martin adds +1 to his Healing Rate. The half day's travel costs him 1 but the restful surroundings of the cottage cancel that with +1. The net gain of 1 allows him to reduce the total of lethal damage to 9 and the critical damage to 1.

### 2.3.2 IMMEDIATE FIRST AID

Immediately after a combat, characters may receive first aid. Each of the measures listed below will allow a character to immediately subtract one point of lethal damage from the current total. If not applied in the space of time immediately after the combat, no effect will be gained. These measures include:

- Character makes BCS roll with First Aid Skill.
- Patient is bandaged (requires bandage materials).
- Patient is given 1 unit of medical supplies (non-cumulative).

### 2.3.3 RESTORATION OF LOST ATTRIBUTE POINTS

If the character has lost Attribute points due to some form of attack, he may regain them at a rate equal to one half his healing rate, rounded down, per week. His healing rate for this purpose is subject to similar modifications to those received when healing lethal or critical damage. In this case, though, the period is a week instead of a day for each modification and the appropriate medical care is Therapy Skill, not Advanced Medical Skill. All modifications are made to the character's healing rate before it is halved. By this method a character may not regain Attribute points lost due to aging.

### 2.3.4 RESTORATION OF CONSCIOUSNESS

If a character is unconscious due to System Shock or a Critical Effect result, he may be restored to consciousness by another character who makes his BCS roll for Advanced Medical Skill. If the character is

unconscious due to being in a comatose state, the reason for the coma must be eliminated first. If coma was caused by critical damage to the head, neck or body, the critical damage must first be healed. If the coma is due to the character's Damage Resistance Total being exceeded the character's current damage total must be lowered to within his Damage Resistance Total.

### 2.3.5 LACK OF RATIONS (Optional)

A character can go on half rations for a number of days equal to twice his Health Group before it really starts to slow him down. He can go without food for a period equal to the Health Group on the same terms. After that, he will start to starve.

Starvation has a base 'Virulence' of 1 on the first day after the safe period is over if on half rations. It has twice that if fasting completely. Each subsequent day of half-starving will add 1 to the 'Virulence Group'. If the character is not eating at all, each day doubles the Group. Starvation advances each day by totalling the points for the Effect Die roll corresponding to the current 'Virulence Group'. When the advance exceeds the Health AST, treat the character as 'Seriously Wounded'. When the Health is exceeded, the character passes out. He will die in a number of hours equal to his Health Group Effect Die roll.

Getting a day's rations into the victim will arrest the process at any time. For each day of proper eating the character will reduce the accumulated starvation points by his Health Group. Once it is restored to a point past his Health AST, the episode is over, the rest of the starvation points simply goes away, and if necessary the character could go on short rations again.

Going off full rations before reaching this point starts the advance from the point reached in the healing process, at whatever initial 'Virulence' is appropriate for the new level of intake (i.e., half rations or no food).

During the 'Incubation' period before Starvation starts its advance, should the character go from half rations to no food, his safe period becomes his Health Group. Should he do the reverse, his safe period would become twice his Health Group. If he suffers the reduction in period after he has been on short rations for more days than his Health Group, he starts to starve at once. If, during this time, he eats half-rations, then that day's 'Virulence Group' is increased by 1 over the previous day's. If he fasts the next day, then the Group doubles, based on the adjusted Group.

### Thirst

Anyone with a background that includes getting lost in the wild will tell you—thirst kills you faster than hunger.

The minimum daily ration of water is 1 liter (1 quart) per day. This is increased to 6 liters in the desert. If fresh food is plentifully available, we can assume that about half of that will be obtained from the water content of fruits and vegetables, or animals' juices. The Safe Period for Thirst is equal to the Health Group on less than full rations. It is only 1 day if no water is available. Thirst kills just as Starvation does, but all values for its advance are doubled.

However, if a character dying of Thirst can get a liter of water into him, all effects of the Thirst are wiped out immediately.

When characters state they are looking for water, the Gamemaster may require that they spend an hour doing so. This requires no BCS or Saving Throw, but will allow them to find any local source of freely available water (or other liquid that will do the job). If this fails, there may yet be water available, but this requires a Survival BCS to find. The chances for locating water are given on the accompanying table. Roll 1D10.

Terrain Type	Free Water	Water Findable	No Water
Open Rural	1-6	7-0	—
Forest, Woods, Hills	1-7	8-0	—
Desert	1	2-6	7-0
Swamp	1-9	10	—

**Free Water:** Defined as a noticeable supply of apparently drinkable water.

**Water Findable by Survival Skill:** May require digging for a spring, locating an old cistern, finding a case of sealed water bottles, etc.

**No Water:** There is no water to find within a 5 km radius.

Obviously, if the characters are next to a river or stream on the Game Map, they do not need to worry about finding water. The Gamemaster can apply his judgement in the matter. If it has been raining for two days, there will be plentiful water available. Assume that an unlimited supply of water exists when it can be found at all.

### 2.3.6 DISEASES

Each strain of a disease will be rated for its Virulence Group. This is a measure of how strong the disease is as well as how dangerous it is. At the end of each Cycle, the Gamemaster will roll the Effect Die for the

Virulence Group of the disease. This will be the progress made by the disease for that cycle.

Incubation Period is the time between exposure to the source of the disease and the first appearance of symptoms. At the end of the Incubation Period the disease will also make its first attack.

If a target Attribute is specified, it will be decreased by the Effect Die roll for the duration of the disease. The Attribute will return to normal at the end of the disease.

If a disease has more than one main target, each will be rolled for independently. The Crisis stage will occur when the first Attribute reaches zero or below.

The Vector of a disease is a description of the method by which the character can catch the disease. If the character has protection from the Vector, he can not contract the disease. The Vectors and their descriptions follow:

**Aerosol**— The infection is airborne. Any character within a number of meters equal to the Virulence Group who breathes the air is subject to Infection.

**Subcutaneous**— The infection must be gotten under the character's skin by such means as an animal bite, wound, injection, etc.

**Gastric**— The source of infection must be taken internally through such things as contaminated food or drink.

**Dermal**— Simple skin contact is required. A garment that protects a character from the initial source of infection may later cause the character to be subject to infection if it carries contamination from the original contact.

### DISEASE SYMPTOMS

This section presents some typical disease symptoms and the effects on the character with the disease. Not all diseases will have symptoms as severe as these. Many diseases will have these types of symptoms but their effects will not be great enough to warrant an effect on the character.

**Attribute Dysfunction**— The specified Attribute has its effective Group lowered by the Group Effect Die roll for the Virulence of the disease.

**Dizziness**— Treat all of the character's movement as if he were on Treacherous Ground. If the terrain is truly Treacherous Ground, double his penalties. Subtract the Virulence of the disease from the number needed to make any Saving Throws involving the character's sense of balance such as those required for keeping one's feet, catching things, dodging, etc.

**Dystopia**— The effective Light level for the character is reduced by one step. Thus, Good light becomes Dim, Dim becomes Poor, etc.

**Fainting**— A character who fails any Physical Attribute Saving Throw is subject to a check for Fainting. He must make a Health Attribute Saving Throw to avoid Fainting. The number needed for the Saving Throw is reduced by the Virulence Group of the disease. A character who faints is treated as if he went into System Shock.

**Nausea**— Exertion as described in fainting or a successful attack on the mid or lower body will require a Health AST to avoid a fit. The character experiencing a fit of vomiting will be unable to perform any Action for a full Detailed Turn. He will remain incapacitated until he makes a Health Attribute Saving Throw. Attempts to throw off the fit may be made on the bookkeeping phase of the Detailed Turn.

**Pain**— The disease's Virulence acts as a negative modifier to all BCS rolls attempted by the character. One half the Virulence is subtracted from the number needed for any Saving Throws.

**Paralysis**— The specified extremity will take critical damage equal to the Virulence of the disease.

**Rheumatoid Condition**— If it affects the legs, the character's Movement will be halved and any subdual due to fatigue is doubled. If it affects arms, torso or head, all attacks that the character makes to his Side are treated as attacks to his Rear and to the Front are treated as to the Side. If it affects the hands, the character's Deftness Group will be reduced by the Virulence/2 for determining the effects of all operations requiring manual dexterity such as lockpicking, crafts, etc.

**Weakness**— The disease's Virulence is subtracted from his effective Strength, Deftness and Speed. He receives a -1 to all physical BCS rolls.

### DEALING WITH DISEASE

When a character is first exposed to a disease, a Health Attribute Saving Throw must be made. If the throw is successful, the character has avoided contracting the disease. If the character should leave the area and return on another day he would be subject to possible infection again.

At the end of the Incubation Period the first effects of the disease will appear. These effects will remain in force until the character makes a Health Saving Throw against the disease or the disease runs its course.

The character is allowed to make a Health Saving Throw at the end of the Cycle time before the Ability Saving Throw disease's advance is determined. If the Attribute Saving Throw is made, the Virulence of the disease is reduced by one. Once the disease is thrown off, the character may go about the business of recovering from the disease.

When a victim is making his Saving Throw he will receive modifications to the number needed for a successful Saving Throw as follows:

- if a character makes a Pathology Skill BCS roll, a plus 1 is received,
- if a unit of sulfa drug is administered, a plus 1 is received,
- if the character is Seriously Wounded a minus 2 is received,

### CRISIS POINT OF THE DISEASE

When disease has reduced its main target to zero or below, the patient has reached the Crisis point of the disease. The character is allowed a last Saving Throw to eliminate the disease. This will be a Health Critical Saving Throw. No modifications are allowed. If the character fails this throw, he has died of the disease. If the throw is successful, the character may begin the process of recovery.

### RECOVERY FROM DISEASE

When a character throws off a disease or survives a disease because it has run its course, he will receive 1D10 of subdual damage for each Virulence Group of the disease. This is curable in the normal fashion. The character is also able to begin the process of healing any Attribute points lost due to the disease.

If the disease was specified to have had side effects, the character will of course be suffering from them. Whether such side effects can be healed will depend on their nature. The process for healing reversible side effects will be detailed in the description of that disease that causes them.

### SAMPLE DISEASES

Disease	Vector	Virulence Group	Incubation Period	Cycle Time	Target Attributes	Symptoms with game effects
Anthrax	Dermal or Aerosol	3	1D3 days	2 days	Health	None but lesions appear and head and facial hair may be permanently lost.
Cholera	Gastric	Special	1D3 days	1 day	None	Victim is treated as if dying of thirst but water will not help, he must overcome the disease to be able to begin recovery. Unpure, unboiled water is the usual source of infection.
Hepatitis	Gastric or Aerosol	3	1D3 days	1 day	Strength	Weakness
Malaria*	Subcutaneous (mosquitoes)	2	1D3 days	1D3 days between attacks (each attack 1 hr)**	Health	Nausea; Weakness during attacks (2D3 hours duration at start of cycle)
Pneumonia	Aerosol	3	1D3 hours	3 hours	Health	Pain; Weakness
Rabies*	Subcutaneous	5	1D3 + 5 days	1 day	Deftness	Nausea; Pain; Rheumatoid condition of arms and legs.

\*specific antidote

\*\*each attack is essentially as a separate disease. Health returns to normal at the end of an attack unless Crisis point is reached.

### SAMPLE POISONS

Poison	Vector	Strength	Incubation Period	Cycle Time	Type	Side Effect
Alcohol	Gastric	1D3** (accumulates)	1D10+5 minutes	15 minutes	Depressant	At Crisis Stage, Health AST or pass out.
Black Widow	Subcutaneous	1	30 minutes	2 hours	Lethal	Rheumatoid condition of legs
Carbon Monoxide	Aerosol	2	varies by concentration	5 minutes	Special	Stages as Narcotic but includes a disorientation in the first stage such that the victim's judgement is impaired. After unconsciousness, victim dies in 2D20 minutes.
Curare*	Subcutaneous	6	1D6 minutes	1 minute	Lethal	Paralysis of the whole body.
Rattlesnake	Subcutaneous	1D3	2D3 hours	1 hour	Lethal	
Strychnine	Gastric	3	1D10+5 minutes	5 minutes	Lethal	Convulsions (functions as Fainting but instead of unconsciousness victim is rendered helpless with pain).
Arsenic	Gastric	3	1D3 hours	3 hours	Lethal	Nausea; Weakness.
Cyanide*	Gastric	5	2D10 seconds	6 seconds	Lethal	
Cobra	Subcutaneous	1D3+1	1D6 minutes	15 minutes	Lethal	Paralysis of bite site in second stage.

\*a specific antidote is known.

\*\*additional doses will increase the strength of the 'poison'.

### 2.3.7 POISONS

Poisons function much like diseases since they have characteristics such as Vector, Incubation Period, Virulence Group, and Cycle Time. The effects that a poison has will depend on its type and whether it has any side effects. The three general types of poisons are lethal, narcotic and depressant.

Once the poison has been introduced to the character's system, there will be a period of time until it first shows its effects. During this time attempts may be made to remove the poison from the character's system. Unless otherwise specified, this requires a First Aid BCS roll.

At the end of the Incubation Period, the character must make a Health Attribute Saving Throw, assuming the poison has not been counteracted. If the Saving Throw is made, the poison will have no effect. If it is failed, the poison will begin to take effect. The main Target of all poisons is the character's Health. The strength of the poison works as the Virulence Group of a disease. It is used as a Group rating to determine an Effect Die. The proper die is rolled by the Gamemaster and the result is noted.

When the cumulative total of the Effect Die rolls exceeds the character's Critical Saving Throw range, first stage effects occur. When the cumulative total exceeds the Attribute Saving Throw range, second stage effects occur. When the cumulative total exceeds the character's Health score the Crisis stage occurs.

At the end of the Cycle Time for the poison, the character is allowed to make a Health Attribute Saving Throw. If the die roll is made the strength of the poison will be reduced by one Group. This process will continue until the character has reduced the effective strength of the poison to zero or the poison has had its Crisis stage effects.

Additional doses of a poison will act to restore the strength of the poison to its strongest level. They will not increase it beyond the maximum for its current form and strength. Additional doses do not, however, have to go through the Incubation Period. Additional doses of an animal's poison will raise it to the maximum level for that type of poison with any additional points forming a 'Reserve of Strength' for the poison. Thus, two injections of a level 2 rattlesnake poison will give an effective level of 3 when the level of poison is reduced the first time it will be immediately restored to 3 from its 'reserve of 1 point'.

### EFFECTS OF POISON

#### Lethal

First Stage — Pain.

Second Stage — Attribute Dysfunction (Deftness + Speed unless otherwise specified)

Crisis Stage — The character is allowed one last Health Critical Saving Throw. Failure indicates death. Success leaves the character comatose.

#### Narcotic

First Stage — Dizziness

Second Stage — Wit, Deftness and Speed Dysfunction.

Crisis Stage — The character is rendered unconscious. This state will normally last for a number of hours equal to the strength of the poison.

#### Depressant

First and Second Stage — as with Narcotic.

Crisis Stage — Character retains reduced values of the affected Attributes. All BCS rolls are at half value. This condition will last for a period of hours equal to the strength of the poison.

### TREATMENT OF POISONING

If a character is poisoned, treatment may be applied to counteract or remove the poison by application of a First Aid Skill BCS roll. Once the Gamemaster has made the first Effect Die roll for the poison, the only treatment allowed is for the symptoms by the use of drugs or some other method that will negate the effects of the poison at that level. The poison will continue to work its insidious way in the character's system. Only by making Saving Throws can the character rid his system of poison unless a specific antidote is available.

### 2.4 THE ENVIRONMENT

There are various factors present in the adventure environment that have to be quantified to deal with in terms of the game. These include barriers to the passage of a character or his projectiles, tools and their effects, and the dangers of such things as acid and fire. Each of these will be dealt with in this section. Any non-living thing that acts (such things as elevator doors, strobe lights, falling bricks, etc.) functions on the bookkeeping phase of a Detailed Turn.

#### 2.4.1 PERCEPTION

When there is a Hidden Thing to discover, the Gamemaster secretly rolls 1D20 and asks the players whose characters are in a position to discover the Hidden Thing for their Wit Critical Saving Throw scores. The Gamemaster may modify the score needed by a number related to the difficulty of discovering the Hidden Thing. Any character whose modified score equals or exceeds the Gamemaster's die roll will have spotted the Hidden Thing. The Gamemaster can then inform those players of what they have found and they may or may not have their characters reveal this knowledge to other characters who are present.

The die roll is made secretly so that the players will remain uncertain: is there nothing there, or is there something they failed to discover? The Gamemaster should go through this procedure as a deception, at least as often as he uses it for actual Perception rolls.

If the secret die roll is a 20, the Gamemaster should inform some or all of the players of the discovery of a false 'Hidden Thing'. The Gamemaster is urged to be creative, and have fun, when his players discover things that are not there.

'Hidden Things' need not merely be physical objects such as secret panels, a tilted picture, a camouflaged vehicle, a concealed weapon, etc. They can also include more nebulous things such as a nervousness in a Non-player Character, an incorrect accent, a disguised or restrained emotion, etc. Any subtle or not immediately obvious 'thing' may be classed as a 'Hidden Thing'.

#### 2.4.2 ACID

These rules deal with the effects of a strong acid, or for that matter a strong base, on a character and/or his clothing and armor. Acids are rated for their strength and have a Delay Period.

When a character gets acid on his person, it will have no effect until the end of the Delay Period. Once that period is over, the Gamemaster will roll the Effect Die for the Group corresponding to the acid's current strength. The die result will indicate a reduction in the Armor Value of the material covering the target. Once the Armor Value is reduced to zero, the character will take any further points as lethal damage. The

armor or clothing is permanently destroyed. The acid will continue to attack in this fashion on the bookkeeping phase of each Detailed Turn. After each attack, the strength of the acid is reduced by 1. When the acid has a strength of zero the attacks will stop.

At any time, the application of a base will reduce the strength of the acid by its own strength rating.

If a character is struck in the head by acid, due to a Critical Hit some special effects may occur. If the character has no protection from the fumes, he will also be subject to an attack of the acid as a lethal poison. This poison will take effect immediately with a strength equal to the strength of the acid and a Cycle Time of one Detailed Turn. A character will be partially blinded during the period that the poison is active in his system. See the section on poisons.

The character will also be subject to a roll on the Acid Special Effects Table. Any damage done will be added to the result of the roll of 1D100 and the result checked on the Table.

#### SPLASHING RESULTS (Advanced)

When a flask of acid, flaming oil or some other such nasty thing, impacts on the ground it will affect the target meter and 0-2 additional meters. The first additional meter will be in the line of the throw. There is a 50% chance that the second will also be in the line of the throw. Otherwise it will be adjacent to the first meter of splash. Things will spread further on the next Detailed Turn unless eliminated by dousing or counteracting. The second turn spread will be evenly distributed around the original spill and have a rating for strength equal to the nasty's current strength minus 1. If this reduces the strength to zero, there is no spreading effect.

#### ACID SPECIAL EFFECTS TABLE

D100	Special Effect
01-30	No serious effect.
31-60	Extensive scarring. Decrease the character's Looks category by the strength of the acid when it began its attack.
61-70	Character's sense of smell is impaired.
71-80	Character's sense of taste is impaired. Character will also have a speech problem.
81-90	Character is blinded in one eye.
91-95	Character is blinded in both eyes.
96-00	Roll twice for effects ignoring die rolls over 95.

It is left to the Gamemaster to adjudicate the result in subsequent adventures of the character's impairment in smell, taste, hearing or speech. Other effects are self explanatory. In all cases, the character will be left with sufficient scars to be considered a distinguishing mark.

#### 2.4.3 BARRIERS

Various materials are rated for a Barrier Factor. This number represents the barrier effect of 1 inch of the material. To determine the value of a barrier of something like a wall or a door, determine the materials that compose it and their thicknesses. Multiply each thickness by the Barrier Factor of the material and sum the results for all the materials involved. This will yield the overall Barrier Value of the wall or door.

Any gunshots that hit a barrier will have their Bullet Damage Group reduced by the overall Barrier Value. If the Bullet Damage Group is reduced to zero or below the bullet will not penetrate the barrier. If it is not reduced to zero, any target struck will only receive the effect of the reduced Bullet Damage Group.

A Thrown weapon will have its effective Strength Group reduced by 1 for each 5 points of Barrier Value.

Hand-to-hand weapons which strike a barrier assess the damage done by the attack against the Barrier Value. Any points in excess of the Value may be applied to targets on the other side.

Shooting at a target behind an opaque barrier will be considered as if the firer were blind. Targets behind a translucent barrier or targets whose position is essentially known (i.e., behind a firing port) will cause the firer to have a modification as if he were partially blind.

Some materials are considered capable of completely stopping projectile fire short of heavy weapons. These materials are identified by a \* in front of the Barrier Factor. The Barrier Factor for these materials is used for rating the strength of the material's resistance to attempts to break it down, dig through it or penetrate it with heavy weapons fire. Some of the materials listed below may not be present in a particular campaign but are listed here for convenience of reference.

When dealing with the demolition of a barrier to allow the characters access to the other side, the elimination of barrier points equal to the strength for the appropriate thickness of the material is considered to open a one meter by one meter space. A five or ten minute Tactical Turn is suggested. Some materials such as stone or metal, will not be penetrated by characters without the proper tools. Gamemasters are advised to use their discretion.

#### BARRIER FACTOR OF MATERIALS

Material	Barrier Factor per inch
Glass	5
Glass, safety	20
Glass, shatter resistant	25
Heavy Leather	20
Light Leather	15
Metal, veneer	20
Metal, light	30
Metal, heavy	40
Metal, hardened or structural	*60
Sand	8
Soil	variable 8 to 20
Stone	*30
Wicker	10
Wood, veneer	5
Wood, solid	10
Wood, plywood	20

#### 2.4.4 CLOTHING AND ARMOR

For purposes of the game, clothing and armor can reduce the amount of damage assessed against a character. The clothes or armor is assigned an Armor Class. This is a number which is subtracted from the Damage Potential of any attacks which are successful against the character. Thus, a character in Armor Class 3 who faces an attack which has a Damage Potential of 10 will only take 10 - 3 or 7 points of damage.

Most DAREDEVILS adventurers will have only normal clothing available. The basic categories are shown below along with some descriptions of archaic armor forms to give a general idea of scale.

Some types of armor are described as 'bullet-proof'. Such things are usually not but they do offer additional protection against damage from bullets. Such armor is assigned a Barrier Value as well as an Armor Class. The Barrier Value will reduce the Bullet Damage Group of rounds that strike the character before the Damage Potential is determined. The Armor Value of the material will then function to further reduce the amount of damage taken by the character.

**ARMOR CLASS 0:** The character is naked or nearly so.

**ARMOR CLASS 1:** The character is wearing normal street clothes or light weight tropical clothing.

**ARMOR CLASS 2:** The character is wearing durable clothing of heavy fabric.

**ARMOR CLASS 3:** The character is wearing leather garments or padded winter clothing.

**ARMOR CLASS 6:** The character is wearing head-to-toe metal ring mail armor or fabric-and-metal armor.

**ARMOR CLASS 9:** The character is wearing head-to-toe steel plate armor.



Clothing/Armor	Armor Class	Weight (kg)	Cost (\$)	Notes
street clothes*	1	1	12-30	3 piece suit/jacket, blouse and skirt
dress clothes*	1	1	25-100	tuxedo/evening gown
work clothes*	2	1	2-8	coveralls or heavy fabric shirt and pants
leather clothing*	3	1.5	10-25	leather jacket with heavy fabric or leather britches
tropical clothing*	1	.5kg	+50%	light weight non-restrictive clothing (see weather rules) in 'street', 'dress', or 'work forms'.
heavy overcoat*	+1	1	15-40	Thermal Factor of 1
arctic gear*	3	3	25-100	Thermal Factor of 2-4 (depending on quality)
aviator's helmet	NA	.5	1-3	leather helmet
hat	NA	NA	1-4	
pith helmet	NA	.5	.75-1	Fabric helmet
army helmet	NA	1	2-10	metal helmet
bullet-proof vest	5(10)	4	20-40	
bomb armor	7(20)	10		
shoes	NA	.5	1-2	
boots	NA	.7	8-10	calf-high, laces
riding boots	NA	1	10-20	knee high
work gloves	NA	NA	.75	
insulated gloves	NA	NA	1.50	reduces electrical Charge by 1
union suit	1	.5	2-4	Thermal Factor of 1. May be worn under clothes.

Auxilliary items such as hats, boots, and gloves are included since some situations may need clarifications of what a character has on a particular part of his body. For example, heavy boots are very good protection against a snake bite to the lower leg.

\*personally tailored garments will cost 2-10 times as much.

## 2.4.5 DOORS AND LOCKS

A door is considered to have a basic barrier value equal to the Barrier Factor of the material times the thickness of the door. This has no effect if the door is opened. If the door is secured in some fashion, this barrier effect plus the barrier effect derived from the means by which the door is secured must be overcome in order to open the door.

Breaking in the door is accomplished by having characters roll Strength Attribute Saving Throws. Up to two characters can attack a normal sized door at once. When a character is successful, he will roll his normal Effect Die. The results of the die roll are subtracted from the door's barrier effect. A character who rolls a one will add one to his Strength Group to determine the Effect Die for this attack only. A character who makes this type of attack against a door will take one point of subdual damage. A die roll of 20 will cause the character 1D6 of subdual damage. When the total of the Effect Die rolls exceeds the barrier effect of the door it has been broken down. Some strong doors can be declared as invulnerable to this sort of attack.

Locks are rated in three ways: by type, complexity, and barrier strength. The type of lock will indicate what Skill the character will need to overcome it. The complexity represents the amount of difficulty the character will have in overcoming it. The barrier strength is the amount of barrier effect the lock will have when used to secure a door.

Standard locks that open with a key require Lockpicking Skill to overcome. The complexity of the lock will be subtracted from the Character's Basic Chance of Success. Each time the character makes a successful BCS roll, he will roll the Effect Die for his Deftness Group. This is the amount of the lock's barrier strength that is reduced. When the barrier strength is reduced to zero or below the lock will be open.

Combination locks require Safecracking Skill. One successful BCS roll is required for each digit in the combination. The complexity of the lock is subtracted from the character's Basic Chance of Success. Once each number of the combination has been derived, the lock is open. No barrier effect need be overcome.

The time involved in attempts to break down a door or pick a lock will be highly variable. It is left to the Gamemaster to decide just how long an attempt will take. In general, the time required to make an attempt to bash a door (1 Action Phase) will be less than the time required to attempt to pick the lock (1D10 + 1 Action Phases). Only a few seconds are required to hurl yourself at a door but five minutes spent working at picking a lock which is not particularly complex is not unusual.

\* The characters have found a one half inch thick door of oak. It is closed and locked. Unknown to them the door is also barred on the other side by an inch thick iron rod. The door is a heavy wood (Barrier Factor of 10) and is one half inch thick for a barrier effect of 1/2 times the base Factor. This yields a Value of 5. The bar is of a heavy metal and is one inch thick and so will add its Barrier Factor to the overall effect. This is 40 and so the total Barrier Value is 50.

\* Harmon the Picklock attempts to open the lock using Lockpicking Skill. His BCS is 8, the complexity of the lock is 0 and will have no effect on Harmon's BCS. The die roll is a 10. So the Gamemaster declares that after five minutes Harmon still has not opened the lock. Harmon tries again. This time the die roll is 4. Harmon will roll the Effect Die for his Deftness Group. Since his Group is 3, Harmon will roll 1D10. The result is 1. He is using high-quality professional lockpicks which add 1D10. The die roll is a 1. This gives an accumulated effect of 2. The lock is still not open but it is on its way. If the characters attempt to bust through the door at this point the lock will still add its full value to the barrier effect. Harmon continues. A die roll of 7 indicates success again. The Effect Die result is a 6 this time and the addition of the tools is not even needed. The lock is open. Harmon smiles and turns the handle. The smile fades when he discovers that the door will not open. They must resort to bashing the door down to get through.

\* The door has its overall Barrier Value reduced by the value of the lock to 45. Joe (Strength equals 32) and Sal (Strength equals 15) attempt to bash the door. Each rolls a Strength AST. The die rolls are 12 and 3 respectively. Both have succeeded. Each rolls the Effect Die for the proper Strength Group, 2D6 and 1D10 respectively. The results are 10 and 5 for a total reduction to the barrier effect of 15. The door is still in place. Again they try and again they succeed. This time the Effect Die rolls are 8 and 4. The barrier effect has been reduced to 18. A third attempt has Joe succeeding and rolling an Effect Die result of 9. Sal rolls a 20 on the Saving Throw and takes 1D6 of subdual damage. The barrier has been reduced to 9 points. They try again. This time Joe misses his Strength Saving Throw. Sal however rolls a 1. This allows her to raise her effective Strength Group by 1 for determining the Effect Die. For this attempt she will roll 1D10 instead of 1D6. The die result is 9 and the door is burst open. Since they have made four attempts, each character is given 4 points of subdual by the Gamemaster. Sal, having rolled a 20, takes an additional 1D6 of subdual damage points.

\* If the characters had elected to fire a bullet through the door, the BDG of the round would have only been reduced by the barrier effect of the door itself (5).

### SAMPLE LOCKING MECHANISMS

Mechanism	Complexity	Barrier Strength
small key lock	0	5
standard key lock	1-3	10
heavy key lock	1-6	20
3 digit combination*	0-5	10
3 digit heavy combination*	1-5	20
4 digit combination*	1-10	20
bank vault*	11-16	50-200
wedged chair	—	10
crossbar	—	varies by thickness and material of bar

\*number of digits in a combination lock can vary greatly.

## 2.4.6 ELECTRICITY

There are two forms of electricity to consider in the game:

**Stored Power:** Electricity held in a battery until needed. It may be released in a continuous flow or in large jolts. A battery's capacity for current is rated in Charges (100 watt-hours (see below) is a Charge).

**Current:** Electricity being generated, flowing along a circuit, is current. It will be rated in watts, for ease in converting it into Charge values and vice-versa.

These are terms of convenience and relate to their actual meanings in electrical work only in the most abstract way.

To turn 'watts' into 'watt-hours', it is necessary to measure the flow of current over a period of time. A 1-watt current will generate 1 watt-hour of electricity in 1 hour. A 1 watt-hour battery could provide a 1-watt current for 1 hour. To build up 1 Charge in a battery, you must have a 100-watt current flow into the battery for an hour. A 50-watt current will need to flow for 2 hours. The formula is: Watts x Hours = Watt-Hours.

A 100 watt-hour Charge will keep a 100-watt light bulb burning for 1 hour. It will keep a 50-watt bulb burning for 2 hours, or a 10-watt bulb going for 10 hours. The formula is:

$$\text{Hours of Operation} = (\text{Charges} \times 100) / \text{Watts consumed.}$$

For very low-power devices that will be used in an 'on-and-off' manner such as flashlights, assume that the required batteries will keep the thing working for 1 year. This way, it is only necessary to record when the battery was last replaced, instead of the tedious process of book-keeping involved in recording every minute usage of power, to the second.

Current is available over one of four types of line: Household, Hvy. Household, Lt. Industrial, Hvy. Industrial. The wattage available from such lines is based on the voltage of the line, controlled by its construction, and the amperage, controlled by the type of fuse or circuit breaker used on the line.

Voltage x Amperage = Wattage. Attempting to draw more power than this at any one moment will cause the fusing device to blow out. If it is a standard fuse, it must be completely replaced. If it is a circuit-breaker switch, it must be manually reset. Such switches are not always in the same areas as the outlets that were used. In large offices or apartment complexes, they may be in some entirely different part of the building.

### WATTAGE OUTPUT TABLE

	Voltage	Amperage	Current
Household	110	20	2200 watts
Hvy. Household	220	30	6600 watts
Lt. Industrial	440	50-100	22-44 kilowatts
Hvy. Industrial	1000	100-200	100-200 kilowatts

Household Lines may be used directly to power appliances, small power tools, anything that would be run on normal current today.

Hvy. Household is used to operate large appliances (washers, deep-freezers, air conditioner or ventilating pumps) and heavy duty equipment (commercial radio transmitters, large spotlights, heavy shop tools).

Light Industrial Lines provide the power for large printing presses, assembly lines, any large industrial plant's heaviest equipment.

Heavy Industrial Lines are not used directly. They are feeders from the even higher voltages used in transmission lines to carry power from generator plant to users. One would expect to find this kind of line feeding into the sub-station at an industrial site.

An Electrician can convert the current from any higher line into two of the next lower lines. I.e., a 440-volt Lt. Industrial Line could be run through a transformer to generate current for two 220-volt Hvy. Household Lines. One of these could, in turn, be converted into two 110-volt Household Lines. The process can be reversed in the same way.

A useful rule of thumb for figuring the Task Points on this job is to give it a number of points equal to the difference in voltage between the lines used, divided by 10. The Task Period is based on the more powerful of the two lines involved. Hvy. Household: 1 hour; Lt. Industrial: 5 hours; Hvy. Industrial: 10 hours.

### ELECTROCUTION

When dealing with electricity, the subject of electrocution must be mentioned. A character may be exposed to this hazard by accident (a Critical Failure while working with a hot circuit), carelessness (messing with a hot circuit without proper tools or Skills), or attack (electro-weapons, electrified fences, lightning bolts, etc.).

If the damage is being put out by a battery, i.e., dumping a bolt of power out in one shot, the base damage is 1D10 per Charge.

If the shock comes from a live wire, one carrying current, then the base damage is derived as if the line were attacking. An Effect Die is calculated as if the 'Strength' of the line = Voltage/10. The Effect Die

roll receives a multiplier equal to the Amperage/10. Thus, a 110-volt line with a 20-amp fuse will have a score of 110/10, or 11, for a Group of 3, and will therefore roll a base damage of 1D10. This die roll receives a multiplier of 20/10, or 2.

Electrocution does Subdual damage, capable of killing only if it exceeds the Damage Resistance Total, as specified in section 2.3.

### Burn Damage (Optional)

The Gamemaster may specify that the hand/hands grasping the wire, if that is how the damage was taken, is/are disabled with burns. The character will suffer Critical Damage to his hand(s) equal to 10% of the Lethal damage done by the shock (i.e., of the damage done in excess of the DRT). A Speed CST allows him to have released his grip before the burns had this effect and only the normal damage is suffered.

### INSULATION

Insulation can be derived from specially-designed materials, which reduce the base damage of electrical shock, or from protective clothes or armor designed to stop more material hazards, but which provide some protection.

It will stop 1 Charge per point of insulation if the shock derives from a battery, or reduce the base damage Group by 1 per point if a current is being used.

### 2.4.7 EXPLOSIVES

In codifying explosives we use a specific format. The name of the material or weapon is followed by two numbers separated by a slash. The first number is the Blast rating and the second is the fragmentation or Frag rating. If the Frag rating is zero it is often omitted. The Blast rating given is for one charge. Two charges have twice the Blast rating. Two Frag charges simply have two 'attacks'. The value of an 'attack' is unaltered.

### BLAST

The effects of Blast are reduced by distance from the center of the explosion. Subtract the distance in meters between the character and the center of the explosion from the Blast rating of the explosive to get the effective Blast. This will be further reduced in some circumstances. If the Blast must travel around a 90 degree corner, halve the effective Blast at that point before continuing to reduce it for distance. If the character is prone or elects to 'hit the deck' when the explosion is imminent (this requires a Speed Attribute Saving Throw to be effective), halve the effective Blast with respect to that character.

If Blast encounters a Barrier, the value of the Barrier will be reduced by the effective Blast. If the Barrier's value is exceeded, the Barrier will be destroyed and any remaining Blast will continue onward. If the value is not exceeded, the Blast will be stopped by the Barrier. Characters sheltering behind weak Barriers may find themselves buried under them.

Blasts affect characters with general system damage and concussive effect. This is represented by subdual damage and a Stopping Effect. The damage done is not reduced by armor and is equal to (effective Blast/10) D10 + effective Blast in points of damage. The character is then treated as if he had received a Stopping result with an Effect Number equal to the effective Blast. See section 2.2.9b.

### FRAGMENTATION

Fragmentation is the anti-personal effect of shrapnel. Its chance of striking a given character is dependant on the character's distance from the center of the explosion and the Frag rating of the explosive. Within a given zone of effect, which is spherical around the center of the explosion, the fragmentation effect will have a Basic Chance of Success in 'striking' a character. If a character is struck, he is treated as having received a hit from a bullet with a Bullet Damage Group equal to the Frag rating times 10. Armor and barriers work as usual to reduce this BDG. Range has no effect on this BDG. Fragmentation effects do not turn 90 degree corners at all. A character in a prone position will reduce the Frag BCS by 5 but will not, as a benefit of his position, reduce the damage if the fragment strikes him.

Damage done by a Frag effect is lethal. A Frag 5 explosive will have a 'BDG' of 50 and do 5D10 + 5 points of damage.

If the Gamemaster should roll a 20 when rolling for the BCS of a Frag effect, all further effects are cancelled. This indicates that the explosive's fragments have all been expended. If the first roll is a twenty, the weapon is considered a dud. It can be seen from this, that it is advisable to roll for those characters nearest to the center of the explosion first in order to better simulate the effects of a fragmentation weapon.

FRAGMENTATION TABLE			
	Zones		
	Primary	Secondary	Outer
Radius of effect in meters	Frag rating	2 x Frag rating	4 x Frag rating
BCS of Frag effect	3 x Frag rating	2 x Frag rating	Frag rating

## IGNITION OF EXPLOSIVES

Most explosives require a primer to set off the explosion. All of those given will explode when triggered by one. Some of them like grenades include primers in the mechanism. Primers may be denoted by a fuse, an electrical signal or a timing device.

**FUSES:** Fuses are rated in terms of how many meters they will burn in 1 Detailed Turn. A standard cordite fuse will be rated somewhere between .5 and 20. (typically 5). Guncotton used as a fuse has a rating of 25.

**ELECTRICAL IGNITERS:** These use a heating element to set off the primer or a heat-sensitive explosive. It requires 5 Charges of electricity to trigger it. The time involved is a fraction of a second.

**CHEMICAL TIMERS:** These have only one setting (a 1 minute timer will go off in one minute) and may not be adjusted. They are, however, somewhat inaccurate with a 10% margin of error either way. (Roll 1D6: 1-2 is early, 3-4 is on time, and 5-6 is late. Roll 1D10 for the percentage of the timer's setting by which it is off). Minimum setting is 1 Detailed Turn and Maximum is 1 hour. Any chemist may concoct one.

**ELECTRICAL TIMERS:** These are accurate to the second depending on the reliability of the 'clock' used. This system uses a 'clock' to indicate the time at which a battery will discharge in order to detonate the primer which is attached to the explosive.

## DEMOLITIONS

Anyone may attempt to use explosives in demolition work but an amateur will be inefficient. An unskilled worker must make a Deftness Attribute Saving Throw for each charge. Success will allow the full Blast effect against the target. Failure will reduce the effective Blast by half before any other adjustments are made. A skilled worker can add the Effect Number from a Demolitions BCS roll to the effective Blast. This same Effect Number may be used to reduce the effective Blast rating for the back-blast (that part of the blast directed away from the target). It will require some time (1D10 minutes) to set up the explosives for this type of demolition. The Gamemaster may also decree that tools such as drills, picks, or shovels are necessary to properly implace the explosives. Lack of proper emplacement will reduce the effectiveness of the explosive by 1D10 times 10%.

## EXPLOSIVE TYPES

**BLACK POWDER (Gun powder):** 5 Charge: 1 kg. Cost: \$2.00

Black powder must be tightly confined to generate a blast. If not, it will flare and might start a fire but will not explode. Heat sensitive.

**BLASTING POWDER:** 15 Charge: 1 kg. Cost: \$3.00

This is modern smokeless gun powder and functions as Black Powder. One cartridge for a gun will yield about 1 gram of Blasting powder.

**CONCUSSION GRENADE:** 10 Charge: .5 kg. grenade Cost: (\$1D10)

The grenade explodes on the Detailed Turn after the one on which the safety lever is released although it may be armed at anytime prior to throwing. Explosions occur on the Bookkeeping Phase. Some grenades have an impact fuse. This is armed in the same way but the grenade will explode when it strikes something solid and not before.

**DYNAMITE (TNT):** 10 Charge: 1 stick at .1 kg. Cost: \$ .50

This is a stable explosive which can be burned, hit with a hammer, or fired into without setting it off. A primer is required. Bundles of more than 3 sticks cannot be thrown accurately.

**HAND GRENADE:** 5/5 Charge: .5 kg. grenade Cost: (\$2D6)

Functions as a Concussion Grenade but has a Frag effect.

**NITROCELLULOSE (Guncotton):** 10 Charge: 1 kg. Cost: \$1,00

This may be wadded as an explosive or made into a strip for use as a fuse. It is sensitive to heat, open flame and impact.

**NITROGLYCERINE:** 15 Charge: 1 deciliter (about 3 fl.oz.) Cost: \$1.

Nitro will explode if exposed to extreme heat, open flame, electrical spark, any significant jolt or impact, excessive vibrations, or even the shock waves of a loud noise. When carrying Nitro, movement must be limited to Crawl speed or risk an explosion. Faster rates require a Deftness Critical Saving Throw to avoid setting it off.

Any Demolitions user can package it for safe travel. He will give it a 'safety factor' equal to his Effect Number. When exposed to a stimulus that would normally cause the Nitro to explode, the 'safety factor' is the chance in 20 that it will not explode.

**PLASTIQUE:** Variable Blast Charge: 1 kg. Cost: Blast Rating

Plastique is completely stable and will not explode without a proper primer. The Variable Blast rating represents the different types of plastic explosives available. A given formula will be classed as Plastique X where X is the Blast rating for 1 kilogram of the substance. Ratings can vary, in this period, from 10 to 50 with the usual around 20.

## BOOBY TRAPS

There are so many ways to set a Booby Trap that one cannot give hard and fast rules for dealing with them. Assume that Demolition Skill gives the BCS needed to construct the charge and prepare the trigger. The Gamemaster decides on the Task Points needed to finish the job, and establishes the Task Period. Once the Trap is built, it must be concealed at its chosen location. If the appropriate Traps BCS is made, it will count as a Hidden Thing with a penalty to the Perception roll equal to the setter's own Wit Group. Only one such BCS roll is permitted when setting the Trap. If the Booby Trap is very bulky, or is otherwise hard to find, the Gamemaster may penalize the Traps BCS.

Once the Trap is installed, a second Traps BCS is allowed to trap it against overt attempts to disarm it. The Booby Trap has a Complexity Factor equal to the Effect Number of the roll divided by 3. This Factor will modify the Trap BCS of any character attempting to disarm the Booby Trap. One roll is made; if failure is due to the Complexity Factor, the Trap will go off.

### Special Triggers

Assuming a simple time bomb is not used, whereby a concealed charge is set to go off at a given time or after a given interval, the Booby Trap may be tied in to one of a number of triggers.

**Mechanical Trigger:** The Trap is set to go off if some action is performed: opening a door or case, moving some item, etc. The object in question is wired to a Chemical Timer, (moving it in the prescribed way activates the timer) or the motion may close an electrical circuit, (which will immediately set off the bomb). The latter type of fuse requires a special Task to prepare, using the Electrical Skill (and needing tools and components).

**Pressure Trigger:** A plate sensitive to pressure is wired to set off the Trap when pressure is applied to the plate.

**Altimeter Trigger:** An electrical trigger set to go off if the atmospheric pressure reaches a given level. Used for Booby-Trapping aircraft.

**Heat or Impact Triggers:** Often used in 'Pipe Jobs', where the Trap is set in the muffler of a car. The heat of the exhaust and the vibration of the engine combine to set off the Trap.

Basically, the Gamemaster and Player must put their heads together to decide what will trigger a Booby Trap and how it is to be constructed. Almost anything can be designed as a Trigger, and when designing Traps that the Player-Characters will encounter, the Gamemaster can let his imagination run free.

## 2.4.8 FIRE

The rules concerning fire will deal primarily with its use as a weapon. Fire is rated as having a strength group based on its initial temperature range at first exposure. From this strength group rating, an Effect Die will be derived in the usual fashion. A low temperature flame, such as an alcohol flame, has a rating of 2. A normal fire has a rating of 3. While a high temperature flame (temperature greater than 200 degrees Centigrade) has a rating of 4.

Materials will stop damage from an applied flame in the usual fashion. If the rating of the flame exceeds the Armor Value of the material, the character is considered to have caught fire. For each turn of continued exposure, the fire will increase its strength rating by one before determining its Effect Die. Armor will not protect a character who has caught fire. A character may extinguish the flame by falling to the ground and rolling about. This requires a full Detailed Turn of activity and a Deftness AST. A character will thus reduce the rating of the flame by his Deftness Group. This reduction of the fire's rating takes place before the fire's rating is increased for that Turn. Once the rating is reduced to zero or below the fire is considered out.

Any characters aiding a victim who is on fire will add to the chances of extinguishing it. Their ability to reduce the fire's strength is the same as if they were trying to put out a fire on themselves. Any character attempting to aid a burning character will be subject to an attack by the fire at one less strength rating if the fire is not out at the end of any turn on which the helping character is involved in the process.

Once the fire is out, all materials will have their Armor Values reduced by the highest strength rating the fire achieved.

Fire will attack barriers that are composed of combustible materials. On each turn of continued exposure, the fire's rating will be increased by one Group. When the cumulative total of the Effect Die rolls exceeds the barrier effect, the barrier will have burned down. The fire will continue to burn on successive turns with its rating being reduced by one Group each turn until it reaches zero, at which time the fire will extinguish due to lack of fuel. It is suggested that a Gamemaster use a Tactical Turn of 10 minutes in calculating the effects of fire used against barriers.

## SMOKE

Smoke is Rated for density. This rating of the density is left to the Gamemaster as the variables due to air flow, materials being burned, concentration, etc. are highly dependent on the situation.

A density of one yields Dim Light conditions; two yields Poor Light; three yields Darkness; and four results in effective blindness. If light conditions are already less than perfect, they will be reduced further by the number of steps equal to the smoke density.

## 2.4.9 GEAR AND EQUIPMENT

This section gives a selection of items which might or might not be useful to adventurers. It is not exhaustive. Feel free to expand upon it.

Weights are given in kilograms. If the weight of an item is insignificant the notation 'Neg' for negligible will appear. Prices are in dollars and usually appear as a range. This expresses different sources as well as different qualities. A price in parentheses indicates that the item is only available on the Black Market.

### 2.4.9a BOOKS

In order for a character to make use of a book in the game, he must make a successful BCS roll for the Language in which the book is written. There are three categories of books which have direct applications in the game. These are References, Texts, and Manuals. Each category is specific to a particular skill. Thus, a Reference may be for Advanced Medicine, a Text for Forensic Science, or a Manual for Gunsmithing.

References function as 'proper facilities' when the character is studying that Skill. An additional use for Reference books in a design Task. Here the character may add 1D3 to his Task points if the References are successfully used.

Texts can function as a 'teacher' of their Skill. The book or books making up the Text will have a BCS (assigned by the Gamemaster though usually 2D10) which will give the upper limit of the Skill which can be learned from the Text. It may not be exceeded in a Study Period. The use of a Text in connection with a normal Teacher will add 1 to the character's learning rate for that Study Period.

Manuals are rated for a BCS in their Skill. A character who successfully uses a Manual is treated as having that BCS for use in a Task which falls in the province of that Skill. If the character does not have a score in that Skill, increase the Task Period duration by 50%. If the character's own BCS in that Skill exceeds the manual's, a successful use will add 1 to his BCS in the Skill when performing a Task.

Costs and weights for books fluctuate tremendously, often with no relation to the usefulness of the work. New hard bound volumes often run \$1.00-15.00.

### 2.4.9b CAMPING GEAR

Item	Wt.	Cost
Camp blanket, 60' x 84'	2	4-5
Fleece-lined Blanket, Gives a Thermal Factor of 1	3.5	6-8
Camp stove and pots	7	10-15
Canteen, 2 Quart, aluminum Water weighs 1.1 kilograms per quart.	.5 empty	1.00
Field Ration, 1 Man-day	1	.35-.50
Folding cot	7	3-4
Hammock	2	2.50-3
Mosquito netting, 12' x 14'	.5	1-2
Shovel/pick, folding	3	2-4
Tent, 1 man	3	4-5
Tent, 9' x 9' x 7' (3')	13	20-40
Tent, 14' x 15' x 10' (5')	48	50-100
Waterbag, 2 gallon	.5 empty	1.00

### 2.4.9c COMMUNICATIONS EQUIPMENT

Item	Wt.	Cost
Field telephone Needs to tap into lines, good for about 25 miles.	25	20-40
Fountain pen	Neg	.50-1
'modern' no-drip, no-splatter pen	Neg	8-15
Phonograph, portable Hand cranked. Popular records cost .50	10	20-25
Public address system* Includes microphone on stand, amplifier, and two speakers.	15	80-100
Radio receiver, commercial*	20	40-60
Radio receiver, wide band*	20	60-80
Radio Transmitter, portable** Range about 10 miles.	60	150 & up
Telegraph unit, portable Needs to tap into lines, good for about 50 miles.	50	40-60
Typewriter	10	20-40
Typewriter, portable	7	50-60
Ribbons	Neg	.10
Paper, 100 sheets	1	.05

\*Needs power equivalent to household current.

\*\*Needs power equivalent to Light Industrial current.

### 2.4.9d CONTAINERS

Any item that fits into a container may be carried in it. Weight is transferred directly to the wearer.

Item	Wt.	Cost
Cartridge belt, 100 rounds	Neg	1.00
Clip cartridge belt, 10 clips	Neg	1.00
Duffle bag, 13' diameter x 40' "	.5 empty	1-2
Haversack, 13' x 9' x 3' "	.3 empty	.50-1
Holster, leather with flap	Neg	.50-1.00
Holster, web with flap	Neg	.50-.75
Holster concealed	Neg	1.00-1.50
Knapsack, 15' x 12' x 5' "	1 empty	1-4
Pack-horse harness	5	30-50
Allows you to strap as much as you think the horse will carry into the frame.		
Saddle bags, 2 at 15" x 12" x 5" each	2	10-15

### 2.4.9e ILLUMINATION

Illumination sources give good light to the ranges indicated. Dim illumination is provided for an additional 2 meters and Poor for 2 meters beyond that. Focused beams have this effect for the length of the beam as well as the target area.

Item	Wt.	Cost
Battery, 2 cell (last 4-6 months)	.25	.25
Battery, 3 cell	.5	.35
Flashlight, 50 meter beams 2 cell battery	1.5	2-3
Flashlight, 100 meter beams 3 cell battery	1.6	3-4
Range is for a narrow beam but flashlight may have beam widened to include a greater area but range is halved.		
Hunter's Lamp, 100 meter beams	2	4-5
Attaches to hat and uses a 3 cell battery on belt.		
Lantern, oil, 10 meter radius	1	2-5
Oil, burns for 5-6 hours	1	.25/tin
Lantern, electric, 10 meter radius	1.5	5-10
Use Storage Battery or household current. Light level is adjustable downwards. Has 6 meter cord.		
Searchlight, 300 meter beam	150	50-75
Requires Light Industrial current.		
Storage Battery	15	12-15
Provides Household Current for 1 hour.		

### 2.4.9f MEDICINE

Item	Wt.	Cost
First Aid Kit	.5	2.00
Contains 10 'bandages'. If applied immediately after combat a 'bandage' will 'heal' 1 point of Lethal damage. Only 1 bandage may be applied after a given combat.		
Field Surgery	5	75-100
Minimum requirement for any surgery attempts.		
Medical Kit (black bag)	1	20-30
Contains 10 units of 'medical supplies'.		
Medical supply units	.1	1.00
'Bandages'	.05	.15
Drugs:		
Sulfa	.02/unit	.50
Quinine or Atabrine	.05/dose	1.00
A specific cure to Malaria.		
Morphine	.02/dose	2.00
Commonly prescribed for asthma, emphysema and inflammations of the lungs during the period. Causes a deep sleep for 1D3 hours per dose unless the victim fights it in which case it acts as a Narcotic Poison (Level = doses given). In any case, if the doses given exceed the character's Health Group, he must make a Health Attribute Saving Throw or die of an overdose.		
Painkiller	.02/dose	1.00
Derived from cocaine or codeine, it comes in injection or pill form. Reduces the effects of being wounded by one step per dose. This will not prevent death but will stave off unconscious due to reduced Damage Resistance Total. Each dose increases a character's Shock Factor by 5. If more than one dose is active in a character's system, he will suffer the effects of a Narcotic poison (Level = doses/2). This 'poison' cannot be eliminated while the painkiller is in effect. It may only be held off.		

### Hospital Services

	Cost
General Care (+2 to healing)	10/day
Intensive Care (+3 to healing)	25/day
Physician's attention (+1 to healing)	10/day
Minor surgery	50-100
Major surgery	100 and up
Medical Research (per Task point required)	50 and up



### 2.4.9g TOOLS

The proper tools will be necessary for many Tasks. In some cases, tools can be improvised. In others, good tools do better work (giving a larger bonus to the Task Points). An average set of tools will add 1D6 to the Effect Number. A poor set of tools adds only 1D3. Improvised or very shoddy tools add nothing, merely allowing the job to proceed. Better than average tools will increase the normal die roll. Good tools add 2D3 to the Task Points. Very good tools add 1D10 and the tools of a master in the field, themselves works of high art, add 2D6. This may be modified by the Gamemaster to fit the particular situation: the source of the tools, their relevance to the Task being done, etc.

Kits are small and easily portable, but limited in use. Shops are large, require space, and are not portable, but they can do much more. Shops represent a selection of tools which remain intact for use after use and also a stock of expendables. These expendables are 'parts'. A shop has a supply of 10 'parts'.

Item	Wt.	Cost
Bolt clippers	6	6-7
A tool for applying Strength to eliminating the Barrier Value of a chain or bolt.		
Crowbar (Good Tool)	6	.50-1
Wrecking bar (Average Tool)	2.5	.30-.50
Tools for applying Strength to eliminating the Barrier Value of a locked door or trunk.		
Drafting Kit	1	10-15
Required for the drafting of plans when creating Gimmicks.		
Drafting Shop	6	15-20
Functions as 'good' tools in a design Task.		
Electrician's Kit	3	15-30
Electrician's Shop	—	150 and up
Hand Tools Kit	3	2-5
Used for Carpentry Tasks and simple mechanical repairs.		
Tool Shop	—	50 and up
Lockpicks	1	10 and up
Mechanics Tool Kit	8	13-15
Mechanics Shop	—	100 and up
Rope, ½" hemp, breaks at 1.5 tons	.01/foot	.02/foot
Steel wire, breaks at 2 tons	.1/foot	.05/foot
breaks at 13 tons	.5/foot	.15/foot
Welding Kit, 10 uses	30	30-40

### 2.4.9h MISCELLANEOUS

Item	Wt.	Cost
Alarm clock, wind-up	.5	2-3
Binoculars, 8x	1	45-50
Binoculars, 10x	1.5	50-55
Camera, box type	2	10-20
Camera, folding	1.5	5-10
Camera, high speed	2.5	50-60
Flash Unit (uses 2 cell battery)	1	8-10
Bulbs for above	.1/6	.30/6
Film roll, 6 exposures	.1	.30
Darkroom Kit	4	10-15
Darkroom Supplies (for 10 rolls)	1	1.00
Compass	Neg	2-3
Gas mask	2	3-5
Gasoline generator	600	40-50
Produces Light Industrial Current for an hour on 1 gallon.		
Gasoline generator, portable	125	120-130
Produces Heavy Household Current for an hour on 1 gallon.		
Handcuffs	1	1-3
Movie Camera, 16 mm	3	60-70
Projector	5	50-60
Film, 3 minutes worth	.5	1.00
Tripod mount for camera	2.5	3.00
Razor, straight	2	2-6
Telescope, 25x	1.5	12-15
Watch	Neg	7 and up

### 2.4.10 WEAPONS

Hand-held weapons do damage based on the Strength of their user. The base damage is derived from the Strength Group Effect die of the user. The die roll result is multiplied by the Weapon Damage Multiplier to get the final Damage Potential. This is then reduced by the target's Armor Value to yield the damage done to the target.

The character's Strength Group also determines what weapons he may use easily. A character may freely use any weapon rated at his Strength Group or less. If the weapon is rated one higher than his Strength Group, he uses the Effect Die one group lower than his normal Group when doing damage with the weapon. He also receives a -2 to his Basic Chance of Success. A character may not use a weapon rated at 2 or more than his Strength Group.

Weapon		Strength Group	Weapon Damage Multiplier*	Weight in kg.	Cost \$	Notes
Axe,	fire	3	1.8, l	2	1-3	
	hatchet	1	1.1, l	1	1.00	
	hand	2	1.3, l	1.5	3-5	
Blunt Weapon						
	club	1	1.1, s	1	NA	
	nightstick or cudgel	2	2, s	2	.50-1	
	pistol butt	2	.5 + weight	NA	NA	
	sap**	2	special	.8	NA	
Brass Knuckles		1	1.3, s	.5	.50-1	used with Brawling to increase damage
Knife,	belt	1	1.1, l	.7	1-3	
	bowie	2	1.3 (1.5), l	1	1-3	
	jack	1	1, l	.5	.50-1	
	throwing	1	1.3 (1.5), l	.5	.50-1.00	
	trench	2	1.4, l	1	2-5	has brass knuckle hand guard
	Bayonet	2	1.4, l	1.2	1-3	
Sword,	ceremonial***	2	1.7, l	1.8	15-50	
	machete	2	1.8, l	2.5	1-2	no thrust allowed
	saber	2	1.8, l	2	5-15	
	trench	2	1.7, l	1.5	3-6	has brass knuckle hand guard
epee***	1	1.5, l	1	3-10	thrusts only	
Whip		2	1.2, s	1	3-5	
Rifle butt		2	weight of gun	NA	NA	
Staff		3	2, s	2	NA	may be used with Bayonet training

\*'l' means lethal damage done. 's' means subdual damage done.

\*\*A sap may be used with a Deftness Attribute Saving Throw for a Basic Chance of Success. If used against an opponent who is unaware of the character's presence, there is a chance that the opponent will be knocked senseless. No situation modifiers due to position or condition of the target are used. Only those applying to the character using the sap. If he strikes successfully, the target must make a Health Saving Throw. Failure indicates unconsciousness, while Critical Failure requires a second Health Saving Throw against a lethal concussion. If the die roll falls into the target's Attribute Saving Throw range he will be Stunned. If it falls into his Critical Saving Throw range, he will be dazed. A critical Success means there will be no adverse effects. If the target is wearing a helmet of cloth or leather, the results of his saving throw will be moved to the next most advantageous category for him. A metal helmet results in a two category shift. Thus, a character with a metal helmet who rolls a 20, will only be Stunned due to the two category shift.

\*\*\*Available in sword cane form at twice the price.

## 2.4.11 WEATHER CONDITIONS

Weather conditions are extremely variable. Most will have little or no effect on the characters for the purposes of the game. Precipitation and fog will, of course, reduce visibility. The Gamemaster must determine this according to his interpretation of the conditions currently prevailing in the world of the game. The major effects of weather on characters are the result of continued exposure to heat and cold. These can be quantified in a game fashion.

### 2.4.11a COLD

Each 10 degrees, or fraction thereof, below 30 degrees Fahrenheit equals one Cold Factor. A character wearing Thermal clothing will reduce the effective Cold Factor by the Thermal Rating of the clothing. Under these conditions, Tropical Clothing will increase the Cold Factor by 1 and no clothing will increase it by 2. Physical activity can also reduce the Cold Factor by .25 per 10 minutes of activity. This effect will last for one hour. Physical activity under cold conditions will cause 1D6 points of subdual damage to the character per 10 minutes of activity.

Each hour of exposure to cold conditions will reduce the character's Physical Attributes by the Cold Factor. When one Attribute is reduced to 0, he will collapse, unconscious. When all are reduced to 0, he will die from the cold. The cycle time for restoration of Attributes reductions due to cold is 1 hour instead of a day. Restoration may not begin until the character is removed from the cold conditions.

### 2.4.11b HEAT

Each 10 degrees, or fraction thereof, above 90 degrees Fahrenheit equals one Heat Factor. Any Thermal clothing worn will increase the Heat Factor by the Thermal Rating. If the Character is wearing constricting or heavy clothing of any kind, the Heat Factor is increased by one. Bathing with at least 4 liters of water will negate up to 5 Heat Factors for 1D3 hours.

Each hour of normal activity, 3 hours of inactivity, or ten minutes of intense physical activity will cause the character a number of D6 of subdual damage equal to the Heat Factor. If the character passes out from this 'damage', he must make a Health Attribute Saving Throw or suffer 'heat exhaustion'. If no other character aids by making a First Aid or Advanced Medical BCS roll, the victim will have his Health reduced by the Heat Factor each hour. When his Health is reduced to 0, he is allowed to try to make a Health Critical Saving Throw based on his permanent Health. If he fails this, he will die. If he succeeds, he will pass into a coma that cannot be thrown off until he is removed from the heat conditions.



## 2.5 FIREARMS

ANYONE can fire a gun which is in a Ready state. He may not be much of a shot, but he can use it in combat to some degree. Doing other things to the gun (reloading it, maintaining it, etc.) requires some knowledge of how it works, i.e., a score in the appropriate Skill; but even here, the character's common sense can replace acquired ability.

A Ready weapon is defined as a gun which is:

- Loaded, with a round in the chamber for firing, cocked, and with the safety off. In other words, if the trigger is pulled, the gun will fire.
- In the firer's hands, properly held for use. A character carrying a Rifle in one hand and a flashlight in the other does not have a Ready weapon, as he needs both hands to fire the gun. A Pistol that has just been used to conk a guard over the head is not being held ready to fire. Obviously, holstered or slung weapons are not ready. It will normally require 1 Action to ready such a weapon.

If the gun is carried in a closed holster (strapped or buttoned down flap) or in any other kind of container, this must be opened and the gun taken out.

### 2.5.1 QUICK DRAWS (Advanced)

Pistols and Rifles can be drawn and fired in the same Action in certain cases. The former weapon must be in an open holster, or in the carrier's belt. Long Guns cannot be 'drawn' if they are slung over the carrier's back or shoulder, but if they are being carried, the option may be tried.

A Pistol can be 'Quick Drawn' from a holster if the user makes a Dexterity Attribute Saving Throw. From the belt or waistband a Critical Saving Throw is needed. The use of special, 'fast draw' holsters will add a bonus to the score needed. The Gamemaster may impose penalties if the circumstances warrant.

'Quick Draws' with Long Guns require a Dexterity CST.

If the Fast Draw Saving Throw is made then a single shot may be fired at the end of the Action. All other modifiers apply and such shots are always assumed to be Hip Fire.

The Gamemaster may feel free to introduce a Quick Draw Skill, if he finds it appropriate to his campaign. The use of the Skill instead of the Saving Throw would allow the weapon to be brought to the Present Stance, rather than Hip Fire. See the rules on Firing Stance for an explanation of this difference.

### 2.5.2 FIRING STANCE

There are three basic Stances for use when firing. They are as much a matter of mental focus as of physical placement, being linked to the degree of concentration and control the firer is bringing to bear on his shot. The Stances are:

**Full Stance:** Or just 'Stance' for convenience. The braced position allowing the firer maximum control of his aim.

The firer assumes a posture as if he were firing on a target range, instead of in the middle of a hot firefight. It requires 1 Action to assume Full Stance, and the firer must have chosen the Fire Weapon Option.

- A plus 1 to the BCS is received.
- Allows the use of certain modifiers (Sighting, Bracing Weapon, etc.) which are only allowed while in Stance.
- No movement of any sort is permitted.
- The firer may not speak, or otherwise concentrate on anything except his shot.

**Present Stance:** Also called 'Presented' or just 'Present' (as in 'Present Arms', not 'Birthday Present'). The basic firing posture, allowing some freedom of movement.

Assumption of Fire Weapon Option presumes Present Stance. No modifiers apply to Present for good or ill, as it is assumed to be the basic firing position.

**Hip Fire:** A loose stance, allowing full movement, but lacking a good deal of control over the weapon.

As the name implies, the weapon is held low, braced against the body for support, rather than high enough to allow even a minimal sighting technique to be used. Hip Fire is assumed when no other circumstances cover the conditions under which the gun is fired.

- Character may perform any movement while firing.
- Fire is permitted in any direction.
- Use normal BCS/2 to resolve Hip Fire shooting with all normal modifiers applying.

### 2.5.3 HOLDING A GUN

There are several possible ways that the hand used to hold the gun, or the number of hands used, will affect play.

Normal Pistol use requires only the gun hand to be free, unless the Brace Weapon modifier is being used by the character. If firing a Pistol with a barrel length of the 'Pistol Carbine' size, both hands are needed.

Firing a Long Gun with one hand is not easy! For a Rifle or a full-sized shotgun, a sling must be attached to the gun, which the character must wrap around the forearm of his firing hand. This takes 1 Action if his other hand is free to help. If it is not, a Deftness AST is required. Firing a 'Two Handed' gun with only one hand will have the following effects:

- Only Hip Fire may be used.
- A penalty to the BCS equal to the gun's weight in kilograms is suffered.
- All recoil values are doubled.
- And if firing any weapon with the character's off-hand, the Off Hand Dexterity Rule is enforced!

### 2.5.4 RECOIL (Optional)

All cartridges are rated as to their Bullet Damage Group (BDG) and, besides how much damage they can do, this also determines the recoil suffered by the firer.

To measure the Recoil penalty (if any) proceed as follows:

- Take BDG/10 (round up). This is the Recoil base.
- From this base, subtract the character's Strength Group. If this sum is positive, subtract it from the firer's BCS as a penalty. If it is negative, it has no effect on the BCS one way or another.

If multiple rounds are fired in the Same Action then the BDGs of all rounds fired in that Action are added together for calculating Recoil, and all resolutions will be affected by the increasing penalties.

\* Armed with a 45 ACP autoloading pistol, Marsha is pumping out 3 shots at a charging enemy.

\* 45 ACP has a BDG of 11, so its Recoil base is 2. Marsha has a Strength Group of 2, and can reduce Recoil by 2. Therefore, her first shot is at no penalty due to Recoil.

\* However, if Marsha is resolving three shots. The Recoil base for second shot is equal to 22/10 (up), or 3. Subtracting her Strength Group, the difference is 1. Marsha gets -1 on this shot. The third has Recoil base of 33/10 (up), or 4 for a penalty of -2.

### 2.5.5 GUN ACTION

The Gun Action is the internal mechanism of the weapon, controlling how often it fires, the manner in which it clears the spent cartridge casing, prepares a new cartridge, cocks, and fires again.

Gun Actions and Rates	
Gun Action	Shots per Action
Single Action (SA)	1 Shot per Action
Bolt Action (BA)	
Lever Action (LA)	
Pump Action (PA)	
Double Action (DA)	1 or 2 Shots per Action. Firer's choice.
Autoloading (AL)	1, 2 or 3 Shots per Action. Firer's choice.
Full Automatic (FA)	Variable number of Bursts* per Action.

\*In automatic fire, Bursts are fired rather than individual rounds as with other Gun Actions. The majority of weapons fire Bursts of 3 rounds each.

### 2.5.6 MAGAZINES

'Magazine' refers to the part of the gun in which the ammo is carried for firing. In some firearms, this is an integral part of the weapon's structure. In others, a removable 'clip' is used.

**Swing-out Cylinder (Swing-Cyl):** The cylinder swings out at the touch of a small release. Empty cases are ejected in the same motion. New rounds are loaded in by hand, or in a group if using a 'Quick Reload' device, a small spring clip holding a full load of ammo. The cylinder is then snapped closed and the gun is ready to fire.

- 1 Action to break open cylinder. Empties are ejected in same motion.
- Load new rounds under Loose Round Rule. If using a Quick Reload Device or a spare, reloaded Snap-Cyl, then it requires only 1 Action to insert this.
- 1 Action to close cylinder, Gun is now ready to fire.

**Tubular Magazine (Tub-Mag):** Similar to Port-Mag, but rounds are loaded in through a side port, being held in a long, tubular magazine mounted under the barrel. Almost exclusively found in lever-action weapons and Shotguns.

Load using Loose Round Rule. No empties to worry about, as these have been ejected during firing.

**Break Loading (Break):** Found mostly in Single Shot or Double Barrel'd Shotguns, and in some Single Shot ball firing weapons. The gun is

'broken', hinged between stock and receiver, to open up and eject the spent casing. A new round is inserted, the gun is closed, and ready to fire.

- 1 Action to open gun. Empties are ejected by this movement.
- Load using Loose Round Rule.
- 1 Action to close gun. Gun is now ready to fire.

**Box Magazine (Box):** True 'Clip'. A small metal box, holding a variable number of rounds. When reloading the weapon, the old clip is simply removed and a new one inserted. The first round must then be chambered manually, and the Gun Action takes over from there as described in Autoloader Action. This is the fastest reloading weapon in the system, but has the disadvantage that the clips are not usually interchangeable between guns.

- 1 Action to remove old magazine.
- 1 Action to insert fresh clip and chamber first round if this is desired at that time. If round not chambered during the reload, it will take a separate Action to do so later on.
- Once first round is chambered, gun is ready to fire. Note: if it is necessary to reload the clip itself during Detailed Action Time, this is done using the Loose Round Rule.

**Stripper Clip (Strip):** Also known as the 'en bloc' clip. Most Strip loading weapons eject the empty Stripper when the last round in it is fired. As with Box Magazines, the Stripper for weapon A will rarely fit weapon B, even when Calibers and capacities are the same.

- 1 Action to load in new Stripper (empty clip was ejected on last shot).
- 1 Action to chamber first round for firing.
- Gun is ready to fire when round is chambered.

Note: Reloading the Stripper clip itself is handled the same way as reloading empty Box clips: use the Loose Round Rule.

In recording the magazine statistics on a given weapon, the capacity of the magazine must be noted. Most guns allow the option of carrying 'a round in the chamber'. I.e., in an autoloading pistol with a 7 round clip, and eighth round may be carried already in the firing chamber, ready to fire. BUT— this may lead to accidental discharge of the weapon if it is dropped or struck! The Gamemaster may apply his discretion in such matters. If the question arises, 1D6 should be rolled. If the score rolled is greater than or equal to the gun's Durability, it goes off. If the safety of the gun is on, add 1 to the effective Durability.

An autoloading or automatic weapon which does NOT have a round in the chamber is not ready to fire. In such a case, the action must be worked once, manually, to chamber that first round and cock the weapon. Thereafter, fired rounds will provide the impetus needed to cycle the gun for its next shot.

### 2.5.6a LOOSE ROUNDS

If the weapon does not use a clip, stripper, or similar device allowing the new ammo to be placed inside in one mass, then the Loose Round Rule applies. In one Action, the character can handle a number of rounds equal to his Deftness Group. This handling can consist of taking out a spent round or putting in a new one.

### 2.5.7 DURABILITY

This is an abstract figure from 1 to 5, expressing the weapon's overall quality and strength of construction. It has many applications under the rules to follow. Under some circumstances the weapon's Durability may be reduced. When the Durability falls below 1, the weapon is in a state of disrepair, and must be worked on by a Gunsmith under the proper circumstances if it is to function again.

Durability values may be categorized as follows:

- 0 Broken. Gun will not work. Repairs required.
- 1 Low-quality weapons, especially handguns. The cheap 'Saturday Night Special' type of gun. Antique arms that have not been maintained well also fall into this category.
- 2 Cheap weapons, or very much abused ones. 'Dime Store' sporting arms, inexpensive replicas, mass-produced pistols, again of the 'Saturday Night Special' variety.
- 3 Average quality for pistols, and for inexpensive but serviceable rifles and shotguns.
- 4 High quality sporting arms, older military weapons.
- 5 Custom made firearms, competition class handguns, and top-quality military weapons comprise this elite of the gun world.

### 2.5.8 FEATURES

Features are elements in the design of a weapon which affect its performance.

#### Bipods

These usually go on Military Issue weapons. A Prone firer assuming

Full Stance (yes, it does sound odd) may assume the Rest Weapon modifier in the same Action.

#### Folding Stock

Many sub-machine guns and some other weapons have this Feature, a shoulder stock which can be removed or folded out of the way. When this stock is extended, the weapon is fired using Rifle Skill in combination with Autoweapon to derive the BCS. When the stock is folded up, the Skill used is Pistol. This will not, of course, affect the range of the weapon.

#### Hair Trigger

Allow an addition of 1 Shot/Action to maximum allowable Rate of Fire. Unless this is on a gun with an adjustable trigger, the presence of a Hair Trigger is always in force. The Gamemaster should enforce a AST upon Characters with Hair Trigger weapons who start to set up a shot and then try to abort it. If they miss the AST they must fire.

#### Iron Sights

As the name indicates, these are metal sights, usually an open notch at the back of the gun, and a corresponding bead, barleycorn, or other convex form at the front of the barrel. Ordinary Iron Sights are always present on a gun unless specifically noted otherwise in its Spec Sheet. They permit Sighted Fire as described in the firearms rules (Sighting Modifier).

#### No Iron Sights

No sights built into the gun. This is the case with many rifles. They cannot use sighted fire until Iron or other sights are installed on them.

#### Match Sights

These precision instruments combine the features of Click and Peep Sights, allowing +5 to the BCS when in Sighted Fire.

#### Match Weapons

Add 50% to the distance of their Range Steps.

#### Recoil Reduction

Ranging from a recoil pad on the buttplace of a Long Gun to fancy venting systems and brakes, Recoil Reduction systems reduce the penalty (if any) due to Recoil by their rated factor. A Recoil Pad always has Recoil Reduction of 1. Other systems are given a Rating.

#### Select Fire

This allows the user to decide whether the weapon will function as AL or FA with regard to the gun action.

#### Swivel Swing

This allows a Long Gun to be braced using the sling strap in the same Action the Firer assumes Stance. Normally, this requires a separate Action.

#### Telescopic Sights

Sights serve to reduce the effective Range as far as effects on BCS go. Effects of BDG are **not** modified. Divide the actual Range by the magnification power of the sight to get the effective Range when determining the Range Step to be used.

## 2.5.9 AMMUNITION NOTES

### 2.5.9a CALIBER

Caliber is a measure of the bullet's diameter either in inches or in millimeters. As a rule, if a gun is made to use one type of cartridge, it cannot fire any other round at all. Trying will only get you an exploding weapon in your hands.

### 2.5.9b SHOT SHELL BALLISTICS

The ballistic behavior of a charge of shot, is what makes shotguns unique. As the pellets travel further, they spread out, exposing a wider area to attack, albeit with reduced damage potential.

The controlling factor in this slow spread is the 'Choke' of the gun barrel. The tightest Choke is 'Full', and an 'Open' Choke is the loosest. The Choke is a tube at the end of the barrel, that 'chokes' or compresses the stream of shot leaving the gun.

#### Line

Out to the end of Short Range, the shot is in Line. It is a tightly compact mass, affecting only 1 possible target.

#### Spread

From Effective through Long Range Steps, the shot pattern spreads out, affecting a front 3 meters wide. This front moves along the line of fire, and each meter of it will menace the first target in that line. Thus, a Spread pattern of shot could hit one target at Effective Range, and still attack two others out to Long Range, if they were also in the line of fire. Once the Attack has been resolved for a given meter of the

Spread front, that particular meter's worth of shot is gone creating a sort of 'shadow'.

The BDG used against a target in one of these Spread meters is the effective BDG of the Shot Shell divided by 3.

#### Loose

At Extreme or Maximum Range, the shot pattern is still moving in that 3-meter front, but has lost impetus and some of its pellets. Calculate the effective BDG of the shot, and divide by 6 for the final BDG used on a target.

### 2.5.9c JACKETED BULLETS (Advanced)

These are the direct opposite of Hollow Points. Coated with steel to allow maximum penetration, Jacketed rounds will suffer only half the Barrier value as a BDG reduction, but their chance of causing Special Effects is likewise halved.

### 2.5.9d HOLLOW-POINT BULLETS (Advanced)

These are specially-made bullets with hollowed, cupped, or flattened tips. There are also bullets designed to expand upon striking a target. All such bullets are designated as Hollow Points for convenience.

The effective BDG for Hollow Points is not affected for purposes of determining damage, but when checking for Missile Special Effects, double the effective BDG to derive the percentage chance.

When hitting a Barrier, the Barrier value is also doubled for the Hollow Point bullet. A 10-point Barrier would reduce the effective BDG of a Hollow Point by 20.

## 2.5.10 AUTOMATIC WEAPONS

The term 'Automatic' refers to weapons capable of fire which continues as long as the trigger is depressed.

These weapons fire 'Bursts' of bullets, instead of single rounds as non-automatic guns do. Such Bursts can be long or short, but generally Small Arms cannot be built durable enough to allow unlimited auto-fire. The longer a Burst is maintained, the greater the chance that the weapon will jam, as some element of its mechanism falls out of synch with the murderous rhythm of the discharge.

Full Automatic fire from small arms has several unique rules attached to it. In firing any other weapon, 1 Shot discharges 1 bullet (or charge of shot, if using a shotgun). Firing on automatic, a weapon will discharge 3 Rounds per Burst.

This has two major effects. First, the recoil of firing the weapon is equal to the number of Rounds per Burst times the ammo's base BDG. Second, the damage potential of the Burst will vary. The number of Rounds per Burst is rolled (a D3). The indicated number of rounds will hit the target on the same location, adding their individual BDG to get the total. This can make even the low-power slugs from some automatics quite lethal.

Remember to deduct all the rounds in the Burst from the weapon's magazine load, even if all do not hit the target. Likewise, Recoil for Bursts is calculated on the basis of how many rounds are fired, not how many hit.

As noted in the description of Autofire Skill, the user of a weapon firing Full Automatic must average that Skill with the one governing the use of that size/shape of gun. Thus, firing a Pistol-form Submachine gun (SMG) would require averaging Autofire and Pistol Skills. The use of a larger SMG, or an automatic Carbine or Rifle, averages the Rifle Skill with Autofire Skill.

### 2.5.10a FULL AUTOMATIC JAMMING

There is no strict limit to the number of Bursts which may be fired in an Action as such. The limit comes from the tendency of automatic weapons to jam during sustained fire. A single Burst can always be fired with no fear of this happening. But if more Bursts are fired in an Action, the chances mount rapidly.

The tendency to jam is limited by the gun's Durability. If firing multiple Bursts, roll dice of the type appropriate to the Rounds per Burst for the gun, 1 such die per Durability point. For a gun firing 3 Rounds per Burst, with a Durability of 3, 3D3 would be rolled. The number rolled indicates the round which will jam after the first Burst. A score of 3 would indicate a jam on the third round of the second Burst fired that Action. If two Bursts were indeed fired, the second would jam. If the score had been 4, indicating a jam on the first round in the third Burst, and only two Bursts were actually fired, then no jam would occur.

### 2.5.10b FUMBLING BURSTS (Optional)

One of the problems with Full Automatic fire is that the firer needs to exercise great control to stop shooting when he wants to. The high rate of fire may cause shots to be wasted. To simulate this, the Gamemaster may require those using Full Automatic to make a Deftness Attribute Saving Throw. If the Saving Throw fails, then roll a die ap-

appropriate to the Rounds per Burst, and the indicated number of extra rounds were fired. As such shots are not well-controlled by the firer, they will not hit any target, and they may well cause the weapon to jam.

### 2.5.10c SPRAYING AUTOFIRE (Advanced)

The Bursts of automatic weapons need not be directed solely at one target. The firer may spray, or 'hose down', an area, or split fire among multiple targets. The total number of meters separating his targets is added up, including those containing figures. All figures in the affected area are subject to fire. A separate BCS is rolled for each vulnerable figure. The BCS for each target is divided by the total number of meters covered by the spray. Likewise, the BDG impacting a given target is divided by the number of meters in the target area. It may be convenient for the Gamemaster to require that all targets of spraying fire be within a 20-meter area, and to adjudicate that spray fire may never hit more characters than the number of rounds that were fired. On the positive side, the BCS penalty should be reduced in firing into a press, where characters are packed closely together.

\* Luther is being charged by mad dogs from two doors, three meters apart. Assuming no other modifiers apply to his BCS of 16, his spray attack will be resolved as follows:

- Total area covered is two meter-wide doors and 3 meters of intervening space. 5 meters.
- His BCS vs. the two Dogs is 16/5, for an effective 3 (round down). Their CDAs while charging will reduce this to less than 1, to be resolved as described in Book 1.
- By sheer good luck, he hits one of the Dogs! Rolling the number of hits, he scores a 2. He is firing rounds with a BDG of 11, so the normal total that would affect the Dog is 22. Dividing this by 5, we get 4. His effective BDG against one mutt is only 4, probably only a wound. Meanwhile, the foaming jaws of the unscathed animal are snapping at his jugular!

### 2.5.11 MACHINE GUNS

True machine guns differ from sub-machine guns in several ways. They require a mount of some kind (bipod, tripod, or vehicular). They are capable of sustained autofire which lays down a hail of bullets effectively, even when the firer is spraying an area. They are deadly weapons in most tactical situations. Machine guns (abbreviated as MGs) come in two sizes: the Light (LMG) and the Heavy (HMG).

In using MGs, the Autofire Skill is used alone. It is not averaged for the form of the weapon. This Skill covers servicing the weapon as well as using it properly.

A machine gun which has been correctly set up is considered to give its user a Present Stance. No Full Stance is possible.

Machine guns are rated for a Rate of Fire, see accompanying chart. The firer may elect to use any lower Rate he wishes in order to conserve ammunition.

The firer declares a given area as his target rather than a character. He must zero in on this area. This requires an Autofire BCS which is subject to all relevant situational modifiers except those due to target action. If the gunner misses this roll, he may try again but his effective Rate of Fire will be reduced by one step. If he continues to miss, he may continue to try again until he is successful, the Rate of Fire drops below 1, or he makes a Critical Miss which will have its usual nasty effects.

Once the target area is 'hit' a Zone of Fire will be laid down. This is a 1 by 3 meter area which is centered on the designated target area.

The gunner may now elect to 'Traverse' the machine gun. Note that Traversing is not allowed for fixed-mount MGs. Traversing moves the gun barrel in an arc so that more area comes under fire. Each Traverse lays down an additional Zone of Fire that is 1 by 3 meters in size. These additional Zones must be adjacent to the original Zone; either lengthening it by 3 meter increments or widening it by 1 meter increments. For each Traverse, the effective Rate of Fire is reduced by 1. Thus, a gun with a Rate of Fire of 3 that is Traversed twice will have an effective Rate of Fire of one in each Zone. If it had only been Traversed once, the effective Rate of Fire in each Zone would be 2. The gunner must declare how many Traverses he is making when he decides if he will Traverse the gun at all.

Any character or object in a Zone of Fire when it is laid down or that enters the Zone during the Action in which it is fired may be attacked. The gunner must make a separate Autofire BCS roll for each target. All relevant modifiers, including those for target action, are applied. A successful roll indicates the target will receive a number of bursts equal to the effective Rate of Fire.

To determine the effects of a hit by an MG, calculate the effective BDG for one round of the ammunition in use and apply all relevant modifiers. The effective Rate Factor is the number of 'bursts' of 1D3 rounds each which will hit a target. These bursts are handled as normal bursts except that Missile Special Effects are only checked for the first burst that hits.

### 2.5.11a JAMMING (Advanced)

Even the most durable weapon will jam if fired at normal MG rates for long periods. If a machine gun is fired for a consecutive number of Actions greater than its Durability, it may jam. Roll 1D6 on each Action of firing once a jam is due. If the result is greater than or equal to the Durability of the gun, a jam will occur. See Critical Miss Effects for firearms in section 2.2.9d.

### 2.5.12 FIREARM RANGE TABLE

Weapon	BBL or Choke	Inherent Accuracy	Range:					
			Blank	Short	Effective	Long	Extreme	Maximum
Pistols:	Snub (< 3' )	-1	2	10	15	25	50	100
	Short (3-4' )	+0	4	10	20	30	60	120
	Standard (4-7' )	+1	5	10	30	50	100	200
	Long (10-12' )	+2	5	10	40	60	120	240
	Extralong (12+' )	+2	5	20	60	80	160	320
Long Guns:	Carbine (18-20' )	+3	10	25	50	250	500	1000
	Rifle (20+' )	+4	10	30	100	500	1000	2000
Autofire:	SMG (< 18' )	+2*	5	10	20	40	80	160
	Carbine (18-20' )	+3*	10	15	25	125	250	500
	Rifle (20+' )	+4*	10	20	50	250	500	1000
	LMG	+4**	50	125	250	500	1000	2000
	HMG	+5**	50	250	500	1000	2000	4000
Shotguns:***	Full Choke	+4	10	25	30	60	100	150
	Modified Choke	+4	5	20	30	40	80	120
	Open Choke	+5	5	10	20	30	60	90
	Riot Gun	+4	5	10	15	20	30	50
<b>BCS MODIFIERS:</b>			+2	+1	+0	-1	-2	-5
<b>BDG MODIFIERS:****</b>			+10	+0	+0	-10%	-25%	-50%

\*Using Autofire increases the inherent accuracy of the form by 1 for each burst fired.

\*\*The effective Rate Factor is added to the inherent accuracy of an MG when rolling to hit a target.

\*\*\*Treat a sawed-off shotgun as a Riot Gun and reduce the BDG of the round by 25%.

\*\*\*\*The use of a telescopic sight, while reducing range for BCS purposes, does not affect range for BDG modification. The bullet still has to travel the full distance.

When firing a pistol round from a Carbine increase the base BDG by 50%. When firing a Rifle round from a Carbine, decrease the base BDG by 25%.

A rest of 1 Detailed Turn will reduce the tally of turns fired to zero at any time. Thus, a weapon with a Durability of 4 may be fired safely for 4 actions (2 Detailed Turns). If it is then rested for 1 Detailed Turn, it may fire safely for another 4 Actions. If not, the Gamemaster will begin rolling for a jam on each firing Action beginning with the fifth Action. A die roll of 4, 5 or 6 will indicate that the weapon has jammed.

### 2.5.11b TRACERS (Optional)

The use of 'tracers' (bullets loaded with a flare powder which causes them to show a path of flame) will increase the Autofire BCS of the gunner by 1. This applies to all Autofire BCS rolls in using the weapon. Tracers are usually used as every tenth round. A lower frequency will not give the bonus and a higher will not increase it.

### MACHINE GUN RATE OF FIRE CHART

Actual Rate in Rounds per minute	Rate Factor	Rounds expended per Action
Under 500	1	20
500-750	2	30
751-1000	3	40

### 2.5.11c CHANGEABLE BARRELS (Advanced Optional)

The working life of a Machine Gun is limited by the barrel, which has a distressing tendency to warp under the tremendous heat generated by sustained fire.

There are two ways to measure this operating lifespan. One deals with the immediate effects of overlong firing periods, and the other with the slow effects of even normal use.

In the first case, it posits that the gunner has been firing well past the period requiring a 'rest' to avoid possible jams. If the DUR roll has been required for a number of firing Actions equal to the DUR value of

the gun, the next failed roll will indicate barrel warpage, instead of a simple jam. I.e., an MG with a DUR of 4 has been fired for 8 consecutive Actions without allowing a 1 Turn rest. It has obviously had to make the DUR roll for the last 4 Actions or it would have jammed. If this concentrated fire continues, and the DUR roll fails, the gun is kaput until a new barrel is mounted (an operation requiring 5 Actions if one has a new barrel handy).

Over the long term, a Machine Gun can fire a total number of rounds equal to its DUR times the Rounds fired per Action at its maximum Rate times 1000. This is probably too tedious to bother with unless it is desired to cut short the lifespan of an MG for some reason.

### 2.5.13 SAMPLE GUNS

Some of the terms used in this chart of guns require some explanation. Abbreviations are used as necessary to save space.

**BBL:** is the barrel length used for range determinations.

**Action:** is the abbreviation for the action that governs how many shots may be fired. For Machine Guns a number appears after a slash which is the Rate Factor for that gun.

**Magazine:** gives the type of 'magazine' followed by the number of rounds it holds.

**Caliber:** lists the caliber used by the gun. If more than one is listed, it means that more than one version of that gun exists. One for each cartridge listed. A given gun does not fire each of the rounds listed. Shotguns are listed for 'gauge'.

**Introduced:** gives the approximate year of introduction into service and the country of origin.

**Cost:** is an approximate value in dollars. Automatic weapons are not available to the general public, (indicated by parentheses) so the range given represents a 'black market' price estimate, if available at all.

#### 2.5.13a PISTOLS (Cost: \$20-30)

Weapon	BBL	Action	Magazine	Caliber	BDG	DUR	Weight	Introduced
Browning HP35	stan.	AL	box 13	9mm para.	8	3	.8	1935U.S.
Match sights. Accepts a shoulder stock for +.5 kg (Folding Stock).								
Colt M1911A1	stan.	AL	box 7	.45 ACP	11	5	1.1	1911U.S.
Colt New Service	stan.	SA	swing-cyl 6	.44 spec.	6	4	1.2	1911U.S.
				.45 Colt	6			
				.45 ACP	11			
Colt Police Positive	short	DA	swing-cyl 6	.32	4	4	.5	1907U.S.
Luger P08	stan.	AL	box 8	9mm para.	5	4	.9	1900Ger.
			drum 32 (+.2 kg)					
Luger P08	Long	AL	as above	as above	6	4	1.1	1900Ger.
Both lugers accept a shoulder stock for +.5 kg (Folding Stock).								
Mauser C96	stan.	AL	box 10	9mm para.	5	4	1.6	1895Ger.
Comes with a wooden holster which becomes a shoulder stock for +.5 kg (Folding Stock).								
Nambu	stan.	AL	box 8	8mm	5	4	.9	1915Jap.
S&W Magnum	stan.	DA	swing-cyl 6	.357 magnum	11	4	1.2	1934U.S.
Gun can also fire .38 special for a BDG of 8.								
S&W Police	short	DA	swing-cyl 6	.38 long	5	4	.90	1899U.S.
				.38 spec.	8			
Tokarev	stan.	AL	box 8	7.62mm	16	3	.8	1933Russ.
Walther PP	stan.	AL	box 8	7.65mm	5	4	.7	1929Ger.
				9mm short	2			
Walther P38	stan.	AL	box 8	9mm para.	5	4	.9	1938Ger.

#### 2.5.13b CIVILIAN RIFLES

Weapon	BBL	Action	Magazine	Caliber	BDG	DUR	Weight	Introduced	Cost (\$)
Custom big game	rifle	SA	Break 2	.358 magnum	43	4	5	—	100 and up
				.450 nitro	49				
				.465 nitro	49				
				.470 nitro	51				
				.577 nitro	70				
				.600 nitro	76				
Usually has Recoil Pad (reduction 1 or 2), No Iron Sights, and is tapped to take a telescopic sight.									
Remington Model 8	rifle	AL	box 5	.25 Rem.	14	3	4	1906	30.00
				.30 Rem.	18				
				.32 Rem.	19				
				.35 Rem.	21				
Remington Mod.30	rifle	BA	box 6	as Mod. 8		4	2.5	1921	32.00
Remington Mod.34	rifle	BA	tub-mag 20	.22 short	2	4	2.7	1932	20.00
			15	.22 long	4				
			14	.22 long	8				
Winchester M1892	rifle	LA	tub-mag 12	25-20	6	4	3	1892	25.00
				32-20	8				
				38-40	8				
				44-40	12				
Winchester M1894	carbine	LA	tub-mag 7	.32-40	6	4	3	1894	32.00
				30-30	15				
				32 spec.	17				

### 2.5.13c SHOTGUNS

Weapon	Choke	Action	Magazine	Gauge	BDG	DUR	Weight	Introduced	Cost (\$)
Rem. Model 11 Police	Mod.	AL	tub-mag 5	12	32	4	4	1921	(2D6 x 10)
Rem. Model 11R	Riot	AL	tub-mag 5	12	32	4	4	1921	(2D6 x 10)
				16	30				
				20	20				
Both feature a Swivel	Sling.								
Rem. Model 31	Full	PA	tub-mag 5	12	18/32	.3	3.5	1931	25.00
	Mod.			16	18/30				
	Open			20	16/20				
Rem. Model 32	Full	SA	break 2	12	18/32	3	3.4	1932	20.00
	Open								

The two BDGs for shotguns represent birdshot/buckshot loads in the shells.

### 2.5.13d MILITARY RIFLES (all have Bayonet feature)

Weapon	BBL	Action	Magazine	Caliber	BDG	DUR	Weight	Introduced	Cost (\$)
Arisaka	rifle	BA	box 5	6.5mm	2	4	3.9	1911Jap.	25.00
Bayonet folds under barrel.									
Fusil MAS36	rifle	BA	box 5	7.5 MLE29	20	4	3.8	1936Fren.	(2D6 x 15)
Bayonet has scabbard in stock. Variet M1936 CCR36 has Folding Stock.									
KAR 98K	rifle	BA	box 5	7.92 Patr.	27	5	3.9	1898Ger.	25.00
Lee Enfield No.4	rifle	BA	box 5	303 SAA	22	4	4.1	1888U.K.	20.00
			box 10						
Moisin-Nagant	rifle	BA	box 5	7.62 Rus.	27	4	4.1	1891Russ.	27.00
M1 Garand	rifle	AL	strip 8	.30-06	26	5	4.3	1936U.S.	(2D6 x 20)
Springfield	rifle	BA	box 5	.30-06	26	5	4.7	1903U.S.	20.00

### 2.5.13e SUB-MACHINE GUNS

BAR	rifle	FA	box 20	.30	20	4	8.6	1917U.S.	(3D6 x 15)
Select Fire. Model 1918A1 added an integral bipod in 1938.									
MP38	Xlong	FA	box 32	9mm para.	7	4	3.9	1938Ger.	(2D10 x 20)
Folding Stock.									
Steyr-Slothurn	Xlong	FA	box 32	9mm para.	7	3	3.9	1934Aus.	(2D10 x 20)
Issued to german army prior to MP38.									
Thompson	Xlong	FA	box 20	.45 ACP	13	3	4.7	1928U.S.	(2D10 x 20)
			box 30						
			drum 50						
Select Fire. Recoil Reduction 2. Removable stock (-.5 kg) acts as Folding Stock.									
ZK383	Xlong	FA	box 30	9mm para.	7	3	4	1932Czech.	(2D10 x 25)
Optional Bipod mount (+.4 kg). Issued to German SS in 1933.									

### 2.5.13e MACHINE GUNS

Browning .30	LMG	FA/2	belt 250	.30	20	4	14	1917U.S.	(2D10 x 50)
Barrel change.									
Browning M2	HMG	FA/2	belt 100	.50	90	4	29.9	1921U.S.	(2D10 x 70)
MG34	LMG	FA/3	belt 50	7.92mm	27	4	12	1934Ger.	(2D10 x 75)
			drum 75						
Select Fire. Barrel Change. Bipod.									
Vickers MK.1	HMG	FA/2	belt 250	.303	26	4	15	1912U.K.	(2D6 x 50)
Water cooled (+3 kg of water to operate). Barrel Change. Tripod available for gun (+7.6 kg).									
USMG M1915									(2D6 x 50)
U.S. variant of Vickers. It fires .30 caliber at BDG 20.									

### 2.5.13f AMMUNITION

In order to rationalize ammunition purchases for the game, prices are based on the BDG of the round since more powder, metal and expertise is required for the heavier cartridges.

BDG	Cost for 50 rounds
1-10	1.00
11-20	2.00
21-30	3.00
31-40	4.00
41-60	5.00
61+	6.00

## 2.6 VEHICLES

Vehicles, by their very nature, are difficult to deal with in the scale that one is dealing with a single man. To properly handle them, the Gamemaster must use a combination of Tactical and Detailed action Scales.

Vehicles are dealt with in the game as a set of statistics as outlined below:

**MAXIMUM SPEED:** this is given in kilometers per hour or kph. A conversion chart is provided for changing kph to meters covered in a Detailed Turn. Airplanes must achieve half this speed to take off.

**ACCELERATION:** this is given in kph per Detailed Turn and represents the increase in the speed at which a vehicle is travelling that may be made safely at the start of a Detailed Turn or when encountering a hazard in travel.

**HANDLING:** this is an abstract rating representing the maneuverability and responsiveness of the vehicle. Handling also defines the safe

deceleration rate of a vehicle. This is 10 kph times the Handling Rating in a Detailed Turn.

**DURABILITY:** this is another abstract rating which represents the overall toughness and reliability of the vehicle. When the Durability is reduced to 0, the vehicle will no longer operate but can be repaired. If the vehicle is in motion at the time, it is treated as if it had received a Stall critical effect. Once the Durability is reduced to zero minus the original Durability, the vehicle is destroyed beyond repair.

**RANGE:** this represents how far the vehicle may travel on a full load of fuel under normal circumstances.

**PASSENGERS:** this notes how many people the vehicle can carry. Aircraft will also designate a number of crewmembers who operate the vehicle.

**BARRIER EFFECT:** this is a Barrier Value which will reduce the Bullet Damage Group of any shots fired at passengers inside the vehicle. It will also reduce any damage targeted for the vehicle itself.

**COST:** this is the approximate cost of the vehicle for a DARE-DEVILS adventurer.

### 2.6.1 OPERATING A VEHICLE

Simple travel in a vehicle is handled easily. For each hour spent traveling at a given speed, the vehicle will cover that many kilometers. A fraction of an hour spent will result in the same fraction of kilometers covered. Thus, a half hour at 20 kph will result in one half of 20 or 10 kilometers covered.

The terrain over which a ground vehicle is traveling may affect the speed at which a driver would wish to travel. The maximum safe speed is determined by modifying one-third of the maximum speed of the vehicle by the travel modifiers for a man trying to walk over the terrain

as given in section 2.1.7. Thus, a car with a Maximum Speed of 100 kph traveling over Rough terrain would have a safe speed of 75% of (100/3) or 25 kph. If a driver exceeds the maximum safe speed during travel, he must check once per hour, or fraction thereof, for an accident. Each 10 kph, or fraction thereof, over the safe speed subtracts 1 from his Driving BCS to avoid the accident.

The speed at which a vehicle is traveling is determined by the driver at the start of a turn. He may increase the speed up to his Acceleration rating or decrease within the limit allowed by the vehicle's Handling with no problems. Greater acceleration is not possible. Greater deceleration is possible but the driver must make a successful Driving BCS roll minus one-tenth the current speed in kph or he will have an accident.

Any time road conditions change and the driver does not decelerate to within the safe speed, he must make a driving BCS or have an accident.

Whenever the driver attempts a High Speed Maneuver, he must make a Driving BCS or have an accident. High Speed Maneuvers are defined as Direction Changes or Defensive Weaving when performed at speeds exceeding either the maximum safe speed according to road conditions or the driver's Deftness plus Speed in kph, whichever is lower.

## 2.6.2 ACCIDENTS

Besides the circumstances mentioned above, an accident may occur whenever:

- The vehicle loses a point or more of Durability while in motion. The Durability lost is a penalty to the Driving BCS.
- The driver takes damage. The damage taken is a penalty to the Driving BCS.
- The vehicle strikes an obstacle. A penalty equal to the size of the obstacle is applied to the Driving BCS.

An accident may be avoided by a Driving BCS. If the driver does not have the skill, a Deftness Critical Saving Throw may be substituted. Any character attempting to avoid the accident from a position other than the driver's seat will have his base chance halved before any modifications due to circumstances are made.

Once it is determined that an accident will occur, roll 1D100, add the current speed in kph to the result and consult the Accident Table.

### ACCIDENT TABLE

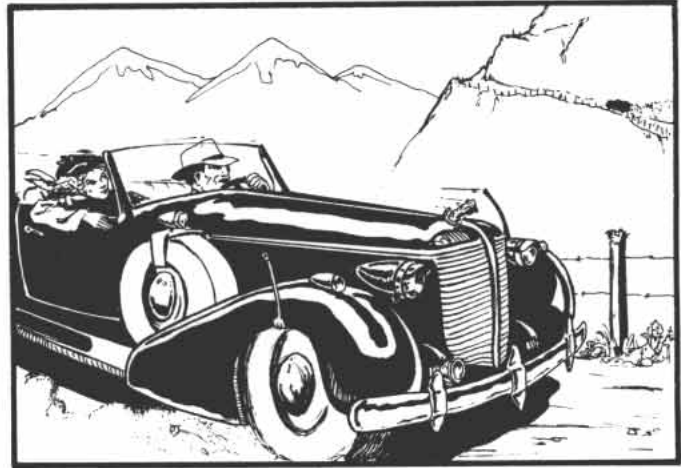
D100	Accident Type
01-20	The vehicle fishtails but no serious effects occur.
21-55	The vehicle stalls but may be restarted. Until then, it will decelerate at its maximum safe rate. An airplane will go into a dive, accelerating at 50 kph per Detailed Turn (maximum of 200 kph per Detailed Turn).
56-75	The vehicle stalls and spins out to face a random direction before it begins to decelerate as above. An airplane will go into a spinning dive. The spin must be stopped before the plane could possibly be landed (dead-stick). Stopping the spin requires a Pilot BCS at a penalty of 1D6. A dead-stick landing requires a Pilot BCS at a penalty equal to kph/20.
76-90	The vehicle turns perpendicular to its direction of travel and rolls once for each 10 kph of speed. Each roll does 1D10 of subdual damage to each occupant. An airplane will go into a spin as above but it may not be restarted.
91-00	The vehicle crashes. The Crash Factor is equal to the current kph minus twice the driver's BCS in Driving. The Durability of the vehicle is reduced by the Crash Factor. Each passenger will take a number of D10 of subdual damage equal to the Crash Factor. Airplane passengers will double the Crash Factor for this purpose. The Crash Factor is the percentage chance that the fuel will ignite. If the fuel ignites the vehicle will burn for a number of Detailed Turns equal to 1D3 plus remaining Durability. On the next turn, the vehicle will explode as if it were a hand grenade.

## 2.6.3 COMBAT ON VEHICLES

Any attacks made from a moving vehicle are subject to a penalty equal to the current speed in kph divided by 10. This penalty is doubled if the vehicle is engaged in High Speed Maneuvers. If a gun is in a fixed mount like the machine guns on a fighter plane, this moving penalty is halved.

Any attacks made against a moving vehicle are subject to a penalty equal to the vehicles' speed in kph divided by 10. This penalty is doubled if the vehicle is engaged in Defensive Weaving.

Any attacks made on a passenger require that a second BCS roll at one-half the raw base value be made to actually hit the character. If



this roll fails the vehicle is attacked instead. Potential damage in all cases is reduced by the Barrier Value of the vehicle. Passengers may not be selected as targets when firing at an aircraft.

Any combat between characters on the same vehicle are subject to a penalty equal to the current speed in kph divided by 20. This penalty is doubled if the vehicle is engaged in High Speed maneuvers.

Whenever an attack is successfully conducted against a vehicle, the damage done is the percentage chance that there will be a Durability loss. The Durability loss is equal to the effective Bullet Damage Group divided by 10 and rounded up. Hand weapons cause a maximum loss of 1 point of Durability. Explosives reduce the Durability by their Blast Rating.

If the vehicle is the recipient of Critical Hit, there is an immediate check for an accident. Also, the Gamemaster will roll on the table below to determine the effects of the Critical Hit. If more than one 'accident' is called for the Gamemaster should apply only the most serious in a given turn.

### VEHICLE CRITICAL HIT TABLE (if moving, check for Accident)

D100	Effect
01-20	No significant effects occur.
21-60	The vehicle receives an additional Durability loss of 1D6.
61-00	The vehicle receives the extra Durability loss as above and receives the appropriate additional effect:
61-65	Steering loss occurs. The vehicle cannot be controlled. If moving, treat as an unconscious or killed driver.
66-70	The brake system is shot away. The vehicle cannot be decelerated if moving.
71-75	The vehicle's electrical system is shot away. This will eliminate any lights the vehicle is using.
76-80	The driver is attacked. The firer will roll his base BCS. If the roll is successful, the driver receives a Critical Hit. If not, the driver receives a normal hit.
81-85	The vehicle's engine has been hit. The vehicle has lost all motive power. It cannot be restarted until repaired. It will decelerate at the maximum safe speed. An airplane will go into a dive. See Accident Table.
86-95	The vehicle's motive system (tires or what have you) has been hit. It will not run properly until repaired. If the vehicle is moving, check again for an Accident and add 10 to the die roll.
96-99	The Fuel System is attacked. The damage done is the percentage chance that the fuel will ignite burning as described in Accident result 91-00. If the vehicle is moving, and no explosion occurs treat as 81-85 above.
00	The damage done is the percentage chance of immediate explosion of the Fuel System. If the explosion does not occur the Fuel will ignite. Otherwise treat as 96-99 above.

## 2.6.4 PURSUITS

Vehicular pursuits are handled in 6 minute Tactical Turns for purposes of determining ranges. Use the distances in carbine ranges for the steps. Each driver makes a Driving BCS roll and the Effect Numbers are compared. The driver with the higher number may alter the range by one step. The driver of the car with the greater Handling ability may add the difference in the car's Handling values to his Effect Number. The driver of the car with the greater Maximum Speed may add the dif-



ference in the cars' Maximum Speeds divided by 10 to his Effect Number.

Pursuits begin at whatever range is dictated by the situation. When the range is increased past Maximum range, the chase is ended as the pursuer has been lost. At Point Blank range, Passengers may attempt to change vehicles. This requires a Speed Attribute Saving Throw. Also a vehicle may attempt to force the other from the road. The driver attempting this must make a Driving BCS. The other driver must then make a Driving BCS or have an accident. Each car will take damage as they collide. The heavier will take 1D6 and the lighter will take 1D10. If both are the same size, both take 1D6. Check for Durability loss due to this damage.

During a Pursuit Turn, passengers in the vehicles will have 1D6 opportunities to fire on the other car. Each opportunity is treated as a Detailed Turn. Both vehicles' passengers will have the same number of opportunities and each chance will come at the same time.

### 2.6.5 AERIAL COMBAT

Aerial combat is handled in a fashion similar to pursuits on the ground except the range step distances are taken from Light Machine Gun ranges. Since most aircraft are armed with fixed, forward-firing guns, usually only the pursuer is in a position to fire. Before the new range for a turn is determined, the pilot of the pursued plane may elect to attempt to reverse the roles. This requires that he make a Pilot BCS which receives a penalty for each range step beyond Point Blank. If he succeeds in his roll and the pilot of the other aircraft fails his Pilot BCS roll, the first airplane now becomes the pursuer for that turn.

Ramming in mid air at Point Blank range results in both aircraft taking 3D10 of damage and the smaller taking an additional 1D10. This requires both to make a Pilot BCS to avoid an 'Accident' and a Durability loss may require a second check.

### 2.6.6 REPAIRS

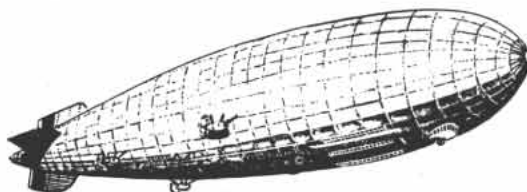
The general procedure for repairs is outlined in the skills section. Vehicle repairs have a Task Value equal to the original Durability minus the current Durability. The Task Period is 2D10 hours.

#### KPH MOVEMENT CONVERSION TABLE

KPH	Meters/Detailed Turn	KPH	Meters/Detailed Turn
120	192	60	96
115	184	55	88
110	176	50	80
105	168	45	72
100	160	40	64
95	152	35	56
90	144	30	48
85	136	25	40
80	128	20	32
75	120	15	24
70	112	10	16
65	104	5	8

### 2.6.7 SAMPLE VEHICLES

Type	Prototype	Max. Speed (kph)	Accel.	Hand	DUR	BAR	Range in km (full tank)	Passengers	Year	Cost
Coupe	Essex Terraplane	128	36	1	5	5	400	5	1932	450
	Ford	145	45	2	7	8	300	5	1934	500
	Buick Century	160	50	2	10	10	240	4	1936	1000
	Chrysler Imperial	155	58	2	8	10	225	5	1931	3000
Limousine	Cadillac Fleetwood	145	45	2	12	12	100	2+4	1930	4000
	Chrysler Airflow	152	45	3	12	12	300	6	1934	1500
Roadster	Stutz Bearcat	188	65	4	8	8	192	2	1931	4500
	Cord 810 'blown'	180	75	5	10	8	160	2	1936	5000
Motorcycle	Dusenberg SJ	210	80	5	8	8	150	2	1932	20000+
Motorcycle	—	170	50	6	3	(3)	300	1	—	400
Fighter	Boeing F4B-4	300	50	4	12	10	936	1	1932	17000
	armed with 2 Machine guns.									
	Grumman FF-1	331	50	4	12	10	1472	2	1933	18000
	carrier fighter. Armed with 2 fixed machine guns and one for the observer.									
Ground attack	Boeing P-26A	374	60	5	12	10	992	1	1934	18000
	Curtiss Shrike	280	50	3	15	12	950	2	1934	22000
	2 machine guns fixed and 2 for observer. 182 kg bomb load.									
Bomber	Martin B-10B	341	50	3	10	12	960	4	1935	30000
	3 machine guns. 1027 kg bomb load.									
Transport	Ford Trimotor	172	40	2	15	10	912	2+11-14	1926	36000
	Stinson Detrioter	180	40	2	10	8	1088	1+5	1929	27000
	Curtis Condor	232	40	1	12	10	1040	2+15	1933	40000
	Came in regular and seaplane versions. When fitted with bunks for long distance travel, it carries 2 less passengers.									
	Boeing 247	248	40	2	12	10	776	2-3+10	1933	44000
	Douglas DC-2	272	45	2	15	10	1920	2-3+14	1934	46000
Seaplane	Sikorsky S-42	272	40	1	15	10	1920	5+32	1935	50000
Zeppelin	Graf Zeppelin	115	25	1	20	9	9920	45+20	1928	100000
Blimp	Norge	113	30	1	10	9	5280	17	1926	35000
Autogiro	Pitcairn-Cierva	197	45	2	10	8	336	1+1	1930	19000
	Short take-offs and vertical landings.									
	Cierva C.30A	176	40	3	10	8	400	1+1	1935	20000
	Vertical take-offs and landings.									
Helicopters	Gyroplane Lab.	107	30	2	6	6	30	1	1935	22000
	Fa-61	123	35	4	8	8	229	1	1936	25000
	Flettner F1-282	142	35	8	8	8	170	1+1-2	1940	21000
	Highly advanced German craft which saw action in WW II.									
	Sikorsky VS-300	80	30	2	5	6	120	1	1939	23000
Fa 223 Drache	120	30	3	10	10	318	2+4	1940	26000	
	German attempt at a passenger/military craft. Machine gun in nose.									



# Optional Systems

## 3.1 LUCK

Luck is an indefinable quantity that is possessed by most fictional heroes in large quantities. To render this into game terms where, unlike in fiction the writer isn't always on the character's side, a Player Character is assigned a number of Luck Points.

Let the player roll dice (1D6 for a short scenario and 2D6 for a longer one) for his character before each adventure. Alternatively, the Gamemaster may wish to make the rolls and secretly record the results. In this way, the players will not know when their character's Luck will run out.

Luck may be expended at any point in the game whenever the player declares that he wishes to rely on his Luck. It is used up according to the schedule below. If insufficient Luck Points remain to gain a Luck Effect, those points remaining are expended but no result is obtained. If the Gamemaster is concealing the amount of Luck available, he may wish to go on rolling dice to conceal a lack of Luck.

Luck Point Cost	Effect
1	Reroll any one die roll. The second result will only count if it is better for the Player Character. This may be used only once per situation. A player cannot continue to spend Luck until he likes the result.
2	Reduce a Critical Effect against the character by one step. This is in addition to the Saving Throw a Player Character receives when a Critical Effect is assessed against him in combat. This is not applicable against a Lethal Effect.
5	Negate a Lethal Critical Effect or any other form of death that might come to the character. The character is instead considered in a coma for all game purposes.

For all Luck effects, the Gamemaster is encouraged to be creative in inventing the fortuitous circumstances or coincidence that has saved the Player Character's life.

## 3.2 SPECIAL POWERS

Special Powers allow a character to do things that he would normally be unable to accomplish. Each power has its own advantages and limitations. The availability and even the presence of special powers in a campaign must be determined by the Gamemaster. It is recommended that a player's first character or two not have them and that a Gamemaster's first few adventures not include them since many of them bend the rules in order to function. One should be familiar with the way the rules work before disregarding or altering them.

Special Powers may be acquired by a character during his Preadventure career. If the short form of character generation is in use, it is recommended that the determination of Special Powers be made randomly using the tables that follow this section. If the longer, more detailed form is used, the 'purchase' method is recommended. When using the 'purchase' method, Reduce the number of years a character has for Preadventure careers by 1 for every 10 full 'purchase' points.

In order to use the purchase method, each player will roll 1D100 for his character. The result is the number of points the character will have to purchase special powers. That die roll result when subtracted from 100 and divided by 5 will yield a number of points which the character may add to his Attributes. Thus, a character whose roll is 48 will have 48 points with which to buy powers and  $(100-48)/5$  or 10 points to add to the Attributes as the player wishes. These additions to Attributes are made to the Allocated Attributes.

Powers are assumed to be acquired during the character's life before he enters play. Neither skill acquisition or Preadventure opportunities are altered in any way.

A Gamemaster may elect to allow characters to acquire Special Powers in the course of play. This should be, in terms of the character's life, a long and arduous process. The character may be required to travel to a distant and mysterious land where he will spend long months, possibly years, under the tutelage of mystic masters or he may divorce himself from the world of men to develop a Special Power on his own. The choice of method and the details of its implementation must be determined by the Gamemaster. They should fit the nature of the power and the personality of the character. Some powers might even be construed to be the result of experience during an adventuring career.

Even in this case, the character should at least go on retreat so that he may understand and come to terms with his new abilities.

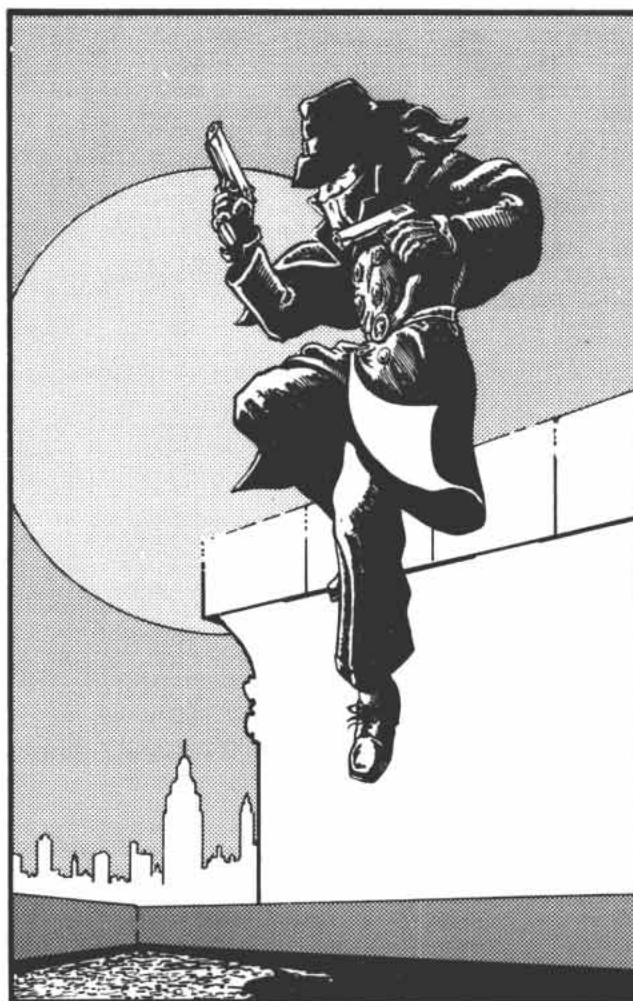
The acquisition of Special Powers may also be made costly, either in terms of dollars or personal sacrifice. Scientific powers can cost money for research and testing. Mystic powers might require a rigid moral code, physical deprivations, dependency on a 'focus' for the power to work, or some combination of the above.

Lastly, during the campaign, the acquisition of Special Powers is not certain. Years may be wasted in vain attempts to win such abilities. Failure could be due to imperfect dedication, false teachers, bad information or theories, lack of talent, etc. To represent this in game terms, the Gamemaster should require a die roll. A fast method is to require the character's player to roll higher than the 'cost' of the Special Power desired on 1D100 when the character has completed his training period. Failure means he did not gain the ability and his time has been wasted.

## RANDOMLY ACQUIRED SPECIAL POWERS

### NUMBER OF POWERS

D100	Powers
01-05	None, add 10 points to Attributes.
06-15	None, add 5 points to Attributes.
16-60	Roll once on Nature of Powers.
61-95	Roll twice.
96-00	Roll three times.



## NATURE OF POWERS

D100	Power Type
1-30	Talent Ability. Roll for random Talent.
31-57	Talent Power. Roll for random Talent.
58-62	Hypnotism.
63-67	Heightened senses.
68-72	Danger Sense.
73-77	Escape artist.
78-82	Heightened Attribute use.
83-85	Self healing.
86-88	'Cat' ability.
89-91	Shadow blend.
92-94	Spirit power.
95-97	Genius at a skill.
98-99	Compulsion.
00	Invisibility.

## RANDOM TALENT TABLE

D100	Talent*
01-14	Charismatic.
15-28	Combative.
29-42	Communicative.
43-56	Esthetic.
57-70	Mechanical.
71-84	Natural.
85-98	Scientific.
99-00	Choice of Talent.

\*If Talents are not in use roll 2D10 for the character's score in this 'special talent'.

## 3.2.1 DESCRIPTIONS OF SPECIAL POWERS

### 'CAT' ABILITY

**Cost: 15**

A character with this power has a heightened kinesthetic sense which allows him certain advantages: He never receives penalties for moving on Treacherous Ground. When climbing, Steep Climbs are classed as Easy Climbs and Easy Climbs as normal movement. If he falls, reduce the effective height of the fall (in feet) by the average of the character's Deftness and Speed. The character may move along slackwires, tightropes, branches, ledges, etc., at walking speeds without checking for a fall; higher speeds require a Speed Attribute Saving Throw.

### COMPULSION

**Cost: 20**

This power is essentially a powered-up version of hypnotism. It has a range of the character's Will Group in meters. If the target is caught off-guard, surprised by the character, or in an emotional state when Compulsion is attempted and he fails a Will Critical Saving Throw, control will be achieved. If the target is wary, the character must attempt to throw off his target's guard by engaging him in conversation. Each minute of conversation requires a Will Attribute Saving Throw on the target's part. When failed, the target's current Will is reduced by the user's Will Group. When the target's Will is reduced to zero, control is achieved. Upon release of control, the target's normal Will is restored.

Control allows the user to impart commands or implant suggestions. Commands must be kept simple (say, one action only but will override the victim's normal sensibilities. Suggestions can include forgetting an incident, instigating an emotional state, or implanting information. Suggestions will often result in gaps in the victim's memories or chains of thought which can be revealed under astute questioning. The user of Compulsion may only impart a number of suggestions and/or commands equal to his Will Group.

Each use of the Compulsion power reduces the user's current Will by his victim's Will Group. Multiple targets add their Will Groups to yield the total drain on the user. Will reduced this way is restored in the same way that subdual damage is 'healed'. Additionally, the strain of using the power while conversing with a wary target fatigues the user by 1D6 points of subdual 'damage' per minute of conversation.

### DANGER SENSE

**Cost: 10**

A character with this power will get a sense of wrongness when confronted with a danger to his person, when he is entering a dangerous situation, or is about to be attacked. Examples include ambushes, hidden traps, drugged food or drink, unsafe structures, etc. Once the warning signal is given, the character may attempt a Will Critical Saving Throw. Success on this roll will allow him a hint as to the nature or source of the danger. Without this throw, he only knows that 'something is wrong here'.

### ESCAPE ARTIST

**Cost: 10**

The character is trained to great suppleness and can actually dislocate his joints and contort his body to an amazing degree. Thus, he can escape from ropes, chains and fetters. He can also squeeze through small gaps and hide for hours in cramped spaces.

Bindings are assigned a value by the Gamemaster (rope: 2D3; chains: 1D6 + 6; pillory or stocks: 15). Every 10 minutes, the character is allowed a Deftness Attribute Saving Throw. If this is successful, the value of the bindings will be reduced by his Deftness Group. As a last ditch effort or in a situation where only a short time is available (the character is bound and thrown in the ocean), the character may make his roll with his Deftness Attribute Saving Throw reduced by the current value of the bindings. Success will free him immediately. Each escape attempt fatigues the character with 1D6 subdual 'damage'.

### GENIUS AT A SKILL

**Cost: 15**

The character is considered a Genius at a skill (his choice). This adds 5 to his Basic Chance of Success and raises his potential BCS (through training to a score of 125) to 25. A character may be a Genius in more than one skill if allowed by die roll or purchase.

A Genius is allowed an Attribute Saving Throw to avoid a Critical Failure. Use the Governing Attribute for this throw.

A Genius will have a Critical Success on a die roll of 1 or 2 when exercising his skill. This is subject to the normal rules if the adjusted BCS is less than or equal to the number rolled.

### HEIGHTENED ATTRIBUTE USE

**Cost: 10**

The Attribute in question is determined randomly (use a D6) or is chosen by the purchaser. This power may be received or bought for more than one Attribute but is not cumulative for any given Attribute.

When the character is called upon to make a Saving Throw using the Attribute enhanced by this power the divisor is altered. The Attribute value is divided by 1.5 for an Attribute Saving Throw and by 2.5 for a Critical Saving Throw. Thus, a character with a value of 24 who would normally have Saving Throws of 12 and 8 respectively will have Saving Throws of 16 and 10.

### HEIGHTENED SENSES

**Cost: 10**

Each receipt or choice of this Special power allows one sense to be enhanced (player's choice). Any perception rolls that involve the chosen sense will be made using an Attribute Saving Throw instead of a Critical Saving Throw. Additional receipts of this power may be used to enhance additional senses.

Alternatively, additional receipts of this power may be used to extend the range of a sense. The exact nature of this extension must be worked out between the Gamemaster and the player. Some examples include: increased distance over which a character may see, hear, or smell; vision or hearing extending beyond the normal frequencies, such as ultrasonic hearing or infrared vision (these last are often mystic powers); night vision which increases the light level by one step for the character; etc.

### HYPNOSIS

**Cost: 10**

The use of Hypnosis requires a passive target and a focus. Achieving control is a Task with a Period equal in minutes to the target's Will Group. During each Period the user may make a Will Attribute Saving Throw. Each successful throw will reduce the target's current Will by the user's Will Group. When Will is reduced to zero a trance is achieved (Will is restored to normal when the trance is broken). The user may then attempt to ask questions or implant suggestions to a total number equal to his Wit Group plus his Will Group. The victim may resist. He is allowed a Critical Saving Throw on his permanent Will for any question or suggestions; an Attribute Saving Throw for one to which he could be expected to show greater resistance due to a prevailing mental state (such as fear, confusion, etc.) and a Saving Throw on his full Permanent Will value if a suggestion would violate his normal behavior or ethics (this usually includes self-destruction). A resisted question may be repeated but it counts against the user's total. The user will not know if a suggestion has been resisted until the trance is broken and the victim either follows it or not. Suggestions may be repeated in the hopes of implanting them but each repetition counts against the total.

An advanced form of Hypnosis costs 5 more points but does not require a focus. The user need only catch the eyes of the target with his own. If the target is not passive when eye contact is made, he must make a Will Attribute Saving Throw or stand mesmerized while the user attempts to deepen the trance.

The range for Hypnosis is the user's Will Group in meters. A target may be woken from trance by violent physical handling or actual damage to his body if the target is fighting the user's control.

### INVISIBILITY

**Cost: 30**

The user of this power is not seen under normal conditions. He may still be smelled or touched and will appear as a vague outline (a Hidden Thing) in fog, mist, smoke, or rain. Bright light will also cause him to cast a shadow. Anyone attacking the character is treated as blind except if the outline is perceived, then the attacker is treated as partially blind.

The power has a limited duration. To activate it, the character must make a Will Attribute Saving Throw. The Effect Number of this throw is the number of Detailed Turns that the power will be in effect. Each activation of the power reduces the user's current Will by 2. This 'lost' Will is restored in the same way as Subdual damage is 'healed'.

### SELF HEALING

**Cost: 15**

The user may reduce damage, either lethal or subdual, by the Effect Number of a Will Attribute Saving Throw. He may instead reduce Critical damage by his Will Group with such a successful Saving Throw. The type of damage to be healed must be specified before the attempt is made. Each use of this power will reduce the user's Healing Rate (this is normally his Health Group) by one. The Healing Rate is restored at the rate of 1 point per day. Any normal healing done by the character is done at the reduced rate but his Health score is unaffected. Once the user's Healing Rate is reduced to zero he may apply this power by reducing his Health score by 3 for each use. This is considered normal Attribute damage. It is healed normally, see section 2.3.3.

### SHADOW BLEND

**Cost: 15**

The user of this power is adept at concealing his presence both visually and audibly. His Basic Chance of Success is derived by adding his Speed and Wit Critical Saving Throws. If he is attempting to conceal his presence while moving where other characters might see him, this BCS is halved. Success of the BCS roll means that the character has become a 'Hidden Thing' and other characters will require a Perception roll to detect him. Circumstances may modify the Basic Chance of Success according to the Gamemaster's decree. Covering noise, uncertain lighting, and appropriate clothing will add to the BCS while bright lights, lack of cover, and alert observers will subtract from it. The Gamemaster must evaluate the situation to determine the value of a modifier. Ranges from 1 to 5 are appropriate for each element and all elements are additive.

A character may train this Power, increasing his BCS as if it were an Attribute. See section 1.8.3. The maximum BCS is 20.

### SPIRIT POWER

**Cost: 15**

The character, through mystic disciplines, has achieved the ability to draw on inner powers to enhance his abilities and skills. A Detailed Turn must be spent focusing this energy and a Will Critical Saving Throw must be made.

The Spirit power may be applied in any one of three ways. Firstly, the character may add to his Basic Chance of Success in any one skill, a bonus equal to the Effect Number of the focussing die roll plus 1. He need not have a score in the Skill. This effect lasts for the duration of the Detailed Action sequence being played out.

Secondly, the character may increase his current score in a designated Attribute by the Effect Number of an Attribute Saving Throw. This effect lasts for a number of minutes equal to the character's Will Group.

Thirdly, the character may reduce the immediate effects of wounds or injury. If a successful Will Critical Saving Throw is made, any lethal or subdual damage taken is only assessed at half value at the time. Full total should be kept since the full effects will be felt when the power wears off. The power will remain in effect for the duration of the Detailed Action sequence being resolved. It, like the skill increase version of the power, may not be activated to lie dormant until a Detailed Action sequence is called for. It must be focused at the start, if the opportunity presents itself, or during the action.

### TALENT ABILITIES

**Cost: 5 each**

Talent Abilities represent Special Powers that operate in conjunction with a character's Talents. In most cases, his Basic Chance of Success for applying the Ability is equal to the Talent score. If Talents are not being used, roll 2D10 for the character's 'BCS'.

A character may have more than one Talent Ability but receipt of an Ability for the same Talent is not additive. Reroll or choose again.

**CHARISMATIC:** the character can influence the reactions of other (usually Non-Player Characters) when he can interact or communicate with them in some way. This can be applied to direct reactions to him and his friends or in influencing another character's opinion of another person or subject. In game terms, add the character's score, either positively or negatively, at this choice, to the Reaction Roll to determine the Non-Player Character's reaction. No BCS roll is necessary.

**COMBATIVE:** the character can, with a successful roll, gauge his opponent's skill in combat. This allows the player to be told the BCS of the opponent for the combat skill in use.

**COMMUNICATIVE:** the character may attempt to pick up the sense of a spoken communication in a language which he does not speak. Allow a positive modification if the character speaks a language in the same language family. Alternatively, the character may attempt to convey a general concept to other characters. Specific detail cannot be passed across a language barrier.

**ESTHETIC:** the character may attempt to evaluate the worth of an artwork or archaeological piece on the spot. A successful attempt will yield a figure which is within 10% of the value.

**MECHANICAL:** the character may attempt to ascertain the operating procedure for a mechanism that is new to him. Alternatively, this ability may be used to diagnose the reason for a failure in a mechanism.

**NATURAL:** the character has an innate sense of direction. Successful use of this Ability will give the player a compass direction or allow the character to 'recall' a correct path when lost. Once the character fails with this Ability, he may not attempt it again until he has been re-oriented by some indicator such as the sun, a compass, a starfield, or a familiar location.

**SCIENTIFIC:** the character has an analytical ability which enables him to solve riddles (a simple BCS) or break codes (substitute for cryptography).

### TALENT POWERS

**Cost: 10 each**

Talent Powers are similar to Talent Abilities in organization and functioning but are more powerful, or have wider applications.

As an advanced option, a character may purchase the corresponding Talent Ability when he purchases a Talent Power for 2 additional points instead of the usual 5 points.

**CHARISMATIC:** the character may, with a successful roll, inspire fear in his enemies or confidence in his friends. In game terms, a Reaction Roll to determine whether a group's morale will break in a stressful situation will be modified by the character's Effect Number. Thus, enemies should be more likely to run and friends more likely to hold on. In more personal circumstances, and this will often involve role-playing on the part of the Gamemaster, interactions between the character and Non-player Characters may be swayed in a similar fashion. This could have applications in interrogations or in attempts to make contacts.

**COMBATIVE:** the character has a masterful grasp of combat in many of its forms. Any time the character uses a new weapon in combat, he may make a roll on this power. A successful roll will indicate that he has a Basic Chance of Success with that weapon equal to his Effect Number plus 1. Failure means he has a score in that weapon skill equal to his Combative Talent score. His BCS can be derived from that. This score is permanent and may be improved by training in the usual fashion.

**COMMUNICATIVE:** the character is well versed in gauging people's reactions. He may therefore choose his words carefully to put a proposal or statement in the best light possible. In game terms, he may add his Talent score to a Reaction roll for acceptance of his statement. Gamemasters may wish to limit this application to one try per situation.

Alternatively, the character may attempt to judge another character's veracity, at least with regards to what that character believes, by making a successful roll on the Talent. Remember that while a character may determine that another is lying, this Special Power will not reveal the truth of the situation.

**ESTHETIC:** this power functions like Danger Sense but the Esthetic Talent score is substituted for the Will Critical Saving Throw.

**MECHANICAL:** the character is a tinker with a great affinity for constructing and repairing mechanisms. In any such Task, the Effect Number from a power roll is added to any Task Points normally accumulated for that Task Period.

**NATURAL:** the character has a natural empathy with beasts. He may influence the reactions of beasts as a character with Charismatic Talent Power influences humans. This part of the power works only with mammals.

The character may also determine the attitude (hostile, curious, defensive, etc.) of animals with a successful roll. This part of the power works at full value for mammals, half value for reptiles and birds, and not at all for other animals.

**SCIENTIFIC:** the character has an inventor's talent. In any design or analysis Task, he may add the Effect Number from a Power roll to any Task Points normally accumulated for that Task Period.

### 3.3 GIMMICKS

Gimmicks are technological devices, usually ahead of their time, that are used by Daredevils on their adventures. A Gimmick may be some new device or simply a modification of an existing one. In either



case, the presence of Gimmicks in a game is at the Gamemaster's whim. He must decide if he will let Player Characters use or invent such things. This decision should be based on his view of the world in which the adventures will be taking place.

It is not feasible to give hard and fast rules for any possible Gimmick. Thus, we present guidelines and examples to aid the Gamemaster in evaluating a Gimmick. Creative Players will always come up with new ideas and the Gamemaster must be ready to deal with these ideas in game terms. If the idea is one which he does not wish to allow into his adventures, for whatever reason, he may declare that the player's character has not had the inspiration for the Gimmick.

The process of producing a Gimmick has certain basic steps, each of which is a Task in the game. First is the design of the Gimmick which represents the research and/or original thought required to get the idea of the Gimmick and its principles of operation. The designer may then elect to commit his idea to paper in the form of a formula, plans or blueprints as appropriate. The next step is the building of a prototype Gimmick. This may be done by the character himself or, with the plans, another character with the required Skill(s). Once the prototype is completed, it is tested to see if it will work. A confident character might wait until it is needed in action for this. Testing is not a Task. Once there is a tested prototype, the character may arrange for production of the Gimmick. This step always requires written documentation and is usually performed by someone other than the designer.

Each Gimmick is assigned a Task Value. The Value is at the discretion of the Gamemaster but should reflect the value of the Gimmick to its potential users as well as the difficulty involved in the creation of such a device. The Task Value for a Gimmick is composed of three elements. The Value Factor (see accompanying chart for guidelines) represents the degree of creative work, original thought, or departure from established norms and principles that is involved. The Weight Factor gauges the mass of minute detail as well as the sheer volume of material to be handled or worked in the design or construction. The constant represents a time factor needed for dealing with any new idea and translating it into reality. To determine the Task Value for a Gimmick use the formula:

$$\text{Value Factor} \times \text{Weight Factor} \times 10$$

where the Weight Factor is equal to 1 for every 10 kilograms of mass, or fraction thereof, that the finished Gimmick will have. If the Gamemaster feels that the calculated Task Value does not reflect a reasonable number, he may alter it to suit his conception of an appropriate value for the desired end.

The design Task for the Gimmick will have a Task Period of 1 week. The Skill or Skills necessary to the Task will depend on the nature of the Gimmick. If the Gamemaster decrees that more than one Skill is necessary, the character must average his scores in all the necessary

Skills to determine his Basic Chance of Success for the Task. Average the scores in the Skills and round down to the nearest whole number before dividing by 5 for the Basic Chance of Success.

The designer of the Gimmick does not need written documentation to produce a prototype. If he elects to get another character to produce the prototype, the designer must produce this documentation. This is a Task with a Period of 3 days and it requires the same Skills as the design Task. Once documentation is produced, it is subject to copying or theft.

Building the prototype is a Task with a Period of 1 week. The skills necessary must again be decided by the Gamemaster. If more than one is needed they are averaged as above. The result of the Task is a device that will, it is hoped, function as designed. This is said with qualification because, if the character has made a Critical failure at any point in the design, documentation, or prototype tasks, it will not show up until the Gimmick is tried. This can be disastrous or it may simply be a disappointing fizzle. A kindly Gamemaster might allow the designer to make a Wit Critical Saving Throw in an effort to detect flaws at the end of a Task. Only one attempt is allowed per Task. If a flaw is discovered, the Task must be repeated. If feeling generous, the Gamemaster might allow work to be picked up from the point at which the Critical Failure occurred. Records should, obviously, be kept of the progress of the Task.

To get a Gimmick into full scale production, the designer must make the written documentation if he has not already done so. The skills required in production will be the same as those needed for the prototype. The Task Period will be 1 day. More than one character may be engaged to work on production. Each character beyond the first will only add one-half of his Effect Number to the accumulated Task Points. This applies to his failures as well. A helper's Critical Failure will subtract twice the usual Effect Number rather than rendering the Gimmick unusable. Player Characters should remember that, if they are desirous of secrecy, the more people who are involved in a project, the likelier it is that a breach of secrecy will occur.

When Gimmicks are being constructed, either as prototypes or production models, any Task Points beyond what is required to make the Gimmick may be 'saved' towards the construction of another Gimmick of the same type. If enough Task Points are available to build a second Gimmick, that Gimmick is assumed to have been built in that Task period.

### 3.3.1 EXAMPLES OF GIMMICKS

**MINI-GRENADE:** a hand grenade that is half the size and weight of a normal one and is thus easier to conceal and use.

Categories: A and B Value Factor: 2 + 2 Task Value: 40

Design: Chemistry

Production: Demolitions

**EXPLOSIVE BULLET:** a bullet which may be fired from a normal gun but which, instead of normal bullet damage, acts as a 5/0 Concussion Grenade. Weight of .05 kilograms.

Category: G Value Factor: 150 Task Value: 150\* (halve this for production models)

Design: Chemistry and appropriate Firearm Skill.

Production: Demolitions and Gunsmith

**ULTRA-VIOLET TRACKING POWDER:** an adhesive powder which when spread on a section of ground will adhere to the feet of anyone passing through the area. This powder will fluoresce under the light of an Ultra-violet projector. One unit of powder would cover a square meter and the packet to carry it would weigh .1 kilograms.

Category: C Value Factor: 5 Task Value: 50\* (halve this for production)

Design: Chemistry

Production: Chemistry

**INFRA-RED GOGGLES:** a bulky apparatus which straps on over the head. It allows a character to see by the light of an Infra-red projector. Goggles would weigh .5 kilogram.

#### VALUE FACTORS FOR GIMMICKS\*

Code	Gimmick Type	Factor
A	Reduction in size	Old size in cubic meters divided by new size
B	Reduction in weight	Old weight in kilograms divided by new weight
C	New Application of principle	1 to 10 with a typical value of 5
D	Add additional function	1 to 10 with a typical value of 3
E	Change appearance	1 to 5 with a typical value of 2
F	Item not present in year of game	Year of introduction to real world minus 1900
G	Totally new item	Gamemaster's decree (minimum of 50)

\*If more than one category applies to the desired Gimmick, total the Value Factors before inserting into the formula for Task Value.

Category: F Value Factor: 44 Task Value: 440  
 Design: Physics  
 Production: Electrician  
**'MERCY' BULLETS:** a bullet which is actually an injection mechanism for a drug. A special single shot gun is used. Bullet would weigh .05 kilograms.

Category: F Value Factor: 60 Task Value: 600\* (includes gun; production models of bullet would have Task Values of 60 while the gun would be 300).

Design: Physics and appropriate Firearm Skill  
 Production: Machinist

**SPECIAL 'MERCY' BULLETS:** a bullet which has the physical parameters of a normal 'mercy' bullet but may be fired from normal firearm. A caliber must be specified for the bullet and it will only work in weapons which use that round.

Category: G Value Factor: 100 Task Value: 1000\*  
 Design: Physics and appropriate Firearm Skill  
 Production: Machinist

\*Production models of the bullet would have Task Values of 100.

**GRAPPLING CANE:** concealed as a metal headed walking stick is a grappling hook and cable. The cable resides in the body of the stick and has a length of 5 meters. The gimmick would weigh 2 kilograms and could be used as a cudgel.

Category: E and D Value Factor: 2 + 1 Task Value: 30  
 Design: Traps  
 Production: Machinist

**SUCTION CUPS:** this gimmick would allow a character to climb sheer walls as if they were an Easy Climb. They would weigh .5 kilograms each and four would be required.

Category: G Value Factor: 50 Task Value: 500 per set  
 Design: Physics or Civil Engineering  
 Production: Machinist

**HAND-HELD RADIO:** this radio would weigh 2 kilograms and have a range of about a kilometer. It would be powered by 8 batteries. It could send and receive voice communications.

Categories: A, B and D Value Factor: 20 + 30 + 5 Task Value: 550  
 Design: Electrical Engineering and Physics  
 Production: Electrician or Electrical Engineering  
**HELICOPTER:** this vehicle would carry one man and its performance would be little better than an autogyro of similar size.  
 Category: F Value Factor: 40 Task Value: 4,000  
 Design: Civil Engineering and Pilot  
 Production: Machinist and Mechanic

### 3.3.2 GIMMICKS AND PRE-ADVENTURE

If the Gamemaster is allowing Player Characters to design and build Gimmicks, he should also allow those characters to choose a career called Inventor during their Pre-adventure life.

#### INVENTOR

The character spends his time developing new inventions, techniques, and processes.

**CASH:** Roll on the Reaction Table for a Value Number. Cash is the Value Number times \$200.

**INCOME:** To gain Income the character must decide if he wishes to patent his inventions and sell the manufacturing rights. If he does, he will receive the Task Value for each Gimmick in dollars as Income. Otherwise, no Income is received. Beware though, such Gimmicks may show up in the hands of the opposition.

**MATERIAL BENEFITS:** A tool kit for an appropriate (and used) Skill (20%); a Reference library (see Academia) for one appropriate (and used) Skill (5%); working prototypes of a successful Gimmick (variable: if the Gimmick is small and expendable (20% for 2D6 of them), if it is small and reusable (20% for 1D3 of them), but if it is large such as a vehicle (10% for one). If the Gimmick in question has been patented and sold, double the chances of acquisition.

**AUTOMATIC SKILLS:** None.

**AVAILABLE SKILLS:** None.

**NOTES:** The character spends all his time at work. Assume a working year of 1D10 plus 40 weeks to work out his Tasks. He may wish to use time to build prototypes rather than rely on the chance acquisition through Material Benefits.

# The World of the Thirties

This section is designed to provide some background for the gamers on the period in which DAREDEVILS is set: the 1930's. Further reading, both in historical studies and fiction dealing with the period will obviously be of help to the gamer.

The 30's can, in some respects, be viewed as a period of stasis in western history. This is partially due, of course, to the paralyzing economic effect of the Depression. But in the wake of the staggering social displacements of World War I, a freeze in other fields of human endeavor seemed to occur as well. One of the few things that showed any great development in the world during the 1930's was fascism, becoming the established form of government in Germany, Italy, Spain, and in a modified form, in Japan. The polarization of the world's major governments into democratic and totalitarian camps set the stage for World War II, as well as the later 'Cold War' between the communist and non-communist worlds which our own time has seen. But otherwise, it was a time when technology, art, philosophy, all seemed frozen in place. It would take the shock of global war to break this stasis.

## 4.1 ECONOMICS

As you might expect, there is a lot of gloom in any economic picture one draws of the 30's. For many nations, unchecked inflation and unemployment had raged since the end of the World War. The United States, after a feverish 'return to normalcy' under President Harding, joined the global Depression when the stock market crashed in October, 1929. By the end of 1930, U.S. unemployment had soared to 13 million and the nation was as broke as the rest of the world.

In order to get a feel for Depression prices, we have found a good rule of thumb to be: \$1 in 1982 dollars equals \$10 in 1930 dollars. This rate remains remarkably stable during the entire decade. In reading advertisements and wage lists for the period, one is struck by the minimal fluctuation in values that obtained over the whole 10 years. An item that sold for a dollar in 1930 was still priced at between 90 cents and \$1.10 in 1939. The price lists that follow (and that may appear elsewhere in these rules) need no great amount of tinkering to adjust for the year in which your campaign occurs.

Daredevils will incur numerous expenses during their careers. Most will entail the purchase of some specific item. However, the expenses we deal with here are those of day-to-day living: costs for housing, food, clothes, etc. Player Characters will probably have to pay these out on a monthly basis, though longer or shorter cycles are quite permissible, for the convenience of players and Gamemaster. Expenses include:

### 4.1.1 HOUSING

#### TYPE OF HOUSING

#### COST

##### Apartment, furnished:

Cheap, no kitchen or bath	\$25 per room per month
Average, kitchen & bath	\$45 per room per month
Above-average	\$60 per room per month

(Unfurnished apartments reduce price by 25%)

##### Private home:

Average	\$500 per room
Above-average	\$750 per room
Luxurious	\$1000 per room

##### Hotels:

Flophouse	50 cents—\$1 per night
Average (with meals)	\$5 per night
Above-average (with meals)	\$10 per night
Luxurious (The Hotel Gigantic)	\$20 per night and up

Housing prices for apartments and hotels are given in the usual billing cycle for such accommodations. House prices indicate the actual price of the house. Thus, a good 2 bedroom apartment, with living room, kitchen and bath, furnished, rents for \$45 x 3 (2 bedrooms and living room), or 135 per month. An 8 room house, probably with two baths and a kitchen, SELLS for 8 x \$500, or \$4,000. Due to federal subsidy of home loans during the Depression, mortgage rates were exceedingly low (3% on a 20 year mortgage is representative).

Player Characters with the money to buy a home at the start of play may certainly do so.

#### 4.1.1a OFFICE RENTALS

Office Space in good location	\$25-50 per room per month
Seazy office	\$5-15 per room per month

#### 4.1.1b FURNITURE

1 room suite (bedroom, dining, etc.) \$25-40  
 Office furniture (desk, chairs) \$15  
 (Sleazy furniture reduces price 50%. Antiques or luxuries are quite close to modern prices. For example, Persian carpets were selling for \$4,000 plus).

#### 4.1.1c LIVING EXPENSES

(These prices are abstracts of the cost of living covering laundry, barbering, food, etc., at the indicated levels)

Living like a bum	\$2 per month (less makes you a prime candidate for arrest as a vagrant).
Sub-standard	\$5 per month (cheap food, rare shaves, rumpled, unwashed clothing).
Standard	\$15 per month. Average, middle class standard of living.
Above-average	\$25 per month. Upper-middle class standard.
Ritzy	\$100 per month and up. The playboy set. Includes clubs, partying, etc.

#### 4.1.2 INCOME

Most Daredevils live on independent income or by funds amassed in the course of their adventures (one can live well for quite some time on the war chest of a defeated super-criminal). However, Daredevils may, from time to time, be hired in some less dashing capacity, or they may hold some regular job as part of their careers (a doctor, lawyer, or reporter, for example). Thus, the following list of representative salary levels is given. It also indicates what Player Characters will have to pay their own employees, should they have any.

POSITION	SALARY per Wk.	Per Yr.
Journalist	\$60	\$3000
Airline Pilot (very few of these in the 1930's)	\$160	\$8000
Lawyer (with law firm)	\$120	\$6000
Lawyer (minor practice or very junior position in a firm)	\$90	\$4500
Doctor (hospital practice)	\$90	\$4500
Doctor (private practice)	\$100	\$5000
Engineer	\$75-125	\$3750-6250
Live-in Domestic	\$15 + a Standard Living	
Unskilled Labor	\$20	\$1000
Semi-skilled Labor (driver, stock clerk, etc.)	\$30	\$1500
White Collar Labor (accountant, teller, etc.)	\$45	\$2250
Secretarial	\$25	\$1250
College Professor	\$55	\$2750
Policeman	\$60	\$3000

The above figures are for average wage earners in the positions shown. 'Top Men' in their fields will command much higher salaries, if they are employed. That is the key phrase: IF they are employed. In a depression, inflation is very low but this is because the flow of money into circulation is held down by massive unemployment. Getting a job is not easy. Finding a job is probably a Task, using the appropriate Sub-culture Skill as if developing a Contact (see section 6.4). Getting hired requires a Reaction Roll of Good or better. The Daredevil may add his BCS in the main Skill required for the job to the Reaction die roll. Note that Daredevils who keep vanishing from work to fight evil and injustice may get fired for absenteeism.

#### 4.2 TECHNOLOGY

A good history of technological development in the 20th century is really necessary in order to give the gamers a solid grasp of what was known in the 30's. Many major technological principles had been discovered, but were not developed commercially until long after. For example, television was first demonstrated in 1927. Yet radio remained supreme until well after World War II. The groundwork for almost all nuclear research had been laid by 1930, but it was not until the impetus of the war that Fermi developed the first nuclear pile, in the squash court at the University of Chicago. The principle of radar was known, but apart from some secret research in Great Britain, no development of that principle was undertaken anywhere, despite the huge increase in aircraft technology and commercial air traffic (one of the few fields that did boom). Consumer goods underwent great strides (oddly, the Depression had little effect on purchases of such items). Automobiles underwent their final step to dominance in the area of personal transport.

The main application of technological data from the 1930's in DAREDEVILS is in the developing of Gadgets, high-tech artifacts used

by the heroes and villains of this world. The complexity of the development Task is directly related to how far ahead of its time a new device is. The timeline at the end of this section will include some of the pivotal dates in technological development during the decade. For other data, we must refer the Gamemaster to a good encyclopedia or other source of detailed information.

#### 4.3 MEDICINE

Medicine had made great strides over the first third of the century. At least one major development occurred during the 30's: the widespread testing and distribution of 'sulfa' drugs. These were synthetic drugs, derived from sulfur compounds (hence the name 'sulfa'). They served as the only treatment for certain types of infection, though results were erratic. They were the major source of such treatment until the widespread distribution of penicillin, in 1943 ushered in the era of anti-biotics.

By 1930, medical training had settled into the form we know today: a pre-medical degree, followed by 3 to 4 years of rigorous instruction to earn an M.D. Most states required at least a year of internship before a doctor could be licensed to practice as well.

Specific drugs were known to cure or prevent many of mankind's greatest scourges. Antitoxins could negate the effects of diphtheria; quinine and its synthetic counterpart, Atabrine, were specifics against malaria; preventive vaccination against smallpox was well known. Aspirin was in every medicine cabinet in the country. But influenza ('the flu') was as untreatable then as now, and moreover the disease was a killer. The 'flu' epidemic of 1918 killed more people than had died in the just-ended World War!

For greater detail, we suggest reference to a popular history of medicine to determine what specific services would have been available in the period. Note that pulp heroes with medical skills were performing techniques such as open-heart surgery and delicate neurosurgery that we would be hard-pressed to match with modern medical technology, much less the actual medical knowledge of the period. The Gamemaster may wish to permit the Daredevils to develop similar techniques if they have acquired the requisite Skills and perform the necessary research Tasks.

#### 4.4 SOCIETY

The society of the United States during the Depression covered a vast range of wealth and sophistication, from the devastatingly poor migrant workers ('Okies') of the Dust Bowl, to the relatively untouched elite of the great cities. The timeline which follows will illuminate high points in the nation's social development during the period, but there are certain factors underlying the era which should be kept in mind.

The world of the pulps was essentially an innocent one. The villains tended to be clearly identifiable bad guys, whose evil was so world-shaking that they seemed almost lovable. There was no link between the injustice fought by Doc Savage, The Shadow, et. al., and such genuine assaults on human dignity as the Ku Klux Klan, which had become a major political power in the country (primarily, but not solely, in the Deep South). The super-criminals of the pulp world were also much more colorful than the burgeoning leaders of certain European nations (i.e. Italy and Germany). It was not until the clouds of war were visible on the horizon that most of the magazine crimefighters became spy-fighters, although most of them were already battling the agents of unnamed, 'hostile' powers, well before Pearl Harbor catapulted the U.S. into the war. Until the events leading up to the outbreak of World War II, in 1939. Hitler and Mussolini were widely admired in this country, as dedicated leaders who had rebuilt their nations' economics after the ruin of the Great War.

Racism was usually implicit in the pulp world, but then, it was a basic assumption in the real world as well. Happy blacks, sinister orientals, swarthy gangsters of Mediterranean descent, grasping loan sharks with Semitic features and names, all of these abound in the cheap (and not so cheap) literature of the Depression. Given the modern view of this kind of barbarism, DAREDEVILS adventures are likely to differ drastically in flavor from their originals. But a happy medium exists, one which lets us keep the malevolent genius of Dr. Fu Manchu without embracing the 'white man's burden' which upholds Sir Denis Nayland-Smith. That is to apply the truth we have been struggling toward (without final success) for the last generation or so: the recognition of the unique qualities of the individual. Given that, a game character's personality, his actions and drives, over-shadow his race or culture. The world of DAREDEVILS can exist without the flaws of the true 1930's. As in any fantasy game, since we cannot produce a complete picture of the campaign's milieu, why not use the good parts and leave the bad ones out?

## 4.5 TIMELINE

This timeline is certainly not all inclusive. It is intended to note certain significant events within the thirties and some other items of note which occur both before and after the timeframe of the game.

**1917**

Russian Revolution.

**1918**

World War I ends.

**1919**

The League of Nations is formed without U.S. participation.

**1920**

The 18th Amendment (Prohibition) goes into effect.  
The 19th Amendment (Women's right to vote) is ratified.  
Warren Harding is elected president.  
Radio broadcasting begins on a regular basis in the U.S.

**1921**

The teleprinter is developed.

**1922**

Benito Mussolini becomes dictator of Italy.

**1923**

Harding dies in office. Calvin Coolidge succeeds him.  
Hitler's 'Beerhall Putsch' fails. He is jailed for a year and writes  
MEIN KAMPF.

Radioactive tracers for biological reactions are developed.  
International Criminal Police Organization (Interpol) established in  
Vienna.

**1924**

Calvin Coolidge elected to first full term.  
Clarence Birdseye experimentally markets quick frozen foods.  
Lenin dies and a power struggle develops in the U.S.S.R.

**1925**

John Scopes is convicted of teaching evolution in the 'Monkey Trial'  
Flash bulbs are invented.

**1926**

Crown Prince Hirohito becomes Emperor of Japan.  
Germany joins the League of Nations.  
Liquid fuel rockets are first tested in the U.S.

**1927**

Lindburgh flies non-stop from New York to Paris.  
Stalin assumes power in the U.S.S.R.

**1928**

Herbert Hoover elected president.  
Kellogg-Briand Pact to outlaw war is signed.  
Penicillin is discovered by Alexander Fleming but will not be stabilized for medical use until 1943.  
Precursors to television developed.

**1929**

Graf Zeppelin completes a round the world trip in 21 days.  
The stock market crashes. The Great Depression begins.  
Magnetic recording tape is patented. It will not be developed until  
1935 and will not be available commercially until after WW II.

**1930**

Clyde Tombaugh discovers the planet Pluto.  
Working models of a cyclotron are developed.  
Ras Tafari succeeds to the throne of Abyssinia as Emperor Haile  
Selassie  
Nazi political power increases in Germany.

**1931**

Japan invades Manchuria.  
A Republic, dominated by liberals and socialists, is set up in Spain.  
Wallace Caruthers invents nylon.  
Radio astronomy develops as a science.  
Deuterium, heavy hydrogen, is discovered.  
The Empire State building is completed.  
Pope Pius XI condemns fascism.  
Congress designates 'The Star Spangled Banner' as the National Anthem.

For the first time in U.S. history, the number of people entering the country was less than those leaving.

Al Capone jailed for income tax evasion.

**1932**

The Lindburg kidnapping case makes headlines. Kidnapping becomes a federal crime.  
The Japanese military High Command of the Empire seizes virtual control of the government.  
The electron microscope is developed.  
The first nuclear reaction using an accelerator is achieved.  
Over 17,000 WW I veterans descend on Washington D.C. to demand cash payments for bonus benefits. This 'Bonus Army' is dispersed by the military under Douglas MacArthur.

Bolivia and Paraguay go to war over the Chaco plain. The conflict lasts 4 years.

Franklin Delano Roosevelt is elected president.

**1933**

The U.S. goes off the gold standard and devaluates the dollar. Unemployment reaches 13 million.  
Assassination attempt on FDR results in death of the Mayor of Chicago.

On 3/5 FDR declares a 4 day 'Bank Holiday'. All banks close. Some never reopen.

Japan resigns from the League of Nations.

On 12/5 Prohibition is repealed.

Hitler is elected Chancellor of Germany. On 3/23 he assumes dictatorial powers. He withdraws Germany from the League of Nations.  
Last U.S. marines withdrawn from military activities in Nicaragua.

The U.S. recognizes the U.S.S.R. after 16 years of refusal to do so.  
Albert Einstein arrives in the U.S., fleeing the rising anti-semitic tide in his native Germany.

On the same day as La Guardia is elected mayor of New York City, the first of the great dust storms sweeps over the midwest.

**1934**

The Federal Bureau of Investigations (FBI) is empowered by the congress.

Hitler purges dissidents in his ranks in the 'Night of the Long Knives'.

On 8/19 Hitler is granted the title of Fuehrer in a plebiscite.

Civil war erupts in China. Mao-Tse-Tung and his communist army begin their 'Long March' to the northern part of the country.

The first radio-isotopes are prepared by the Curies.

John Dillinger is killed in a gunfight with G-men (Department of Justice agents).

The Federal Communications Commission is established.

Growing isolationist sentiment fostered by the senate's Nye Committee investigations into bankers, munitions makers and government officials and their connections to WW I.

**1935**

Italy invades Abyssinia. The country falls in May of 1936.

FM radio is demonstrated in the U.S.

Congress passes the Social Security Act.

The 'Swing Era' of popular music begins.

Congress passes the First Neutrality Act forbidding transportation of munitions to warring countries.

The first Technicolor movie is presented.

**1936**

Major testing and distribution of sulfa drugs begins in the U.S.

The Spanish Civil War begins. Francisco Franco's Nationalists receive aid from the newly proclaimed Rome-Berlin Axis. The war lasts until 1939.

Hitler remilitarizes the Rhineland.

Roosevelt is elected to second term.

The Gold Depository at Fort Knox is completed. The first shipment of gold arrives the following January.

'Gone with the Wind' sells over 1,000,000 copies within six months  
Union membership rises to between 4 and 5 million. West coast ports idled in the fall by a strike of maritime workers.

**1937**

Pope Pius XI condemns communism.

The Japanese attack China.

Research into vacuum-contact dehydrated food begins.

Unions stage over 4,500 strikes during the year.

The Golden Gate Bridge is completed.

The Hindenburg explodes as it completes its first transatlantic flight.

Amelia Earhart is lost over the Pacific.

King Edward VIII of England abdicates his throne to marry American divorcee Wallis Simpson.

**1938**

Germany annexes Austria. Interpol ceases to function until end of WW II.

Howard Hughes completes a round the world flight in 3 days and 19 hours.

The Munich Pact between Germany, France and Great Britain cedes the Czechoslovakian Sudetenland to Germany.

Orson Welles frightens thousands with his radio dramatization of H.G. Wells's 'The War of the Worlds'.

**1939**

The Columbia University Physics Department achieves nuclear fission.

Germany invades Czechoslovakia.

On 4/30 the World's Fair opens in Hyde Park, New York.

The luxury liner MAURETANIA completes its maiden voyage from Liverpool to New York in 6 days and 19 hours.



The FBI reports an increase in espionage cases over the last year from 250 to 1600.

Stalin and Hitler sign the Russo-German Non-aggression Pact.  
DDT is discovered.

The first commercial television sets are offered for sale.

On 9/1 Germany invades Poland. Two days later France and England declare war. WW II begins.

The first regular transatlantic passenger service is inaugurated, Long Island to Lisbon in 23 hours and 52 minutes.

**1940**

Plutonium, the first artificial element is made.

**1941**

On 12/7 Pearl Harbor is attacked. The U.S. enters the war.

Genocide of the Jews begins in Germany.

The first jet-powered aircraft is flown.

**1942**

The first nuclear reactor is built.

The V2 rocket bomb is launched.

**1944**

IBM produces a electro-mechanical calculating machine.

**1945**

The first nuclear bombs are made.

The United Nations is formed.

**1946**

The first electronic computer is built.

**1947**

The sound barrier is broken by a Bell X1 rocket propelled aircraft.

**1948**

The transistor is invented. This allows miniaturization of a variety of electronic devices.

**1952**

UNIVAC-1 computer becomes operational. It adds, subtracts, multiplies and divides with a memory of 1000 twelve digit numbers. It costs \$750,000 and weighs 14 tons.

**1954**

Computers enter commercial use.

**1957**

The first artificial satellite is launched by the U.S.S.R.

**1959**

An experimental hovercraft is demonstrated.

**1960**

The laser is invented.

**circa 1960**

Integrated circuits are developed. These allow even further miniaturization.



# Adventure Creation

## 5.1 ADVENTURES

Adventures are the heart of a Daredevil's career. It is up to the Gamemaster to provide opportunities for adventure to the Player Characters. This section provides you, as Gamemaster, some suggestions on setting up adventures. Specific examples are provided in the companion volume DAREDEVIL ADVENTURES.

An adventure may be a simple, short scenario in which all loose ends are tied up after a brief interaction between the Player Characters and Non-player Characters or by the solution to a mystery or problem. Other adventures consist of several situations, problems, or interactions linked by a common plot thread. Such adventures may not be finished in a single session of play.

The topic of the adventure can vary widely. Solving crimes such as murder or theft, exploring mysterious parts of the world, international espionage and foiling the plans of insidious criminal masterminds are but four areas in which Daredevils may exercise their talents.

Awareness of the capabilities of the players and characters to be involved in an adventure aids in making it suitable for play. If such knowledge is unavailable, you may have to make some adjustments to your prepared material during play. Remain impartial and make such adjustments in a reasonable, unbiased fashion. Adventures should test the characters' skills as well as the resources of the players but should be neither unchallengingly simple nor difficult beyond the capabilities of the Player Characters.

Adventures should also have variety, at least from adventure to adventure. Some will be all action; filled with car chases, brawls, and gun fights. Others will require the solving of one or more mysteries, puzzles or riddles. We have found that the most successful adventures combine the cerebral with the physical.

When both players and Gamemaster are new to these rules it is best to keep the situations making up the adventure relatively straightforward. Intricate mysteries, many important Non-player Characters, and lengthy sequences of linked situations are best left until everyone is comfortable with the rules and procedures for playing the game. If there are too many complications, players can become bored or frustrated. They will lose interest in the game and you, the Gamemaster, will have done a lot of work for nothing. Too many complications can cause you to lose track of the action or plot. This will result in delays which can again stall the game's progress and result in loss of interest. If you increase the complexities of the adventures along with increased familiarity with the system, everyone's enjoyment will be better served. If you are not ready to handle something in the game, do not introduce it into a scenario.

Adventures can be structured in several ways. The simplest is to set up a situation, let the Player Characters into it, and allow the results to flow naturally from the interactions between Player Characters, Non-player Characters and circumstances. This structure is best for an adventure which is not linked in a sequence. It often requires generation of additional material to further the plot while the game is being played. Thus, a Gamemaster choosing to run this sort of adventure will often have to think quickly to keep things flowing smoothly.

Perhaps, the Daredevils are dining at a restaurant which is entered by mobsters intent on mischief or their yacht is boarded by pirates off the Bermuda coast.

A larger variation on this type is best used in an exploration adventure. The Gamemaster prepares the area to explore in detail and allows the Player Characters to reach it and wander at will. They will then encounter whatever the Gamemaster has prepared there as their paths cross its location.

A more complicated form of adventure sets up a more intricate situation. The Player Characters then enter and attempt to resolve the situation. This is not usually possible with the information or means at hand. Player Characters might be required to do research, make contacts, visit locations, etc. Preplanned clues or situations await them when and/or if they elect to take certain courses of action. Perhaps, in the course of a murder investigation, observation of the nocturnal habits of the family retainer will result in the investigators being attacked by the retainer's wharfside cronies (who, if beaten, reveal nefarious doings) or, after deciding to visit the highest cave in the northern cliff-face, the explorers will discover curious rock paintings left by ancient Indians.

A variation on this type of adventure is the 'timed' adventure. Such adventures will usually have dire consequences unless the Player Char-

acters resolve the situation before 'time runs out'. This type of adventure requires a careful record kept of the time spent by the Player Characters. Clues, occurrences, and revelations are planned to be introduced at certain points in the countdown. These will come into play at the appropriate point unless the Player Characters have managed to take some course of action that would gain them the information or have done something to force the event. Perhaps, a madman has threatened to destroy a public place on Friday. On Monday, a renowned chemist is kidnapped. On Wednesday, there is a shoot-out at a trans-oceanic airline and a dying thug gasps the madman's name (his associates have stolen a list of arrival times). Finally, on Friday morning, and with barely enough time to make it downtown, a disaffected member of the gang reveals the target as a local skyscraper and the time as the arrival of a great zeppelin.

Another type of adventure progresses through a series of set-piece situations. Each is linked to the other through a common plot thread and certain Non-player Characters. Despite this, each also occurs in its own right, independent of the others. Each will occur when the Player Characters have fulfilled certain requirements such as gaining a given piece of information or visiting a location. Each set-piece begins as planned, regardless of a timeline. Each set-piece moves the Player Characters closer to the climactic situation in which they have a final confrontation with the villain or are forced to solve the mystery to save themselves. Such 'programmed' adventures allow a Gamemaster to design a tight, balanced storyline but may leave the players feeling manipulated unless the presentation of the adventure is handled with care to make the set-pieces seem natural outgrowths of the actions of the Player Characters. Such adventures may also leave a Gamemaster with a difficult problem in extricating a villain for use in a later set-piece but mysterious disappearances and missing bodies can go a long way to solving this problem. Perhaps, the Daredevils are on the trail of a secret crime ring. The first crime they learn about will be in progress when they arrive. Later, when they learn the location of the gang's headquarters, there will be a tip-off and an ambush will be laid for them. Then, a close associate will be kidnapped. Finally, they learn of a plot to assassinate the governor with one of their own guns. Will they arrive in time to foil the dastardly deed and capture the mastermind?

## 5.2 PLANNING AN ADVENTURE

Inspiration for a DAREDEVILS adventure can come from old movies or serials, pulp magazine adventure tales, novels, radio programs, a period history, or your own imagination. The best adventures often combine two or more of these sources in their genesis. Once you have a basic idea, you must begin to translate it into game terms. If it involves a technological gimmick, the technology must be quantified. The cast of Non-player Characters likely to interact with the Player Characters must be developed and their game statistics noted. If there are locations where detailed actions are likely to occur you will need to make or obtain suitable maps. Some of these steps may require a bit of research if you wish to maintain a high level of realism.

Once the basic situation is clear in your mind, you should consider how the Player Characters will approach the situation. Think about the probable paths they may take in their attempts to resolve the situation. Plan some of your responses to these attempts. Determine if they will meet with danger, gain valuable information, hare off on a false trail or find whatever is likely, given the situation as you know it. You will never be able to plan for all contingencies; so don't try. Preparing for the most likely alternatives will save time during the game session.

If the adventure to be played has a mystery in it, you must be very clear, in your own mind, on the 'true' nature of events surrounding the mystery. Thus, you can present information properly to the Player Characters. If they approach a source who has imperfect or biased knowledge of the mystery, the information you give them should be appropriately imperfect or biased in accordance with the nature of the source of that information.

Think about the nature of the clues to the mystery. Specifically consider what information will be available to the Player Characters at the start. What can they determine when they are introduced to the situation? What must be gathered as they progress through the adventure and how will this information be gathered? You may wish to present them with, or allow them to uncover, additional information. This information may be false, misleading, or simply irrelevant. The nature of any information gained should be appropriate to its source. A Wall

Street banker is unlikely to be the best source for a tip on whether or not a rookie cop has shady dealings in his past.

When you are in the planning stages of an adventure, you are essentially outlining a story. All necessary information must be gathered. Assign roles in the plot to your Non-player Characters or leave them vacant to be filled by the Player Characters. Decide on and arrange the pivotal plot elements. Above all, make sure you have a firm grasp on the relationships you have set up and the nature of the adventure.

### 5.3 RUNNING THE ADVENTURE

During the course of an adventure, you may wish to introduce occurrences or characters which are not essential to the plot or which function as deliberate misdirection. Such introduced elements will add an element of uncertainty to the game because it will lessen the players' certainty that everyone they meet and everything that happens is fraught with significance and has a great bearing on their ultimate success. These elements can be used to add additional flavor to the episode or to shed some light on a facet of the Player Characters' experiences in the adventure. You should never relegate an essential plot element to this category of random element. Random elements are particularly useful in an exploration adventure where the area being explored has a variety of inhabitants and indigenous lifeforms which may be met in a random fashion.

A variety of methods may be used to determine when a random element should be introduced. You may choose a die and let its result indicate the number of time periods until the next random element. Depending on the desired frequency of elements, you may designate the time period as minutes, hours, or days as it suits the situation. Alternatively, the time interval may be fixed and the chance that a random element will be introduced left uncertain. Assign a percentage chance to an occurrence and roll at the end of each time period. For example, you might decide to allow a 10% chance of the introduction of a random element for each day the adventure is in progress. If you would need to know exactly when during that day that it happens and the nature of the element does not suggest an appropriate time, roll 1D100 to determine what percent of the day has passed before the element is introduced. You may wish to vary the frequencies with which random elements are introduced during an adventure in order to suit the prevailing conditions of the adventure due to locale or actions of the Player Characters.

Once you have determined to have a random element introduced to the adventure, you must decide on who or what it is. You could prepare a list of possibilities and use them in order. You could prepare a selection of possibilities on index cards, shuffle them, and draw one as needed. You could list the possibilities and assign a probability to each. This last is called an Encounter Table. When a random element is needed, roll the D100 (or whatever die is needed) and take the corresponding element. This system may result in an element occurring more than once which may be acceptable to you. If not, roll again or ignore the call to introduce a random element. You should choose the method that suits you best as long as it works with the adventure you have planned.

If you do not have much experience at being a Gamemaster or do not think quickly when required to create a character on the spot, you should prepare your random elements in advance so as not to slow the flow of play and forfeit your players' attention.

During the course of an adventure, you may find that the Player Characters decide to do something that does not follow your outline or that you have not anticipated. Do not despair. This is very common. Resist the impulse to say 'you can't do that' or to 'punish' the character by doing him in. Sometimes these departures will be due to a trouble-making player who wants to 'look for some action'. Such Player Characters can be allowed to find 'some action' and the results may not be at all healthy for the characters but, then, they asked for it. Most often, however, such deviations will simply be enterprising play on the part of some clever player. This should not only go un-'punished' but should be rewarded, if it is suitable. You must be prepared to improvise when this happens. Draw on your knowledge of the details of the adventure, your logic, and your imagination to weave a patch to your plot which includes this unforeseen twist. If you do it well, your players will never know that you did not anticipate it.

Sometimes players will lose track of their goal through the complexities of the situation, inattention of player or character, lack of sufficient information, or some other such reason. It is your responsibility to urge them on towards the climax by providing whatever is lacking, be it clarifications, incentives, or further information. To just come out and tell the players is to spoil the intent and function of the game as a role-playing interaction. Use your power to present a new situation (make one up if you have to) or make use of your cast of Non-player Characters already in the adventure to start them on their way.

Although you as the Gamemaster have planned a specific solution or climax to the adventure, do not force your players onto a narrow course of action against their wills. This will only lead to bad feelings all around. If a straight and narrow approach is the only way to go, be gentle and subtly coax them into deciding to take that course on their own by presenting sufficient clues and information so they will see that course of action as desirable.

### 5.4 DOCTRINAL 'PROGRESS'

There will come times when you are stumped for a way to continue an adventure which has bogged down or are not sure what should happen between the introduction and climax of an adventure that you are planning. Presented here is a mechanism which may prove useful to you in suggesting an overall tone for the next part of that adventure. It makes reference to various rules in section 6.4 and uses the Reaction Table (section 6.3) to generate a Value Number. The Value Number gotten from a die roll on the table will indicate a category for the 'progress' of the adventure. You must then decide for yourself the exact nature and details of the event. Try to keep it suited to the adventure at hand and in keeping with the Daredevils' current situation. Be creative.

VALUE NUMBER	CATEGORY
-6	Debacle
-4	Setback
-2	Obstacle
-1	Chance of data (-5 to roll)
+0	No progress at this time
+1	Chance of date (+5 to roll)
+2	Advancement
+4	Breakthrough
+6	Coup

#### DEBACLES

Debacles are disasters that operate to make things extremely difficult for the Player Characters. Examples: Being lured into a deathtrap (when this is played out in Detailed Scale, there should always be a way for the Player Characters to escape (if they can find it)); the kidnapping of a member of the Player Characters' group and a subsequent threat to his life; the death or murder of a key witness or source of information.

#### SETBACKS

Setbacks are somewhat less serious than debacles but still are a significant hindrance in resolving the adventure. Examples: The loss of a piece of evidence or an important item through theft or accident; the uncovering of one of the Player Characters' undercover agents; the hospitalization of one of the Player Characters' group through accident or hostile action; the loss of all Task Points thus far accumulated for a task currently under weight.

#### OBSTACLES

Obstacles are minor interferences with the actions of the Player Characters. Examples: Police or government harassment; the loss of 5 Task Points in a current Task; a random encounter with a hostile person; the necessity for a Saving Throw to avoid an injury.

#### CHANCE OF DATA

A Chance of Data allows the Player Characters to make a BCS roll as if to establish a Contact. If the roll is successful, they may proceed as if the Contact Task had been completed. The Gamemaster will then have to determine the amount of information and its quality in the usual fashion.

#### ADVANCEMENT

Advancements are positive things that aid the Player Characters. Examples: The addition of 5 points to a current Task; information on the whereabouts of a minor functionary belonging to the opposition; an automatic Contact (roll for amount and quality of information).

#### BREAKTHROUGHS

Breakthroughs are essentially major advancements. Examples: Automatic completion of a current Task; the capture of some of the opposition's minor functionaries; the spotting of a principal functionary of the opposition; the achievement of a +4 Value Number piece of information.

#### COUPS

Coups are the helpful counterparts to Debacles. Examples: The achievement of a +6 Value Number piece of information; apprehension of a major functionary of the opposition; location of a mastermind's stronghold.

The descriptions and examples given for the categories of 'progress' are intended to act as a guide. You will surely devise other types of events which will work in each of the categories. Although this mechanism can be used as an aid to planning an adventure and can even be used to outline the entire progress of a case (although in a very random fashion), it is not designed to substitute for the Gamemaster's own imagination and intelligence.



#### 5.4.1 LOCATIONS FOR ACTION

In conjunction with the doctrinal progress of the adventure or even in the normal planning of one, you may find yourself at a loss for a place in which to set the action. To help jog your imagination, a table of random locations is presented here. Naturally, you will have to fill out details to suit the action. If a result is totally unsuitable or you just do not like it, ignore it and roll again.

#### RANDOM LOCATIONS FOR ACTION

D100	PLACE
01-03	Airport
04-05	Amusement park
06-07	Business office
08-09	Cemetery
10-11	Church
12-13*	Construction site, newly begun
14-16*	Construction site, partially completed
17-18*	Construction site, nearly completed
19-22*	Derelict building
23-25	Dockside
26-27	Embassy
28-29	Factory, small
30-31	Factory, medium
32-33	Factory, large
34-35	Farm
36-37	Garage/service station
38-39	Government office building
40-42	Hotel
43-44	Library
45-46	Mansion
47-48	Museum/art gallery
49-50	Newspaper office
51-52	Park
53-55	Police station
56-57	Post office
58-59	Radio station
60-61	Research facility
62-63	Restaurant
64-65	School
66-68	Sewers/storm drains
69-70	Ship/boat
71-72	Sports facility
73-74	Store, small
75-76	Store, large
77-80	Street
81-83	Tenement
84-85	Theater
86-87	Train station
88-89	University/college
90-91	Vacant lot
92-94	Warehouse
95-96	Zoo
97-00	Domicile of a Player Character

\*Reroll for actual nature of location

# The Non-Player Characters

## 6.1 DEALING WITH NON-PLAYER CHARACTERS

In the course of adventures, the Player Characters will meet and interact with a variety of other characters. Some will be helpful, others hostile, and still others will have little or no interest in the Player Characters' doings. Characters will appear as adversaries, friends, flunkies, acquaintances, superiors, or in any position relative to the Player Characters that you can think of. Some will be dumb, some smart, some harmless and others dangerous. In short, they will come in as great a variety as real people or the characters of fiction. It is your job as Gamemaster to bring these characters to life. The more real they seem, the more they will enhance your game.

The characters you control are called Non-player Characters. Many will simply be part of a faceless mob that moves through the lives of the Player Characters. Others may be as detailed and intricate as the characters controlled individually by the players of the game. These latter types are known as Personality Non-player Characters. They have all the statistics, advantages, and problems of the Player Characters. Each should be given his own distinct personality.

When playing a Non-player Character, you should remember that the character will only have a limited knowledge of the situation. He is not as 'omniscient' as you. He will have to make his decisions and base his actions on data available to him. Sometimes this can be difficult for you to separate yourself and your knowledge from the character's. This

may ultimately lead to the demise of one of your favorite Personality Non-player Characters. If the Player Characters have brought this about in fair fashion, you must be ready to accept it.

Planning ahead for your Non-player Characters before you ask the Player Characters for their intentions is one of the best ways to aid you in this enforced separation of personalities. It cuts down on your 'omniscience'. Another way is to allow a friend to play the Non-player Character for the gaming session. This friend should not be involved in the adventure at hand and should be briefed on the personality and past of the character as well as the character's knowledge of the situation. This approach can result in very lively play that may take off in unexpected directions and have unforeseen results. Be prepared for this if you elect to try it. Often times, this approach allows you to introduce a prospective player to the game without having to familiarize him in detail with the rules.

You will not need to know a great deal about most Non-player Characters. The most important data are Attribute scores and Skill scores. This data plus the clothing normally worn and any gear of weapons carried can be noted along with patterns of behavior, distinguishing marks, relationships with other characters, etc. All this information can be entered on a 3' x 5' index card and a stock of such cards can be kept in a file box until needed. See the sample character in this section.

Here are some assumptions and practices which will lessen the burden of keeping track of Non-player Characters during play:

- Assume that the Attribute statistics in use for the Non-player Character are those appropriate for whatever Encumbrance Status he is in. In effect, ignore the rules for encumbrance but try to gauge a fair load.
- Assume Non-player Characters do not Learn-by doing and may not make raw Talent rolls. By doing this you need not record any Talents scores for them.
- List only those skills the Non-player Character is likely to use during an adventure. You may add skills to the character's repertoire during play as you think appropriate.
- List a character's weapons in the order of preference for use. If he carries a gun, assume it has a full load of ammunition and list any spare ammunition with it.
- When listing Skills, place the character's Basic Chance of Success in parenthesis after the skill name. If it is a armed or unarmed combat skill give the Weapon Defense Ability after the Basic Chance of Success. Separate the two by a slash.

**JOHN SAMPLE, loner (28)**

<b>WT</b>	<b>WL</b>	<b>STR</b>	<b>DFT</b>	<b>SPD</b>	<b>HLH</b>	<b>CDA</b>	<b>DRT</b>
12	15	12	18	12	10	2	24

**SKILLS:** Mechanic (12); Brawling (15/4); Pistol (12).  
**WEAPONS:** Brass Knuckles in pocket; Smith & Wesson .38 in tool box.  
**CLOTHING:** Leather jacket, denim shirt and pants, work boots (Armor Value 3).  
**NOTES:** Brother, Jim, is a small time hood. Works on mob's cars to pay back bad gambling debts. Will pick a fight with anyone claiming his brother is crooked.

**6.2 TYPICAL NPCS**

When running a detailed situation which involves many characters, you may find that even the reduced statistics for Non-player Characters are too many to keep track of during play. To aid in this dilemma, we have developed the concept of typical characters. All characters assigned to a typical character grouping have the same statistics. Thus, you can, during Detailed Scale, almost treat them as the same character. They all move at the same time. They all have the same capabilities. They all have the same Saving Throws. In short, you have only one set of numbers to remember. Playtesting has shown that most Gamemasters can deal with 2 to 4 sets of statistics during a given Detailed Action. A popular combination was a Personality Non-player Character (with individual statistics) for the principal villain, one or two tough characters with detailed statistics (although both are the same) for his lieutenants, several standardized characters likely to be of medium difficulty, and the bulk of the opponents standardized as weak and easy to overcome. Often, the latter group were designated as Rabble or Extras.

The statistics presented in the table are for balanced characters. You may wish to alter one or more values for a grouping of Non-player Characters in order to better represent the type of role they are to play. For example, a gang of Average Quality which is made up of down-on-their-luck ex-boxers might have Strengths of 19 or 20 while their Wit scores might range from 3 to 6. Their Brawling BCS would also be increased to say 15 or 16. When you adjust the value of Attributes, remember to adjust any values dependant on those Attributes. Thus, those ex-boxers would have Damage Resistance Totals of 28.



**6.3 NON-PLAYER CHARACTER REACTIONS**

The reaction table is used as a guideline to the reactions of Non-player Characters whose reactions are not already predicated situation. You may also use it to give a finer gradation to the reactions of those Non-player Characters whose general reactions are already assured by the situation.

The descriptions of the results of the die roll are given in general to allow you the freedom to tailor a response to the particular situation in the game. Due to the nature of dice, a reaction may swing from one end of the spectrum to the other. If you feel that a particular result is wholly unsuitable, feel free to reroll until you get a result that you feel is appropriate.

In many cases, a roll on the table to give the general tone of the Non-player Character's reaction to the Player Characters, or to the situation, makes interpretation of later rolls easier. An overall reaction of 'Excellent' will probably not lead to an attack with a result of 'Bad' unless the Non-player Character has in some way been betrayed by the Player Characters.

You may feel that the situation surrounding an offer should have an effect on the reaction due to its nature. In such cases, assign a value to it and add or subtract the value from the die roll to give the result.

In all cases, remember that this table is a guideline only and should not be used slavishly at the expense of good role-playing or the progress of an interesting adventure. You can also use the table in another way when you are at a loss for a way to determine a result of a deliberate action or a chance happening. By treating the dice as a sort of oracle, you may phrase a question which can essentially be answered yes or no. The result of the die roll will indicate a positive or negative response. An indifferent response might require the dice to be rerolled. For example, a Gamemaster might ask: 'Did the character's portable lantern get broken by his fall down the stairs?' A result of 'Good' would indicate that it was broken. An 'Excellent' result might mean it was smashed beyond repair. A 'Poor' result might indicate that it survived the fall but its durability is reduced, while a 'Bad' result would mean that it was not even scratched. If the fall was a particularly long one the length in meters might be added to the die roll.

**TABLE OF TYPICAL NON-PLAYER CHARACTERS**

QUALITY	WT	WL	STR	DFT	SPD	HLH	CST	AST	CDA	DRT*	BCS
Poor	6	6	6	6	6	6	2	3	2	12	5
Average	12	12	12	12	12	12	4	6	2	24	9
Superior	24	24	24	24	24	24	8	12	3	48	13
Heroic	36	36	36	36	36	36	12	18	5	72	17

\* Some characters may be designated as Rabble. These have half the indicated Damage Resistance Total. Others may be designated as Extras. These have a Damage Resistance Total of 1.

## NON-PLAYER CHARACTER REACTION TABLE

DIE RESULT (D100)	VALUE NUMBER	GENERAL DESCRIPTION	EXPLANATION	DECEPTION SUCCESS*
01-05	-6	Bad	This is a very hostile reaction. It usually indicates the initiation of action if the overall reaction is unfriendly. If the overall reaction is friendly, it tends to indicate a lack of interest in continuing to deal with the Player Characters.	Deception is completely transparent to target. Character attempting this deception will be aware of this upon completing his attempt if he can make a Wit Critical Saving Throw.
06-15	-4	Very Poor	This is a negative reaction. It can indicate growing hostility.	Deception is poor. Target will see through it if he can make a Saving Throw using the full value of his Wit Attribute. The character attempting the deception will be aware of this upon completing his attempt if he can make a Wit Attribute Saving Throw.
16-30				
31-45	-1	Negative Indifference	An undecided reaction with leanings to the negative.	Deception is flawed. Target pierces it with a Wit Critical Saving Throw. Uncharacteristic actions or words allow a Full Wit Saving Throw whose success will end the deception (current Wit score or less on 1D20).
46-55				
56-70	+0	Indifference	This reaction indicates no leanings in one direction or the other. In negotiations, it might call for a period to consider the situation.	Deception is barely adequate. Target will accept it. Uncharacteristic actions or words allow a Wit Attribute Saving Throw to end the deception.
71-85				
86-95	+1	Positive Indifference	An undecided reaction with leanings to the positive.	Deception is adequate. Uncharacteristic actions or words allow a Wit Critical Saving Throw to end the deception.
96-00				
01-05	+2	Good	This is a positive reaction. It can signal an improving relationship.	Deception is good. Target will ignore the first uncharacteristic action or words. Subsequent slips allow a Wit Critical Saving Throw to end the deception.
06-15				
16-30	+4	Very Good	This is a positive reaction. It indicates growing friendliness and a willingness to agree.	Deception is very good. Only action directly contradictory to the known character of the impersonated character will allow a Wit Critical Saving Throw to end the deception.
31-45				
36-45	+6	Excellent	This is a very positive reaction. It tends to indicate willingness and helpfulness. As an initial reaction it may indicate aid is offered freely and before it is requested.	Deception is complete. Target is totally fooled.
46-55				

\* If the target of a deception is intimately familiar with the person being imitated or the circumstances being faked, reduce the category of deception by one. Thus, a Value Number +4 deception, used against a target intimate with the subject, is treated as a Value Number +2 deception with regard to that character.

## 6.4 CONTACTS AND INFORMATION

During the course of their adventures Daredevils will, from time to time, require 'contacts' in order to assemble information and/or material. A Contact in the underworld might supply information about an upcoming crime or the whereabouts of a wanted criminal. A Contact in the business world might supply information on a financial transaction or the solvency of a corporation. A Contact with law enforcement agencies could have access to criminal records or car registrations.

Any bit of information will fall into some category. There will be someone who may have access to it. Determining the person with the information and acquiring that piece of data is a Task. Player Characters will utilize the Subculture Skill appropriate to the area in which the information lies. If the culture of the country in which the information is sought is not the Player Character's home country, he must average his score in the culture of the country he is in. This averaged score may not exceed the lesser of the two scores. Thus, a character seeking an underworld contact in Cairo might have to average his Criminal Subculture Skill (BCS 15) with his Arabic Culture Skill (BCS 9). Although the actual average gives him a BCS of 12, he is restricted to a BCS of 9 due to his difficulty in functioning in the Arabic Culture.

The suggested Task Period for cultivating Contacts is 1 day. The suggested Task Value is 15. You may wish to increase or decrease one or both of these values in accordance to the nature of the information sought. Tracing the registration of a simple stolen car is easier than determining the owner of a car when that owner has pulled strings with his friends on the police force and at the hall of records.

As the Player Characters establish themselves in the world, you may wish to also establish their regular Contacts in certain areas. These contacts can gradually take shape as independent Non-player Characters rather than a simple doctrinal procedure. Mrs. Robinson, the irascible but kindly clerk at the Metropolitan Hall of Records, is certainly more interesting than 'a die roll of 6 giving a Task a total of 16, you learn...'. Remember, this is a role playing game. Create characters to pass the information on to the Player Characters.

Once a character has completed his Task in establishing the Contact, you should secretly make a separate roll using the same BCS. This is used to determine the quality of this Contact gained. Take the Effect Number generated from this special BCS roll. Use it to modify a D100 roll. Take the result to the Reaction Table (section 6.3). This will give a Value Number. This Number can serve as a guide to what Non-player Character will be contacted or may be checked on the table below to determine the quality of the information if no specific character is ready.

The simplest rule is to allow one piece of information to be gained for each Contact Task performed. You may, however, wish to make another special BCS roll in order to ascertain the number of pieces of information that might be available from a Contact. Again use the Effect Number to modify a D100 roll. This time use the absolute value (ignore the plus or minus sign) of the indicated Value Number to give the number of pieces of data. Feel free to ignore the part of the system that gives quality and amount of information if you have already decided on what information can be gained from a specific Contact. Role playing

should always be more important than random die rolls in developing the adventure.

### CONTACT QUALITY TABLE

#### Value Number Quality

-6	The information is a net of lies and half-truths which seem plausible. The source of the information is probably a member or affiliate of the opposition.
-4	The information given is an out-and-out fabrication
-2	The information is a distorted and partially untrue version of the truth.
-1	The information is misleading but not actually incorrect.
+0	No information is available at this time. The Task must be repeated.
+1	Only a theory of conjecture is available. There is no evidence to support the information.
+2	The information is clear but no support for it exists.
+4	The information given has support but may not be sufficient 'to hold up in court'.
+6	Hard evidence is available. This could be actual physical evidence or an eye-witness, depending on circumstances. Alternatively, it could be a clear and thorough account of the information needed.

#### 6.4.1 'LEGWORK'

If none of the characters on an adventure have a Subculture Skill which is needed to develop a particular contact or gain a specific bit of information, they may attempt to gain the missing information by performing legwork. This is a non-specific task which represents running down any and all leads as well as trying to contact any possible source of information. It is a tiring and often thankless task.

A character engaged in legwork will perform a Task to gain a Contact as if using a Subculture Skill but the Task Value is tripled and the Task Points are accumulated from the Effect Numbers of Wit Attribute Saving Throws. The result of the completed Task is the same as it would have been if the Subculture Skill had been used. Use the Effect Number from a special Wit Attribute Saving Throw to modify the D100 rolled on the Reaction Table when determining the Quality of the Contact.

#### 6.5 EXPERTS

One of the most important kind of Contacts for a daredevil is an Expert. Experts are Non-player Characters who have a Skill currently unavailable to the Player Characters. They usually have a reputation in this area. Such a reputation is not always deserved.

Player Characters may also seek an Expert in the hopes of gaining access to someone more advanced in the Skill. In game terms, this is someone with a higher Basic Chance of Success.

Experts are sought using the rules given above to establish Contacts. Once the Expert is found and before his 'quality' is determined, this Non-player Character must be influenced or paid to help.

When the rolls are made to determine the quality of an Expert, the Player Character making the Contact may try to ensure a higher quality Expert. He must declare this attempt before the rolls are made. If he elects to try this, he must make a BCS roll in the Skill for which the expert is sought. The Effect Number thus generated is used, along with the special Contact BCS roll Effect Number, to modify the D100 roll which yields the Value Number that determines the Expert's quality from the table below.

\* Colorado Brown, a dabbler in Chemistry (BCS 3) is seeking an Expert. Using his Academic Subculture Skill, he makes contact with a university professor. Attempting to ensure that the man knows his stuff, he checks out Professor Schmidt's latest paper (Brown's Chemistry BCS die roll is 16 for an Effect Number of -13; he can't make heads or tails of it so the professor must be pretty good). When making the special Contact BCS roll for the modifier to the D100, Brown's player gets an Effect Number of 6 (Brown's academic friends are more of a help to him than his own knowledge in the field). The two modifiers (+6 and -13) are added to the result of the D100 roll (result of 42) to yield 42 +6 - 13 or 35. This gives a Value Number of -1. According to the Table, the professor is actually a Bumbler. The die roll (1D6) for his Chemistry BCS yields a 2. The professor actually knows less than Brown. His paper was either ghost-written or is such a masterpiece of double-talk that Brown was confused. Schmidt must have gotten his tenure through politics.

### EXPERT QUALITY TABLE

#### Value Number Quality

-6	Expert is actually a member or affiliate of the opposition. Reroll a new value to determine his quality but use the same modifiers for the D100.
-4	Expert is a Crackpot. BCS is 2D10 but his results are often (75% of the time) way off base, unusable, dangerous, or totally wrong.
-2	Expert is Incompetent. BCS is 1D3. He will have a Critical Failure on die rolls from 17 to 20.
-1	Expert is a Bumbler. BCS is 1D6. He will have a Critical Failure on die rolls of 19 or 20.
+0	Expert is a Dabbler. BCS is 1D6 + 2.
+1	Expert is a Plodder. BCS is 1D6 + 6.
+2	Expert is Competent. BCS is 1D6 + 10.
+4	Expert is Proficient. BCS is 1D6 + 14.
+6	Expert is a Whiz. BCS is 1D6 + 16 (maximum of 20). With a Critical Success, he will complete a Task set for him.

# Beasts

In the course of his adventures, a daredevil will, from time to time, find himself in conflict with a beast. The beast might be one well known in the real world or it might be one of the fictionalized or completely imaginary animals so popular in the inspirational sources of this game. Herein are presented sample statistics to enable you to use beasts in the game. These are 'average' statistics and there can certainly be beasts with different values. Since beasts need not be as detailed as Player Characters certain abbreviations and liberties are taken with basic game stats. These are explained below. Commonly known beasts are identified by name only as their appearance and general habits can easily be ascertained in a good zoological reference. The more 'exotic' beasts are described in more detail.

#### 7.1 BEAST STATISTICS

**PERCEPTION (Perc):** this value is used as a Saving Throw. It represents the beast's ability to find a 'Hidden Thing' by means of its principle sense(s). If the beast is forced to rely on a less effective sense, half the value given.

**COORDINATION (Coor):** this value is used as a Saving Throw in situations where the beast's deftness or agility would be tested, such as crossing logs, leaping pits, or dodging traps.

**HEALTH (Hih.):** this value is used as a Saving Throw against disease, drugs, or unconsciousness.

**DEFTNESS (Dft.):** this is a rating for the beasts to determine its position in the action sequence in a Detailed Turn. Some may be given two values. The first indicates its general position in the action sequence. The second is used when the animal is prepared and ready to attack. This is used primarily for beasts which attack suddenly like snakes.

**DAMAGE RESISTANCE TOTAL (DRT):** this value functions as it does for other characters. Most beasts will attempt to break off combat if half the total is exceeded. This does not always occur since protective mothers and berserk or mad animals often fight to the death.

**MOVEMENT:** three values are given here; one each for crawl or stealthy movement, normal walk, and running speeds. Animals capable of movement in more than one environment have two sets of values. The first is for on land and the second for either water or air, as appropriate.

**COMBAT DODGE ABILITY (CDA):** this value works the same as for characters.

**ARMOR VALUE (AV):** this number represents the protective value of the animal's hide, fat, and muscle layers. It will certainly feel even an attack which does not exceed this value.

**SIZE:** this value represents an abstract relationship to human size. In the game, this value is used as a modifier to any missile attacks (thrown weapons, guns, etc.) which are made against the animal. The rules assume a size of 0 for most humans.

**FEROCITY (Fer.):** this value is a measure of the animal's fighting ability. Any animal that succeeds in getting 'In Close' with an opponent will subtract this value from the Basic Chance of Success of any attacks made against it by that character or any other character attempting to aid the character whom the beast is fighting.

**ATTACK:** this represents the kinds of attacks a beast may make. If a number is listed the beasts will make that number of BCS rolls. All attacks are made against one target.

**FREQUENCY (Freq):** this gives a die roll range which determines which of the possible attacks a beast will make while in combat. It will use only one ATTACK form in normal combat unless 'In Close'.

**BASIC CHANCE OF SUCCESS (BCS):** this functions for beasts as it does for other characters except that a character's Weapon Defense Ability is not subtracted from the BCS of a beast that is 'In Close'.

**DAMAGE (Dam.):** this is a die roll which represents the Damage Potential of the beast's Attack.

**NOTES:** this category covers any Special Attacks the beast might have or any pertinent details of its behavior or attack patterns.

### 7.2 BEAST ATTACK FORMS

Most beast attacks are straightforward applications of fang and claw. These will do lethal type damage unless otherwise specified. Many beasts do, however, have special attack forms. These are described below:

**BASH:** this is the standard Bash attack as detailed in section 2.2.10a.

**CONstriction:** this attack is used by some snakes once they have bitten a target. On that Detailed Turn they may begin to throw coils around the target. It requires a Coordination Throw to complete a coil. The snake may continue these throws until it fails a throw or has its maximum number of coils around the victim. Each turn, it may attempt to achieve its maximum number of coils following this procedure. The maximum number of coils is 3 times its Size rating. During



### 7.3 EXAMPLES OF BEASTS

#### BEASTS

Beast	Perc.	Coord.	Hih.	Dft.	DRT	Movement	CDA	AV	Size	Fer.	Attack	Freq.	BCS	Dam.	Notes
Bear, black	8	10	12	15	2.5(4D6+15)	2/5/15	1	3	2	3	2 paws bite	1-5 6	12 4	2D10 ea. 1D10	Bash with paws; In close; Hug
Cat:															
lion/tiger	12	13	10	24	2.5(3D6+15)	3/8/18	2	2	1	5	2 claws bite	1-4 5-6	12 7	2D6 ea. 2D6	In close; Pounce
leopard/ jaguar	12	14	9	27	2.5(1D6+10)	4/9/20	3	2	0	6	2 claws bite	1-4 5-6	14 12	2D6-1 ea. 2D6-2	In close; Pounce
domesticated	10	15	6	25	1D6	4/8/16	4	0	-2	3	2 claws bite	1-4 5-6	8 8	1D3 ea. 1D3	In close; Pounce
Constrictor (giant python)	8	4	10	6/25	4D6+25	1/2/4	1	3	1	2	bite	-	9	1D3	Constriction
Crocodile	9	8	15	10	2.5(3D6+10)	1/3/6 2/6/10	1/2	5	2	-	bite tail	1-4 5-6	10 8	2D10 1D10, subdual	Bash with tail
Dog:															
mongrel	11	10	7	20	2D10	3/10/25	1	0	-1	2	bite	-	9	1D6	Pounce
guard dog	13	12	9	25	2D10+10	3/11/27	2	1	0	4	bite	-	11	2D6	Pounce
wolf	15	13	11	26	3D10+15	4/12/30	3	2	0	4	bite	-	13	2D6	Pounce
Elephant	11	10	16	17	2.5(2D10+60)	2/5/15	0	5	6	-	gore throw	1-5 6	8 8	2D10 victim thrown	Trample 1D6 meters
Horse	11	13	9	18	2(2D10+5)	2/6/30	1	1	1	-	2hooves bite	1-5 6	8 6	1D10 ea. 1D3	Trample
Insect swarm	6	-	-	20	-	1/-/- -5/10	-	-	-	4	stings	-	-	1D6	In close; may have poison
There is no protection other than complete body covering. The swarm will last for 2D6 Detailed Turns once it has reached a target or until dispersed (smoke, high winds, jumping into water, etc.)															
Raptor:															
eagle	12	6/14	8	22/8	2D6+5	1/2/3 5/15/45	1/5	1	-1	3	2 talons bite	1-6 -	10 6	1D10 ea. 1D6	In close
hawk	12	7/15	7	25/10	1D6+5	1/2/3 5/15/42	2/6	1	-2	2	2 talons bite	1-6 -	8 5	1D6 ea. 1D3	In close
Rat pack	11	10	8	10	10	2/6/12	4	0	-1	5	bites	-	-	1D6	only attack in close
A pack represents 5 to 15 rats. The pack will scatter if 5 points of damage is done to it but may reform with remnants of other packs. Any gunfire directed at a pack other than with a shotgun can only kill one rat per bullet.															
Rhinoceros	9	9	16	15	3(2D10+40)	1/5/15	1	6	5	-	gore	-	10	1D20	Trample; Bash with gore
Shark:															
Giant	10	10	15	25	2(2D10+5)	2/15/45	5	4	2	-	bite	-	14	2D10	Great bite
Viper	10	8	18	20	3(3D10+10)	3/14/40	3	6	6	-	bite	-	15	3D10	Great bite
Viper	9	5	8	7/30	2D6	1/3/6	1	2	-1	-	bite	-	12	1D3	Poison



## EXOTIC BEASTS

Beast	Perc.	Coord.	Hih.	Dft.	DRT	Movement	CDA	AV	Size	Fer.	Attack	Freq.	BCS	Dam.	Notes
Creepy-crawlie	8	6	4	5/30	1D6	1/2/3	0	1D3-1	-4	1D6	bite/sting	-	2D6	1D3	Poison
Creepy-crawlies cover the entire menagerie of spiders, scorpions, centipedes, millipedes, and other such multi-legged, poisonous critters often employed by insidious oriental doctors and other such villains. These beasties usually attack by surprise then remain on their victim (hence the Ferocity rating). Attempts to sweep them off require Deftness Critical Saving Throws which the beastie can negate with its own Coordination Throw.															
Giant Bat	14	10	7	14	2D6	-1/2 2/6/15	0/4	1	-1	-	bite wings	1-2 3-6	8 14	1D3 1D6	may have poison subdual or carry a disease
Giant bats haunt dark caverns and old castles. Some may be of the vampire variety which will descend on unconscious characters and drain their blood. This causes lethal damage at the rate of 3 points per Detailed Turn. A given bat will only drain a number of points equal to its original DRT.															
Killer apes	14	15	14	28	2(2D10+10)	2/7/21	3	2	2	4	bite 2 claws	1 2-6	8 14	1D6 1D10+1 ea.	Hug
Killer apes are built like gorillas but are nasty of temperment and vicious of nature. Some can actually be trained to use simple weapons like clubs. These beasts have a Strength Group of 6. Killer apes are cunning foes that will fight to the death once engaged.															
Sumatran rat	11	11	10	12	2D10+5	3/9/20	2	2	-1	3	bite	-	12	1D10	In close; may carry disease
Giant Sumatran rats often hunt in groups like their smaller brethren but (in the game) each operates independently. They often carry disease in their own right but are just as often made carriers of specific diseases by nefarious villains.															

this time, the snake's Ferocity rating is in effect. There is a 60% chance divided by the number of coils that the victim's weapon arm is free.

Each completed coil will do 1D6 of subdual damage to the victim. Coils may be removed. The victim himself may attempt a Strength Critical Saving Throw to remove one on each turn. Friends may do the same with an Attribute Saving Throw. Once all coils have been removed, the snake must bite again to begin coiling again. All of these Saving Throws are reduced by the snake's Ferocity.

**GREAT BITE:** this attack form gives the beast a special chance of a Critical Success. The chance of this occurring is the Size rating in 10. Thus, a Size 3 beast has a 3 in 10 chance of a Critical Success when he makes a successful bite. If a normal Critical Success occurs, this special roll need not be made but add the beast's Size to the die roll to determine any Critical Effect.

**HUG:** this form of attack comes into play once the beast is In Close and has scored a successful hit with both claws or paws. The victim is then held by the beast. There is only a 30% chance that the character's weapon hand is free. Each turn after the hug is achieved, the beast will do its maximum claw or paw damage as subdual damage. It will continue to do this for one more turn after the victim has stopped moving, at which point it will let go and may move on.

Damage done to the beast may cause it to stop a Hug. Each turn it is damaged it must make a Health Throw. If it fails, it will let go.

**IN CLOSE:** a beast may instigate this attack form by making a Coordination Throw at the start of an action if it is already engaged with a character. If it fails the Throw its attacks are at half their normal Basic Chance of Success for that turn. If it succeeds, it need not roll for Ferocity on Attack since it may make all types of attacks available to

it. If only one Attack form is available, it may make two attacks with that form.

When a beast is In Close, any attacks made against it are reduced by its Ferocity. The character with whom it is In Close will also have any Deftness or Agility Saving Throws reduced by the Ferocity.

To get out of being 'In Close' with an animal, a character must execute a Disengage Action. The character will still be engaged with the beast but it will no longer be In Close.

**POISON:** this attack form comes into play when the beast successfully bites or stings. See section 2.3.7 for how poisons work. The Game-master may design a poison for an exotic beast or tailor one of those provided.

**POUNCE:** this is a specialized form of attack. It is usually made from ambush but some beasts, such as lions, may make it at the end of a charge. If the beast makes a Coordination Throw, it will deliver a Bash attack to its target and immediately be considered In Close. Increase the effective Size of the beast by 1D6 for calculating the effect of the Bash. If the Coordination Throw fails, the beast and the character are normally engaged. If the Bash fails, the beast is still In Close.

**TRAMPLE:** this is a form of attack while moving. The beast must have moved faster than its walk speed on its last action. If it then moves through the space occupied by the character and that character fails a Speed Attribute Saving Throw (reduced by the beast's Size), he will be Trampled. Damage is equal to the Trampler's Size minus the victim's Size in D10's of subdual damage. The minimum damage is 1D10. A special effect of the Trample is that any damage over the victim's Damage Resistance Total is immediately converted to lethal damage instead of being negated as normal.

# APPENDICES

## 1 DESIGNING FIREARMS

First locate a moderately detailed description of the gun. This model should provide the weapon's weight, barrel length, caliber, rates of fire, indications of the magazine used and notes regarding any gamble features. One fact that will not be found is durability.

The Gamemaster must assign a Durability to the weapon. A manufacturer will probably claim his product has a Durability of 5. Gun fanciers will differ widely on the subject, often favoring a particular weapon or an admired manufacturer. For commercial guns, a possible guideline is price but this could slight a well-made but inexpensive gun. In general, the more expensive weapons, when not too technically advanced, would have higher Durabilities.

### Example: Colt .45 M1911A1

Reference: 'Modern Small Arms', by Major Frederick Myatt. Crescent Books, 1978.

This reference lists: Length: 8.5' Weight: 30 oz. (1.1 kg) Barrel: 5' Caliber: 45 ACP Magazine Capacity: 7. This is what is needed to determine the game model. Although the reference does not specifically state that the weapon is Autoloading, we know that it is. Code the Action as AL. The picture of the gun shows the magazine, so we know to code it as Box 7. The 7 is the capacity given in the statistics. The other numbers translate into game terms from various charts in the Firearms section (2.5) of the rules. Durability is estimated. Since the M1911A1 is one of the toughest firearms in the world, having performed reliably under the worst conditions, it should receive a high rating. As a principal military weapon it would normally get a 4 but its track record is superlative and we give it a Durability of 5. A check for features reveals none that are significant in the game. Therefore, the stats are:

M1911A1 BBL: Standard Action: AL Mag: Box 7 Caliber: 45 ACP (BDG 11) Dur: 5 Wt: 1.1 kg.

There are numerous guns that do not, for one reason or another, fit exactly into the abstraction that the DAREDEVILS rules represent. Usually, the rules give some equivalent mechanism to cover the situation sufficiently. For example, Double-Barreled Shotguns are not really Single Action weapons but they do function, in game terms, as if they were and are classified as such for game purposes.

Sometimes, the hard data just does not seem right. The weight is not high enough to account for an unusual nature for a particular weapon or the physical specs indicate that the weapon should perform differently from a person's knowledge of or conception of the weapon. Judgement is called for here. Alter the statistics to suit the image. This is a game, after all, and flavor is very often more important in the long run than accuracy.

### Bullet Damage Group Calculations.

A great deal of research went into finding data for the firearm rules of DAREDEVILS. No reliable figures on how many foot-pounds of bullet energy will make a hole so many inches deep in a human being or what the stopping effects of a round are (on a non-arbitrary scale) for a given round are available. Thus, after much thrashing around the following formulae were arrived at. Sometimes though, the number that came out was not considered to have the proper 'image'. The chosen example weapon was one such case. The calculated BDG for 45 ACP is around 9. It was modified up to 11 for the extra die of damage that the man-stopping slug of the .45 automatic should have.

$$\text{BDG} = \text{Muzzle Energy in Foot-Pounds}/100$$

$$\text{Muzzle Energy in Foot-Pounds} = \text{Mass of Bullet in Grains} \times (\text{Muzzle Velocity in feet per second})^2 \times (2.22 \times 10^{-6})$$

Muzzle Velocity is commonly found in ballistics tables for ammunition in gun reference books. The Mass of the bullet refers to the actual weight of the slug in grains. One ounce is 480 grains. If the weight of the slug is unavailable, the following formula, accurate for lead musket balls but less reliable for modern ammunition, will put you in the ballpark:

$$\text{Mass of Bullet in Grains} = 1500 \times (\text{Caliber of round in inches})^3$$

Remember when calculating the BDG for a round from a particular gun to adjust for the barrel length and/or the configuration of the weapon.

**Adjusted BCS:** This number is derived by applying all relevant modifiers to a character's BCS. This is the score which is applied to the die roll to see if the action attempted succeeds or fails. If the score rolled is less than or equal to the Adjusted BCS, the attempt has been successful.

**Allocated Attribute Score:** The value of the Attributes as originally designed by the player.

**Armor Value:** A measure of the ability of a given material to stop harmful force from blows, missiles, heat, electrical current, etc. The Armor Value is subtracted from the Damage Potential (qv) of an attack striking the character on the Location covered by that armoring material.

**Attribute:** A number greater than 1, measuring a character's physical and mental capabilities. The usual range for human Attributes is from 1 to 40.

**Attribute Saving Throw:** (Abbr. AST) A Saving Throw calculated by dividing the relevant Attribute score by 2, round down. See Saving Throw.

**Autoloader:** A form of Gun Action, automatically ejecting spent cartridges and chambering new ones for firing. Also called semi-automatic.

**BAR:** See Barrier Value.

**BBL:** Abbreviation of Barrel. Refers to the length of gun barrels.

**BCS:** See Basic Chance of Success.

**BDG:** See Bullet Damage Group.

**Barrier Value:** A measurement of the resistance of materials to damage or force. This can be expressed as a figure per inch of thickness, as when calculating the Barrier's resistance to missiles, or a figure representing Task Points needed to force passage past the Barrier (a lock, bolted door, gate, cave-in, etc.).

**Base Safe Speed:** The maximum safe speed for a particular vehicle. The effective figure is modified by the terrain, weather, light, etc.

**Basic Chance of Success:** Abbreviated as BCS. This is determined by dividing the score in a Skill by 5, round down. It can never exceed 20 (but see also Effective BCS).

**Blast:** A measurement of the concussive force of an explosion.

**Bullet Damage Group:** Measure the Damage Potential (qv) of firearm projectiles (i.e. bullets). This is equal to 1D10 per BDG/10, up, plus 1 point x BDG/10, nearest.

Also determines the percent chance of Missile Special Effects resulting from a bullet hit.

**CDA:** See Combat Dodge Ability.

**CST:** See Critical Saving Throw.

**Carbine:** A Gun barrel length, applicable to Pistols or Long Guns. It denotes a BBL of more than twelve inches and less than twenty.

**Character:** Any being encountered in the game: humans, animals, monsters, robots, you name it. See Player-Character, Non-Player Character, Personality Non-Player Character.

**Character Record Sheet:** Annotated log sheet containing information on a character. It should include physical characteristics, Skills and other abilities, and a list of equipment. The Character Record Sheet (CRS) should be on hand for easy reference during play.

**Combat Dodge Ability:** Governs ability to evade attack (reducing attacker's BCS). Equal to (Current Deftness Group plus Current Speed Group)/2.

**Critical Effect:** The special effects, if any, suffered by a character who has taken damage from a Critical Hit. These are rolled for on the Critical Effects table.

**Critical Hit:** Occurs when a BCS, Saving Throw, or similar die roll on 1D20 scores a natural roll of one. Indicates that the action being attempted has achieved a more than ordinary degree of success. In a combat situation, the Damage Potential of the attack is increased and the target may suffer special effects (see Critical Effects).

**Critical Miss:** Occurs when a BCS, Saving Throw, etc. scores a die roll of a Natural 20. Indicates a more than usually inept failure possibly with severe consequences. The Genius Special Power allows a simple miss.

**Critical Saving Throw:** A Saving Throw (qv) derived from an Attribute by the following formula: effective Attribute/3, nearest. Its use is similar to the AST, but is reserved for situations of greater peril or difficulty than normal.

**Current Attribute Score:** The value of an Attribute at a given point in the campaign, allowing for changes in the Allocated value due to Self Improvement, Age, etc.

**DAT:** See Detailed Action Time.

## 2 GLOSSARY OF GAME TERMS

**AST:** See Attribute Saving Throw

**AV:** See Armor Value

**Ability:** A score representing some physical or mental characteristic, directly derived from an Attribute or Attributes.

**DFT:** Standard abbreviation of the Deftness Attribute.

**DRT:** See Damage Resistance Total.

**Damage Resistance Total:** The amount of Damage (Lethal or Subdual) which a character can suffer before dying or losing consciousness. The DRT is the sum of the character's Health plus half his Strength plus half his Will in most cases, although some Non-Player Characters have special formulae for determining DRT.

**Detailed Action Time:** A Time Scale used to keep track of Time in DAT is measured in six second Turns (qv). DAT is invoked by the Gamemaster in all situations in the campaign where activity must be kept track of in minute detail. The usual situations in question include combat, triggering traps, encounters, etc. It is not restricted to violent situations.

**Durability:** An abstract measure of the condition of an artifact (vehicle, tool, weapon). When Durability is below the normal value for an item, its functions are impaired. When the Durability is reduced below 1, the item ceases to function (Disrepair) and may be irreparably damaged (Junked).

**Effective Attribute Score:** The Current Attribute Saving (qv) allowing for temporary alterations due to wounds, Encumbrance, diseases, poisons, etc. Used for calculating all Saving Throws or other Attributes based values at a given moment.

**Encumbrance Capacity:** This is a measure of how much the character can carry. See section 1.3.3 for the effects of loads, Encumbrance capacity equals 5 + Strength AST in kilograms.

**Engaged Status:** A character who is in the Active Zone of a foe who is able to cause him harm. Generally refers to being in the range of a hand-to-hand attack by a conscious enemy. Engaged Status limits the movement of the character.

**Freely Improvable Skills:** The maximum number of Skills in which the character may study without a Hindrance (qv). The number of Freely Improvable Skills equals the sum of the Current Wit and Will.

**Gamemaster:** The campaign's referee. The final arbiter of all game matters.

**Governing Attribute:** An Attribute which comprises part of the initial Score in a Skill. It is designated as the Governing Attribute, which has certain effects in Self Improvement.

**Governing Talent:** A Talent which comprises part of the initial score in a Skill. It is designated as the Governing Talent, which has certain effects on Self Improvement. The raw score in a Governing Talent may also, at the Gamemaster's Discretion, be used as a score in any Skill it governs, in the absence of any character trained in that Skill.

**Group:** A central concept in the game mechanic! A Group is a figure generated from any number (usually an Attribute). The Group figure may be used itself to determine some event, or an Effect Die roll may be generated from it. The breakdown of numbers into Groups is:

Number	0	1-4	5-14	15-24	25-34	35-44	45-54
Group	0	1	2	3	4	5	6
Effect Die	None	1D3	1D6	1D10	2D6	2D10	2D10+1

A Group can be calculated by dividing the number by 10, adding one, and rounding to the nearest whole number. For Groups higher than 5, the Effect Die is 2D10 plus a figure equal to the Group minus 5. E.g., for a value of 77, the Group would be 9 and the Effect Die would therefore be 2D10 plus (9-5), or plus 4.

**Gun Action:** Generic term for the operating mechanism of a firearm. The Gun Action specifically controls the rate of fire, that is the number of shots a character can fire in a single Action during a Combat Turn.

**HLH:** Standard abbreviation of the Health Attribute.

**HMG:** Heavy Machine Gun.

**HTH:** Hand-to-Hand. May refer to a form of weapon or style of combat.

**Healing Rate:** The base figure governing the recovery of lost DRT of the reduction of other forms of damage. It is equal to the character's Health Group.

**Incubation Period:** The length of time between exposure to an infection, drug, or other poison or pathogen and the first onset of its effects.

**LMG:** Standard abbreviation for Light Machine Gun.

**Learning Rate:** The base figure governing the rate at which the character will gain Skill points in a period of study (usually measured in points per week). It is equal to the character's Wit Group.

**NPC:** See Non-Player-Character.

**Non-Player-Character:** A character in the campaign controlled by the Gamemaster. An NPC need not be a human being. As a rule, all characters not created and controlled by Players are Non-Player-Characters.

**ODA:** See Overall Defense Ability.

**Overall Defense Ability:** The total defensive ability of a character under attack. It is the sum of his CDA and WDA (if applicable). The ODA is subtracted from the attacker's BCS to hit the target.

**PC:** See Player-Character.

**Personality Non-Player-Character:** A Non-Player-Character with a fully designated history, psychology, motivation, etc. The major NPCs in the campaign. They may be of major status (known widely in the game world) or important only in a given scenario. They are not necessarily hostile to Player-Characters.

**Player-Character:** A character designed and/or controlled by a Player. The Player-Characters are (at least theoretically) the 'stars' of the campaign.

**Restriction Zone:** The area within which a character is subject to Restrictions in combat, based on the DAT Display.

**Rifle:** A Long Gun with a BBL of greater than twenty inches.

**SMG:** Standard abbreviation for Sub-Machine Gun.

**SPD:** Standard abbreviation of the Speed Attribute.

**STR:** Standard abbreviation of the Strength Attribute.

**Shotgun:** Usually a Long Gun. It fires a mass of small pellets (Shot) rather than a single bullet. Can also fire single, large caliber Slugs.

**Talent:** A score measuring the inherent capability of the character in some general area. The maximum score in a Talent for a normal human is 20. Scores above 10 represent significant Talent in that area.

**Task:** An activity or task to produce some product or change some condition. The Gamemaster assigns a value in Task Points to the job and when the character(s) involved have generated that number of points, the Task is completed. A Task Period is also assigned, which governs how often they may generate more points on that Task.

**Treacherous Ground:** Any surface which does not provide sure footing for characters in motion upon it: ice, rubble, mud, etc.

Movement above a given rate on Treacherous Ground may cause the character to fall down.

**Unengaged Status:** A character who does not satisfy the requirements for Engaged Status is Unengaged.

**WDA:** See Weapon Defense Ability.

**WDM:** See Weapon Damage Multiplier.

**WL:** Standard abbreviation of the Wit Attribute.

**Weapon Damage Multiplier:** The value assigned a handweapon, or mechanical or muscle powered missile weapon, by which the character using it will multiply his damage die roll to determine his damage potential.

**Weapon Defense Ability:** Represents the ability to parry and dodge in HTH combat using a given Combat Skill. WDA is equal to the Basic Chance of Success divided by 4.

---

### 3 LANGUAGE FAMILIES OF THE WORLD

Some liberties have been taken to fit the languages into a simpler structure for game purposes.

**BALTIC:** Latvian, Lithuanian

**BANTU:** a family of widely variant dialects serving a 'languages'.

**CELTIC:** Breton, Gaelic, Gallic, Welsh

**ESKIMO:** Aleut, Inuit (eskimo)

**FINNO-UGRIC:** Estonian, Finnish, Hungarian

**GERMANIC:** Afrikaans, Dutch, English, Flemish, German

**HAMITO SEMITIC:** Ancient Egyptian, Arabic, Aramaic, Berber, Coptic, Hamaitic, Hebrew, Kushiite

**INDIC (India):** Bengali, Gujarati, Hindustani, Marathi, Nepali, Punjabi, Sanskrit

**IRANIAN:** Baluchi, Pushtu, Kurdish, Persian

**LATIN:** French, Italian, Latin, Portuguese, Rumanian, Spanish

**MALAYEO-POLYNESEAN:** Hawaiian, Indonesian, Malayan, Melanesian, Micronesian, Polynesian, Tahitian.

**NORTH AMERICAN INDIAN:** Algonquin, Cherokee, Cheyenne, Comanche, Iroquoian, Sioux

**SCANDINAVIAN:** Danish, Icelandic, Norwegian, Swedish

**SINO-TIBETAN:** Burmese, Chinese, Laotian, Siamese, Tibetan

**SLAVONIC:** Bulgarian, Czech, Polish, Russian, Serbo-Croatian, Slovak, Slovenian, Ukrainian

**SOUTH AMERICAN INDIAN:** Ara-ucanian (southern indian), Quichuan (incan), Tupi-guarni (Amazon basin)

**TURKIC:** Kazak, Kirghiz, Tartar, Turkish, Uzbek

**UTU-AZTECAN:** Mayan, Aztec

**INDEPENDANT FAMILIES:** (many of these have dialects which can often have enough variance to almost qualify as a separate language): Albanian, Armenian, Australian (Bushman); Bantu; Basque; Greek; Japanese; Korean; Mongolian; New Guinean; Niger-Congoan; Vietnamese

## 4 SELECTED BIBLIOGRAPHY

### SOURCE MATERIAL ON THE 1930's

These are works we found particularly useful when trying to obtain a clear picture of history and lifestyles in the 1930's.

**1922 Montgomery Wards Catalogue**, Montgomery Wards Co., HC Publishers, 1969

**Chronology Of The World From 1863 On**, Henderson W., Unicorn Press, 1940

**Sears Catalogues of the 30's**, Sears Roebuck Co., NP, ND

**This Fabulous Century**, Editors of Time-Life Books, Time-Life, 1976

Also invaluable were the Encyclopedia Britannica 'Books of the Year' for 1939 onwards, as well as Britannica itself. The newspaper files for the New York Times and Washington Post during the decade likewise provided all manner of good information.

### TECHNOLOGY AND EQUIPMENT

The following are just some of the more useful titles we found on the subject of period technology, vehicles, weapons, etc.

**Airships For The Future**, White W.J., Sterling, 1976

**Brassey's Infantry Weapons Of The World**, Owen J.I.H. (ed.), Bonanza Books, 1975

**Cars Of The 30's**, Editors of Consumer Guide, Beekman, 1980

**Cowles Encyclopedia Of Science Industry & Technology**, ---, Cowles, 1967

**Handbook Of Early Motorcycles**, Victor W., Post Motor Books, 1971

**Helicopters and Autogiros**, Gablehouse C., Lippincott, 1969

### LITERARY REFERENCE

The following titles were of great help in tracking down as much material as we could on the pulp heroes themselves, as well as providing valuable insight into the mindset of a 30's hero.

**All In Color For A Dime**, Lupoff D. (ed.), Bantam, 1974

**Doc Savage: His Apocalyptic Life And Times**, Farmer P.J., Bantam, 1975

**The Great Radio Heroes**, Harmon J., Ace, 1967

### PRIMARY SOURCES

This category includes the pulps themselves, as well as radio shows, movies, and comic books. It would be impossible to list them in any organized format in the space available, so instead, here is a brief run-down on what we used in design and playtest.

Most easily available are the Doc Savage reprints under Bantam Books' imprint. Over 70 titles from the original series are out in this revival. Now out of print are several reprints of The Avenger and The Spider, both under the imprint of Paperback Library. Early adventures of The Shadow have been published most recently by Pyramid/Jove.

In the realm of the radio heroes, many of the old shows have been released on records and may be found in your local record store. We

recommend the fine series of Shadow adventures to be found among these releases.

In films, our sources covered a range of modern and period pieces. Any of the old serials, which have usually been edited into a single, feature-length production, are worth catching. Watch for them on the Late, Late Show or in local 'art' theatres. The Public Broadcasting System has a show, 'Matinee At The Bijou', which reruns the old films, with a serial episode to lead off.

Period detective films, most notably the Douglas Powell 'Thin Man' series and of course, Bogart's 'Maltese Falcon', are invaluable idea sources for detective oriented adventures. For those who like a higher tone to the proceedings, we point out that the Basil Rathbone series of 'Sherlock Holmes' films uproot the master detective from his native Victorian England and set his movie adventures in 1930's London. The almost interminable series of films starring George Brent and/or George Sanders as 'The Saint' or 'The Falcon' (It's sometimes difficult to tell the difference) also provide a look at the life of an adventurer in the somewhat sleazy world of High Society, Depression-style.

In films of a more modern vintage, three candidates spring to mind: 'The Sting' (for slightly larcenous Daredevils), 'Chinatown', and 'Raiders Of The Lost Ark' (surprise!).

From the comic books, we culled out the men of steel, beryllium, and other inorganic materials, leaving a wide selection of costumed crimefighters, Batman (National Periodicals) leads the way for all would-be costume heroes of the hard-boiled detective school. Chisel-featured 'Dick Tracy', longtime staple of newspaper funnies, provides a sterling model for Lawman-type Daredevils, equipped with that futuristic marvel, the two-way wrist-radio. Spy Smasher (Fawcett Publications) was contemporary of Fawcett's top superhero, Captain Marvel. Spy Smasher used his purely human (though highly trained skills) in the years leading up to and during World War II to combat espionage on our shores. And for a modern rendition of a thoroughly mercenary Daredevil, we refer readers who can find them to Howard Chaykin's 'Dominic Fortune' series, to be read in odd numbers of comics from Marvel (usually in the back of assorted black-and-white issues).

From the pulp magazine *Wierd Tales*, which was not itself an adventure title, we got numerous (grisly) ideas for DAREDEVILS adventures. This magazine was the first published forum for H.P. Lovecraft's hair-raising stories. Let the players who complain that they are bored with human foes face some supernatural horrors for a new zest in life. Also from *Wierd Tales* comes Seabury Quinn's occult detective, Jules De Grandin, who fights ancient evil with modern weapons (and whose adventures are now out in reprints from Ballantine).

These only scratch the surface, but they will lead you to other books in turn, until you have all you need to make your DAREDEVILS world fit your own vision.



## NON-PLAYER CHARACTER REACTION TABLE

DIE RESULT (D100)	VALUE NUMBER	GENERAL DESCRIPTION	EXPLANATION	DECEPTION SUCCESS*
01-05	-6	Bad	This is a very hostile reaction. It usually indicates the initiation of action if the overall reaction is unfriendly. If the overall reaction is friendly, it tends to indicate a lack of interest in continuing to deal with the Player Characters.	Deception is completely transparent to target. Character attempting this deception will be aware of this upon completing his attempt if he can make a Wit Critical Saving Throw.
06-15	-4	Very Poor	This is a negative reaction. It can indicate growing hostility.	Deception is poor. Target will see through it if he can make a Saving Throw using the full value of his Wit Attribute. The character attempting the deception will be aware of this upon completing his attempt if he can make a Wit Attribute Saving Throw.
16-30				
31-45	-2	Poor	This is a negative reaction. It signals a deteriorating relationship.	Deception is not very good. Target pierces it with a Wit Attribute Saving Throw. Uncharacteristic words or actions will cause it to fail.
46-55	-1	Negative Indifference	An undecided reaction with leanings to the negative.	Deception is flawed. Target pierces it with a Wit Critical Saving Throw. Uncharacteristic actions or words allow a Full Wit Saving Throw whose success will end the deception (current Wit score or less on 1D20).
56-70				
71-85	+0	Indifference	This reaction indicates no leanings in one direction or the other. In negotiations, it might call for a period to consider the situation.	Deception is barely adequate. Target will accept it. Uncharacteristic actions or words allow a Wit Attribute Saving Throw to end the deception.
86-95	+1	Positive Indifference	An undecided reaction with leanings to the positive.	Deception is adequate. Uncharacteristic actions or words allow a Wit Critical Saving Throw to end the deception.
96-00	+2	Good	This is a positive reaction. It can signal an improving relationship.	Deception is good. Target will ignore the first uncharacteristic action or words. Subsequent slips allow a Wit Critical Saving Throw to end the deception.
	+4	Very Good	This is a positive reaction. It indicates growing friendliness and a willingness to agree.	Deception is very good. Only action directly contradictory to the known character of the impersonated character will allow a Wit Critical Saving Throw to end the deception.
	+6	Excellent	This is a very positive reaction. It tends to indicate willingness and helpfulness. As an initial reaction it may indicate aid is offered freely and before it is requested.	Deception is complete. Target is totally fooled.

\* If the target of a deception is intimately familiar with the person being imitated or the circumstances being faked, reduce the category of deception by one. Thus, a Value Number +4 deception, used against a target intimate with the subject, is treated as a Value Number +2 deception with regard to that character.

# DAREDEVIL Adventurer™

Character:

Player:

Age:

Height:

Weight:

Looks:

ATTRIBUTES					TALENTS			COMBAT DODGE ABILITY ([Dft Group + Spd Group] / 2)		
	Permanent	Current	Saving Throws			Profile	Permanent			
			Attribute	Critical						
Wit					Charismatic			DAMAGE RESISTANCE TOTAL ✓ (Hh + Str/2 + WI/2)	Lethal Damage: Subdual Damage: Critical Damage:	
Will					Combative					
Strength					Communicative			ENCUMBRANCE CAPACITY (5 + Str AST in kg)	Current Load: Current Status:	
Deftness					Esthetic					
Speed					Mechanical			FREELY IMPROVABLE SKILLS (Wit + Will)	OFF HAND DEXTERITY ((Wt + WI + Dft) / 6)	
Health					Natural					
					Scientific					
CASH			CLOTHES		Armor Value		SKILLS		Score	BCS
On Hand:										
Banked:										
Stashed:										
INCOME		Amount	frequency	WEAPONS		WDM/BDG	Weight			
NOTES				GEAR		Location	Weight			

**ADVANCED CHARACTER SET-UP WORKSHEET**

BACKGROUND: \_\_\_\_\_ Education: \_\_\_\_\_ Starting Skills: Amer. Culture \_\_\_\_\_  
 Family Income: \_\_\_\_\_ 1. \_\_\_\_\_  
 Year in which adventures start: \_\_\_\_\_ 2. \_\_\_\_\_  
 Years of Pre-adventure (4D10): \_\_\_\_\_ 3. \_\_\_\_\_  
 Age at start of Pre-adventure (1D6+14): \_\_\_\_\_ 4. \_\_\_\_\_  
 Year of birth: \_\_\_\_\_

**CAREER**  
 Skills Acquired (Year)

Skill Points:		Benefits:
Attribute Dice:		Income:
		Total Income:
Total Att. Dice:		Cash:
		Total Cash:

**CAREER**  
 Skills Acquired (Year)

Skill Points:		Benefits:
Attribute Dice:		Income:
		Total Income:
Total Att. Dice:		Cash:
		Total Cash:

**CAREER**  
 Skills Acquired (Year)

Skill Points:		Benefits:
Attribute Dice:		Income:
		Total Income:
Total Att. Dice:		Cash:
		Total Cash:

**CAREER**  
 Skills Acquired (Year)

Skill Points:		Benefits:
Attribute Dice:		Income:
		Total Income:
Total Att. Dice:		Cash:
		Total Cash:

**CAREER**  
 Skills Acquired (Year)

Skill Points:		Benefits:
Attribute Dice:		Income:
		Total Income:
Total Att. Dice:		Cash:
		Total Cash:

**CAREER**  
 Skills Acquired (Year)

Skill Points:		Benefits:
Attribute Dice:		Income:
		Total Income:
Total Att. Dice:		Cash:
		Total Cash:

Attributes	Allocated	Final	Talents Points (2D6+20):						Final Cash:
			Profile		Allocations		Profile		Allocations
WT			Char				Mech		
WL			Cmbt				Natr		
STR			Comm				Scie		
DFT			Esth						
SPD									
HLH									



POLITICAL BOUNDARIES IN 1930

THIRTIES CALENDAR

QUICK REFERENCE TABLE  
FOR DATES IN THE  
1930's

	30	31	32	33	34	35	36	37	38	39
January	W	Th	F	Su	M	Tu	W	F	Sa	Su
February	Sa	Su	M*	W	Th	F	Sa*	M	Tu	W
March	Sa	Su	T	W	Th	F	Su	M	Tu	W
April	Tu	W	F	Sa	Su	M	W	Th	F	Sa
May	Th	F	Su	M	Tu	W	F	Sa	Su	M
June	Su	M	W	Th	F	Sa	M	Tu	W	Th
July	Tu	W	F	Sa	Su	M	W	Th	F	Sa
August	F	Sa	M	Tu	W	Th	Sa	Su	M	Tu
September	M	Tu	Th	F	Sa	Su	Tu	W	Th	F
October	W	Th	Sa	Su	M	Tu	Th	F	Sa	Su
November	Sa	Su	Tu	W	Th	F	Su	M	Tu	W
December	M	Tu	Th	F	Sa	Su	Tu	W	Th	F

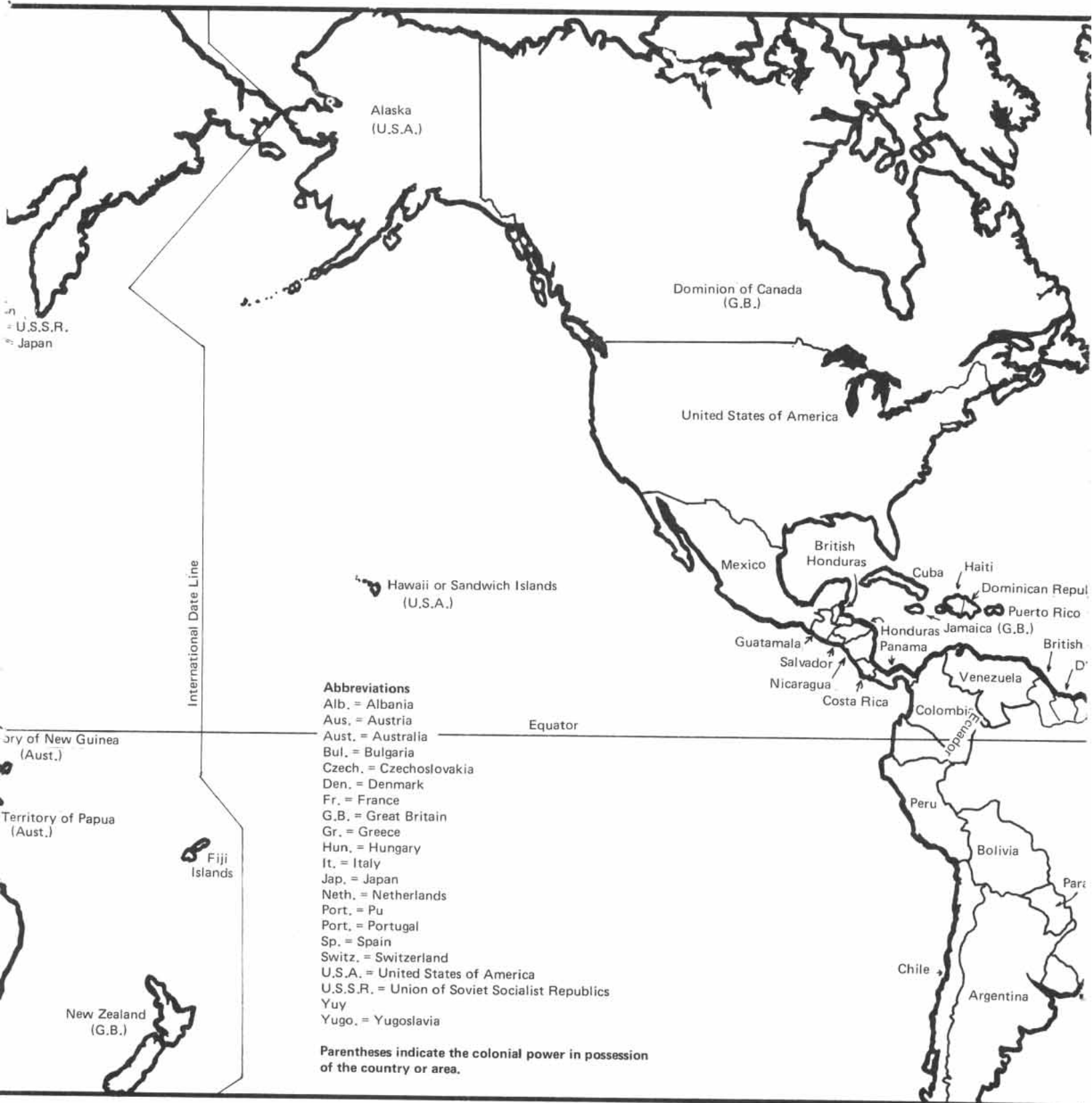
\* Denotes Leap Year: February has 29 days.

The 1st of each month falls on the weekday shown for each year. Thus, April 1st, 1935 falls on a Monday. Thus, when Officer Domenico asks the suspect, 'Where were you on the night of April 7th, 1935?' we can quickly determine that this was a Sunday.

WEEKLY ABBREVIATIONS:

M = Monday                      Th = Thursday  
 Tu = Tuesday                    F = Friday  
 W = Wednesday                Sa = Saturday  
 Su = Sunday





U.S.S.R.  
Japan

International Date Line

**Abbreviations**

- Alb. = Albania
- Aus. = Austria
- Aust. = Australia
- Bul. = Bulgaria
- Czech. = Czechoslovakia
- Den. = Denmark
- Fr. = France
- G.B. = Great Britain
- Gr. = Greece
- Hun. = Hungary
- It. = Italy
- Jap. = Japan
- Neth. = Netherlands
- Port. = Pu
- Port. = Portugal
- Sp. = Spain
- Switz. = Switzerland
- U.S.A. = United States of America
- U.S.S.R. = Union of Soviet Socialist Republics
- Yuy. = Yugoslavia
- Yugo. = Yugoslavia

Parentheses indicate the colonial power in possession of the country or area.



### BARRIER FACTOR

Material	Barrier Factor per inch
Glass	5
Glass, safety	20
Glass, shatter resistant	25
Heavy Leather	20
Light Leather	15
Metal, veneer	20
Metal, light	30
Metal, heavy	40
Metal, hardened or structural	*60
Sand	8
Soil	variable 8 to 20
Stone	*30
Wicker	10
Wood, veneer	5
Wood, solid	10
Wood, plywood	20

### CLOTHES

Clothing/Armor	Armor Class	Weight (kg)
street clothes*	1	1
dress clothes*	1	1
work clothes*	2	1
leather clothing*	3	1.5
tropical clothing*	1	.5
heavy overcoat*	+1	1
arctic gear*	3	3
aviator's helmet	NA	.5
hat	NA	NA
pith helmet	NA	.5
army helmet	NA	1
bullet-proof vest	5(10)	4
bomb armor	7(20)	10
shoes	NA	.5
boots	NA	.7
riding boots	NA	1
work gloves	NA	NA
insulated gloves	NA	NA
union suit	1	.5

### SAMPLE LOCKING MECHANISMS

Mechanism	Complexity	Barrier Strength
small key lock	0	5
standard key lock	1-3	10
heavy key lock	1-6	20
3 digit combination*	0-5	10
3 digit heavy combination*	1-5	20
4 digit combination*	1-10	20
bank vault*	11-16	50-200
wedged chair	—	10
crossbar	—	varies

\* number of digits in a combination lock can vary greatly.

### FIREARM RANGE TABLE

Weapon	BBL or Choke	Inherent Accuracy	Range:					Maximum
			Point Blank	Short	Effective	Long	Extreme	
Pistols	Snub (< 3")	-1	2	10	15	25	50	100
	Short (3-4")	+0	4	10	20	30	60	120
	Standard (4-7")	+1	5	10	30	50	100	200
	Long (10-12")	+2	5	10	40	60	120	240
Long Guns:	Extralong (12+")	+2	5	20	60	80	160	320
	Carbine (18-20")	+3	10	25	50	250	500	1000
Autofire:	Rifle (20+")	+4	10	30	100	500	1000	2000
	SMG (< 18")	+2*	5	10	20	40	80	160
	Carbine (18-20")	+3*	10	15	25	125	250	500
	Rifle (20+")	+4*	10	20	50	250	500	1000
Shotguns:***	LMG	+4**	50	125	250	500	1000	2000
	HMG	+5**	50	250	500	1000	2000	4000
	Full Choke	+4	10	25	30	60	100	150
	Modified Choke	+4	5	20	30	40	80	120
	Open Choke	+5	5	10	20	30	60	90
Riot Gun	+4	5	10	15	20	30	50	

BCS MODIFIERS:	+2	+1	+0	-1	-2	-5
BDG MODIFIERS:****	+10	+0	+0	-10%	-25%	-50%

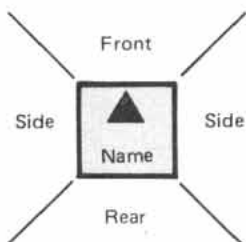
• Using Autofire increases the inherent accuracy of the form by 1 for each burst fired.  
 \*\* The effective Rate Factor is added to the inherent accuracy of an MG when rolling to hit a target.  
 \*\*\* Treat a sawed-off shotgun as a Riot Gun and reduce the BDG of the round by 25%.  
 \*\*\*\* The use of a telescopic sight, while reducing range for BCS purposes, does not affect range for BDG modification. The bullet still has to travel the full distance.  
 When firing a pistol round from a Carbine, increase the base BDG by 50%. When firing a Rifle round from a Carbine, decrease the base BDG by 25%.

### WEAPONS TABLE

Weapon	Strength Group	Weapon Damage Multiplier*	Weight in kg.	Cost \$	Notes	
Axe, fire	3	1.8, l	2	1-3		
	hatchet	1	1.1, l	1	1.00	
	hand	2	1.3, l	1.5	3-5	
Blunt Weapon						
club	1	1.1, s	1	NA		
nightstick or cudgel	2	2, s	2	.50-1		
pistol butt	2	.5 + weight	NA	NA		
sap**	2	special	.8	NA		
Brass Knuckles	1	1.3, s	.5	.50-1	used with Brawling to increase damage	
Knife, belt	1	1.1, l	.7	1-3		
	bowie	2	1.3 (1.5), l	1	1-3	
	jack	1	1, l	.5	.50-1	
	throwing	1	1.3 (1.5), l	.5	.50-1	
	trench	2	1.4, l	1	2-5	has brass knuckle hand guard
	bayonet	2	1.4, l	1.2	1-3	
	Sword, ceremonial***	2	1.7, l	1.8	15-50	
		machete	2	1.8, l	2.5	1-2
saber		2	1.8, l	2	5-15	
trench		2	1.7, l	1.5	3-6	has brass knuckle hand guard
epee***	1	1.5, l	1	3-10	thrusts only	
Whip	2	1.2, s	1	3-5		
Rifle butt	2	weight of gun	NA	NA		
Staff	3	2, s	2	NA	may be used with bayonet training	

\* 'l' means lethal damage done. 's' means subdual damage done.

### FACINGS



### ATTRIBUTE GROUP CHART

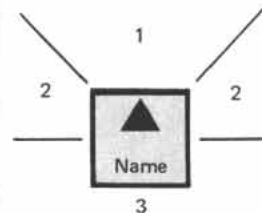
Attribute Value	0	1-4	5-14	15-24	25-34	35-44	45-54	55-64	65-74
Group Number	0	1	2	3	4	5	6	7	8
Effect Die	None	1D3	1D6	1D10	2D6	2D10	2D10 + 1	2D10 + 2	2D10 + 3

### TABLE OF TYPICAL NON-PLAYER CHARACTERS

QUALITY	WT	WL	STR	DFT	SPD	HLH	CST	AST	CDA	DRT*	BCS
Poor	6	6	6	6	6	6	2	3	2	12	5
Average	12	12	12	12	12	12	4	6	2	24	9
Superior	24	24	24	24	24	24	8	12	3	48	13
Heroic	36	36	36	36	36	36	12	18	5	72	17

\* Some characters may be designated as Rabble. These have half the indicated Damage Resistance Total. Others may be designated as Extras. These have a Damage Resistance Total of 1.

### FIELDS of FIRE



In Stance: Zones 1  
 Shoot Action: 1 & 2  
 Hip Fire: 1, 2 & 3

## SITUATION MODIFIER TABLE

HAND-TO-HAND COMBAT SITUATION	BCS
Each Restriction	-1
Each Distraction*	-1
Target is Prone	+2
Attacker is Prone	-10
Target is sitting or kneeling	+2
Attacker is sitting or kneeling	-5
Attacking to Side	-5
Attacking from Side	+5
Attacking to Rear	-10
Attacking from Rear	+10
Attacking from a superior position such as a table or stairs, etc.	+1
Attacking from an inferior position such as the reverse of the above	-1
In Dim light*	-3
In Poor light*	-5
In Darkness or Partially blind*	-9
Totally blind*	-12
Attacker is 50% wounded*	-4
Grappled by or struggling with opponent	-5
'In Close' with a beast	-Ferocity

\*These also apply when using missile weapons.

## MISSILE WEAPONS

Situation	BCS
Hip Fire	use BCS/2
Damaged in that Detailed Turn	-(all damage taken/2)
Firing a gun in each hand	-1 to all shots
Surprised	use Hip Fire plus -2
Shooting at a newly acquired target <sup>1</sup>	-2
In firing Stance <sup>2</sup>	+1
Braced weapon (required firing Stance) <sup>2,3</sup>	+2
Sighted in (requires Stance) <sup>2</sup>	+1
Shooting to Side	-2
Shooting to Rear	-4
First Action concentrating on target	-2
Rested weapon (may not 'Brace')	+1
Firing from cover	-5
Firer Moving:	
Crawl	use Hip Fire
Walk	use Hip Fire plus -2
Dodge	use Hip Fire plus -4
Run	use Hip Fire plus -6
Changing Position	-10
Target Moving:	
Standing Still	-0
Crawl or in Combat	-(target's CDA x 1)
Walk	-(target's CDA x 2)
Dodge	-(target's CDA x 4)
Run	-(target's CDA x 3)
Changing Position	-(target's CDA x 3)
Target under Cover <sup>4</sup>	
Visual Cover	-(1 to 10)
Target Size	Size Factor

1. If a 'bead' has been drawn on the general location in which the target appears, this penalty does not apply.
2. It requires 1 Action to make the preparations to benefit from this situation.
3. With a Long Gun, the weapon must have a sling or carrying strap.
4. Gamemaster must determine how much of the target is exposed. Such cover may or may not offer barrier protection.

## CRITICAL HIT LOCATION TABLES

Men		Animals	
1D100	Location	1D100	Location
1-10	Head	1-15	Head
11-22	Chest	16-35	Chest
23-36	Mid body	36-46	Right Foreleg
37-48	Lower body	47-56	Left Foreleg
49-58	Upper right arm	57-76	Abdomen
59-68	Upper left arm	77-86	Right rear leg
69-71	Right hand	87-96	Left rear leg
72-74	Left hand	97-00	Tail
75-81	Upper right leg		
82-88	Upper left leg		
89-94	Lower right leg		
95-00	Lower left leg		

## CRITICAL HIT ENHANCEMENT TABLES

	Hand-Held and Thrown Weapons Enhancement	Beasts Enhancement
1D20		
1-9	+1 to WDM	no additional damage
10-15	+2 to WDM	does maximum damage
16-19	+3 to WDM	double damage done
20	+4 to WDM	triple damage
	<b>Guns Enhancement</b>	
	Pistol + 1D10 to BDG	
	Rifle + 2D10 to BDG	
	Autofire all rounds of burst hit plus the effect of 1D3 additional rounds.	

## CRITICAL EFFECT TABLE

1D100	Effect
1-30	No special effect.
31-55	Daze
56-75	Stun
76-87	Disable
88-95	Trauma
96-00	Lethal

## CRITICAL MISS EFFECTS TABLES

### ARMED COMBAT

#### D100 Result

1-10	No effect.
11-40	Character is Dazed.
41-70	Character is Stunned.
71-80	Character falls.
81-90	Weapon breaks.
91-00	Character drops weapon.

### UNARMED COMBAT/NATURAL ATTACK

#### D100 Result

1-10	No effect.
11-40	Character is Dazed.
41-70	Character is Stunned.
71-80	Mode of attack (hand, foot, jaws, etc.) receives a Disable result with 1D6 of Critical Damage.
81-00	Character falls.

### FIREARMS

#### D100 Result

1-10	No effect.
11-40	Dud round. Autoloaders and autoweapons require 1 Action to manually clear the round. Other types clear with the next round, no special action is necessary.
41-70	Jammed round. Requires 2 Actions to clear manually. A weapon with an extractor will clear in 1 Action.
71-85	Cook-off. Appears to be a dud round. It will go off on the bookkeeping phase. There is a 50% chance of it going off if there is an attempt to remove it before then. If it goes off, treat as if it were a chamber explosion as below.
86-95	Chamber explosion. Burst effect is BDG of the round/30. Burst effect minus the Durability of the weapon is the number of D10s of Lethal Damage done to the character's Location that is nearest to the breech of the gun. If the number of D10s is less than 1, reduce the Durability of the gun by 1 and treat as if the main load was a dud. If the number is greater than or equal to 1 (the chamber actually does explode), the gun is rendered unusable (Durability 0).
96-00	Chamber explosion as above but burst effect is BDG of the round/20.

## STOPPING

Effect Number	Result
less than 1	Target is simply stopped in his tracks.
1 to 5	Target is knocked back 2D3 meters. If target fails a Speed Attribute Saving Throw, he will be knocked down.
6 to 10	As above but the target requires a Critical Saving Throw to keep his feet.
greater than 10	As 1 to 5 above but target is automatically knocked down.

## MISSILE SPECIAL EFFECTS TABLE

1D100	Result
1-20	No special effect.
21-30	Flesh wound: damage potential is adjusted to 1 point and this only if the Armor Value on the target is exceeded.
31-45	Minor wound: 1 point of damage is caused. This supercedes any normal results. This effect on a Critical Hit results in normal damage.
46-65	Normal damage and Stopping.
66-75	As 46-65 plus a Daze effect (see Critical Hit Effect Explanations).
76-85	As 66-75 plus a Stun effect (see Critical Hit Effect Explanations).
86-95	As 76-85 plus a roll on the Critical Effect Table.
96-00	As 86-95 but add 30 to the roll on the Critical Effect Table.

## THROWING RANGE MODIFICATIONS

Category	Distance in meters	Throwing BCS mod.	STR DFT	
			Grp. mod.	throw required if not using Skill
Point Blank	2	+1	+1	2 x AST
Effective	STR CST	+0	+0	AST
Long	STR AST	-1	+0	CST
Extreme	STR	-2	-1	CST/4, down
Maximum	2 x STR	-4	-2	1
--- penalty shift values beyond 'maximum':	a	-8	-3	1 followed by CST
	b	-16	-4	1 followed by 1
	c			will not hit

## TABLE OF LEARNING RATE MODIFICATIONS

LEARNING AIDS	VALUE
Teacher (has score of 100 in Skill)	1
Teacher (has score over 10 in Governing Talent)	1
Character's Governing Talent is greater than 10	1
Character is Studying a language in local use	1
Character is Studying a firearm Skill & expends one unit of ammunition over the required amount	1*

LEARNING HINDRANCES	VALUE
Solo Study (no teacher available)	2
Proper facilities unavailable	2
Character is studying an ancient language no longer in use	2
Character's Governing Talent for the Skill being Studied is less than 1	2
Character is acting as a Teacher during the Study period	3
The Skill being Studied is not a Freely Improvable Skill for the Character	2
Character is Seriously Wounded for at least part of the week	3
Character does not have the required score in a Prerequisite Skill	**
Character does not make unit expenditure of ammunition while studying a firearm Skill	2

Optional Learning Hindrances	VALUE
Current Skill score greater than 50	2
Current Skill score greater than 75	3

\*Once per week only.

\*\*Study not allowed.

## MODIFICATIONS TO HEALING RATE

Patient is in the field, complete rest	0
Patient is in the field, active up to one half day	-1
Patient is in the field, active for full day	-2
Patient engages in active combat that day	-1
Patient is in restful surroundings	+1
Patient receives good physical care (food, rest, etc.)	+1
Patient receives medical care (character attending makes BCS roll)	+1
Patient receives good medical care (hospital)	+2

## OPTIONS

No.	Option	Actions
1	Movement	Full Move, Jump, Alter Position, Disengage.
2	Observe/Command	Speak, Observe, Search, Ready Weapon, Defend, Alter Position, Hip Fire.
3	Engage in Combat	Strike, Defend, Ready Weapon, Disengage, Throw, Hip Fire, Alter Position, Short Move.
4	Fire Weapon	Shoot, Ready Weapon, Adopt Stance, Alter Position, Short Move.
5	Perform Function	Short Move, Alter Position, Throw, Work at Task, Short Function, Hip Fire.
6	Operate Vehicle*	Throw, Short Function, Hip Fire, Defend, Speak, Observe, Strike, Drive.

\* Operating under danger conditions is treated as being 'engaged'.

## MOVEMENT RATE CHART

Speed Group	Rate: Crawl Walk Dodge Run			
	Rate Number: 0	1	2	3
	CDA Modification: x1	x1	x3	x2
	Maximum Turn: 180	120	90	60
		meters travelled		
0	—	1	2	3
1	1	2	3	5
2	1	3	5	10
3	2	5	7	15
4	2	7	10	20
5	3	9	13	25
6	3	11	16	30
	Hip Fire Penalty: -0	-2	-4	-6

## MOVEMENT MODIFIERS CHART

On Good Road	200%
On Poor Road	150%
On Ruined Road or Trail	125%
Through Ruined City	25%
Through Built-up Area	50%
Through Open Terrain	100%
Through Rough or Impeding Terrain	75%
Through Woods, Hills, or Desert	50%
Through Forest, Swamp, Jungle, or Mountains	25%
At Night without Light	25%
At Night with Dim Light	50%
At Night with Good Light	75%
In Light Rain or Fog	75%*
In Heavy Rain or Fog or Light Snow	50%*
In Dense Fog or Heavy Snow	25%*
In Great Heat	75%

### On Day After

Heavy Rain (day 1)	.75%	(day 2)	100%	
Light Snow (day 1)	.50%	(day 2)	75%	
Heavy Snow (day 1)	.25%	(day 3)	75%	
	(day 2)	.50%	(day 4)	100%

Prolonged Snow: for each additional day of snow add 1 day at the worst penalty.

For calculation purposes remember that 75% is equal to .75, 100% is equal to 1.0, etc.

\*Affects air travel.

## KPH MOVEMENT CONVERSION TABLE

KPH	Meters/Detailed Turn	KPH	Meters/Detailed Turn
120	192	60	96
115	184	55	88
110	176	50	80
105	168	45	72
100	160	40	64
95	152	35	56
90	144	30	48
85	136	25	40
80	128	20	32
75	120	15	24
70	112	10	16
65	104	5	8

A FANTASY GAMES UNLIMITED PUBLICATION

# DAREDEVIL

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# DAREDEVIL

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**ROLE PLAYING  
ACTION AND ADVENTURE  
IN THE TWO-FISTED  
THIRTIES**

VOL. 1

INTRODUCTORY ISSUE

No. 1

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**FU SUNG'S SECRET** ..... 4  
Who invited the dead man to dinner and what mysterious message did he bring with him? These are the questions to be answered as the daredevils begin their careers of adventure.

**ON THESE MEAN STREETS**..... 6  
An anonymous cry for help reaches the daredevils. Before they can assist the sender, she is brutally murdered. Only a brief letter and a handful of clues exist to help find out who did it and why!

**FU SUNG'S REVENGE** ..... 14  
Once again the shadow of Fu Sung enters the daredevils' lives. He was displeased when they uncovered his secret. Now he sends them a gift of death!

**BLACK CLAWS** ..... 18  
Mystery, murder, magic, and far-away places combine in a deadly adventure. The daredevils are contacted for a meeting with a mystery man but then things do not go as planned. They are swept up in a web of intrigue which may ultimately change the course of history!

Text for 'On These Mean Streets' by Bob Charrette and Paul Hume. Other adventures by Bob Charrette. Illustrations by Bob Charrette. Maps illustrated by Jeff Dee.

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**A FANTASY GAMES UNLIMITED PUBLICATION**

## GENERAL INTRODUCTION

**DAREDEVIL ADVENTURES** is a series of scenarios designed to introduce various elements from the **DAREDEVILS** rules to both players and Gamemaster. Players should NOT read this book until after the adventures are played.

The adventures build in terms of danger and difficulty and we recommend that they be played in order. You should note that if the two Fu Sung scenarios are played, they must be done in the order of Secret then Revenge, since the latter is put into motion by the former. It is recommended that you let some game time pass between the two. Perhaps you might try a scenario of your own design.

Information is usually given in brief form. Only pertinent details are presented while lesser detail is left for the Gamemaster to fill in. Lists of every stick of furniture and each item in a room are tiring and, ultimately, worthless as they detract from the point of the game: role playing.

There is still a great deal of information packed into each adventure. Be sure you read it all before attempting to run one of the adventures. Important details to the course of the adventure are not always in one place. This has been done for two reasons. One, players who do sneak looks at the book will not be able to get all the data they need in a simple peek. Two, often the flow of an explanation would be interrupted by going into a specific detail. Much of this information has been abstracted out into sidebars. Character motivation is usually found with the character description, while pertinent clues may be just as easily found at the description of the location in which they are found as in the overview of whatever nefarious scheme is in operation.

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### SAMPLE PLAYER CHARACTERS

These characters are provided for those who wish to play immediately or do not have a character existing in an ongoing campaign. Only very broad sketches are given as to characterization to allow a player to personalize whichever character he adopts. No information as to background is given to allow the characters to be better fit into whatever situation arises.

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#### Paddy Dugan

A big-boned, tall lad who likes a good brawl. He is loyal to his friends and makes an excellent companion either in a tight spot or celebrating victory later.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
10	20	31	18	20	34	3	60

WEAPONS: None on hand.

SKILLS: Autofire (17); Rifle (15); Brawling (20/5); Military Science (10); Driver (10); Driver, Heavy Equipment (10); Athletic Tumbling (10); Law Enforcement Subculture (10); Gaelic Language (18); Irish History (16)

CLOTHING: A knit sweater and tough pants (Armor Value 2)

CASH: \$20



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#### John 'Indiana Slim' Ford

Ford is a tough adventurer who is as much in love with danger as he is with the rewards of the game. When 'off-duty,' he appears as a simple museum curator but, when in the thick of things, he is a hard-as-nails tough guy.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
22	26	21	28	15	15	4	39

WEAPONS: Colt New Service (.45 ACP); Whip.

SKILLS: Pistol (16); Whip (20/5); Brawling (18/5); Archaeology (17); Traps (14); Restoration (8); Athletic Running (14); Driving (19); Swimming (20); Finance (10); Horsemanship (16); Academic Subculture (14); Occult Studies (8); American History and Culture (20); Arabic Culture (15); South Amerindian Culture (10)

CLOTHING: Normally street clothes (Armor Value 1) but on adventures he wears a leather jacket, etc. (Armor Value 3).

CASH: \$50

### Dominic Fortunato

A slim, steely muscled man with dark hair and a darker mein. He is, by his own admission, an adventurer who is 'only in it for the money.' He is persistent if not overly sharp. He has a well-known weakness for gambling.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
12	27	25	28	28	18	4	45

WEAPONS: Mauser C96.

SKILLS: Pistol (20); Autofire (15); Brawling (19/5); Pilot (15); Driving (17); Athletic Tumbling (10); Swimming (10); Forensic Science (8); Spanish, German, and French Languages (15); Criminal Subculture (12); Stealth (18); Lockpicking (12); Safecracking (8); Gambling (10).

CLOTHING: Normally street clothes, though formal dress when given the chance (Armor Value 1), but when adventuring he wears a special leather jacket lined with chain mail (Armor Value 5/9).

CASH: None.



### Earl Grendith

Grendith is a big man, ill accustomed to large cities and heavily populated areas. He is only at home in the wilderness. Though slow to anger, when aroused he is a veritable lion.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
21	30	32	30	26	20	4	51

WEAPONS: Bowie knife.

SKILLS: Knife (20/5); Throwing (20); Pistol (15); Rifle (15); Brawling (20/5); Tracking (20); Hunting (20); Stealth (20); Survival (18); French, German and Bantu Languages (17); Arabic (15); Black African Culture (14); Arabic Culture (14); Euro-American Culture (10); American History (6).

CLOTHING: Street Clothes in the city (Armor Value 1) but will wear only the lightest clothing in the wilderness (Armor Value 0 or 1, depending upon the climate).

CASH: \$10 on hand.

### Mike Mattock

Mattock is a private investigator of the 'hard-boiled' school. Often surly and short with men, he will fall all over himself with a dame.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
24	12	14	15	15	28	3	41

WEAPONS: Colt Police Positive. (He is licensed to carry it.)

SKILLS: Pistol (20); Brawling (18/5); Law Enforcement Subculture (16); Criminal Subculture (18); Forensic Science (14); Lockpicking (14); Stealth (12); Driving (20); Athletic Running (8); Athletic Climbing (8); Athletic Leaping (8); Law (12); Interrogation (16); Research (14); First Aid (10).

CLOTHING: Usually a snap-brim hat and a trenchcoat worn over street clothes (Armor Value 1 + 1 or 2)



### Eagle Renwick

A very tall (Size 1) man of a somewhat gangling appearance. He is of a taciturn disposition, but will really enjoy himself in a good fight.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
20	20	21	15	15	20	3	41

WEAPONS: None at hand.

SKILLS: Pistol (18); Rifle (15); Autofire (12); Fencing (14/4); Brawling (16/4); Pilot (18); Pilot, aerostat (12); Mechanic (18); Electrician (12); Civil Engineering (17); All Athletic Skills (10); Cryptography (10).

CLOTHING: Street clothes in the city (Armor Value 1) but he will wear coveralls if it is casual (Armor Value 2). On an adventure, he is likely to wear flying leathers (Armor Value 3) with a leather flyer's helmet.

# Fu Sung's Secret

Fu Sung's Secret is a simple introductory scenario designed to introduce players to use of the Task mechanic, the basic combat system and possibly the contact system as they are used in the course of an adventure. It is recommended that no more than six Player Characters be involved in this adventure.

## OPENING SCENE

The Player Characters have gathered together to dine at a restaurant of some repute that specializes in Chinese cuisine. Dinner is proceeding lieurely as a young man approaches the table from the direction of the street. One of the Player Characters recognizes the man as Lee Hoffman, an old acquaintance.

Hoffman appears drunk as he is staggering somewhat and gazing about the room in a distracted fashion. He focuses on the Player Character who knows him and calls out that character's name. The man reaches under his coat as he nears the table. Hoffman extends his hand toward the character he recognized but collapses onto the table. Now, the Player Characters can see the ornately carved dagger protruding

from the unfortunate man's back. With his last breaths, he says, 'Must...trust...you...Get...them.'

In the clenched fist of the dead man are the remains of a Chinese fortune cookie. The fortune is written in Chinese characters which, if read, appear to make no sense.

The police arrive shortly. They should only detain the Player Characters briefly since other diners will corroborate the fact that they did not stab the man.

## Hidden Things and Other Clues

Hoffman is wearing a shop-keeper's apron under his coat.

The dagger handle is carved to resemble a bird. Anthropology or Chinese Culture will recognize the general style as Chinese and Archaeology can then determine that it is an ancient style restricted to the Honan region of China.

**Hidden Thing:** Two men appear briefly at the entrance of the restaurant. They disappear as soon as Hoffman collapses. The men are Hoffman's killers and are Chen Lung's thugs. They will have disappeared if any pursuit is organized. It is a second Hidden Thing to notice that the two men are Chinese.

## CAST OF CHARACTERS

### Joe Cody

Joe Cody is (actually, within this scenario, was) a businessman who got himself involved in some shady dealings. Although his shipping business appears totally above board, he has, due to recent financial pressures from outstanding debts, turned to smuggling to keep his business afloat. In a fit of greed, he was tempted to sidetrack a cargo of opium that was consigned to a regular customer of his sideline business, one Fu Sung by name. This mistake has cost him dearly. He has disappeared (slain by agents of Fu Sung.)

Any investigations of Cody's business dealings will require a great deal of work (+6 Value Number information) to uncover the smuggling operation and its connection to Fu Sung. Less complete investigations will reveal legitimate dealings with Fu Sung's import/export business. This latter information will not mean anything to the investigators at the time and so you may wish to present it when the adventurers find another connection to Fu Sung.

### Jennifer Grant

Jennifer Grant is the fiancée of Joseph Cody. She is the daughter of a once well-off family that was ruined in the stock market crash. From that point she led a less than delicate life until she met Cody. Her association with him has put her back on the road to the good life. She will fight to keep things moving in that direction.

She learned of Cody's shady dealings but kept quiet. It was, after all, money in the till and that is what counted to her. She did maintain her front of a respectable wife-to-be to a respectable businessman, a role in which she excels. When Cody disappeared, she suspected foul play on the part of one of his criminal associates. She was unable to go to the police since the unlawful activities of the shipping business would have been discovered. She hired Lee Hoffman to investigate the Fu Sung connections.

The information reported to her by Hoffman has led Grant to believe that Fu Sung is a likely candidate for the cause of Cody's

disappearance. She also knows that Hoffman has managed to get himself hired as a clerk at Chow's Market, reputedly one of Fu Sung's 'front' operations.

When contacted by the Player Characters, she will conclude from Hoffman's death that Fu Sung is indeed the culprit. Grant will suggest that Cody was abducted in an attempt to force him into cooperating with some criminal activity. She will then urge the Player Characters to mount a rescue attempt (for a reward). She will request that the operation not involve the police as even the slightest hint of a connection with the underworld would hurt several business deals currently pending which involve her fiancée.

If the Player Characters refuse the mission or put it off, Grant will order them from her apartment. She will then raid Chow's Market herself. If the Player Characters have not followed her, she will have left them a message telling them of her destination. This is an attempt to shame them into serving as a back-up or rescue team for herself if she cannot manage things.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
12	15	10	12	12	12	2	25

SKILLS: Brawling (10/2); Pistol (12); Driver (8); Stealth (8); Business Subculture (6); Criminal Subculture (6).

WEAPON: Smith & Wesson 38 special revolver in purse.

CLOTHING: Stylish but less-than-expensive clothes (Armor Value 1).

### Perry Hendrix

Perry Hendrix is a cryptologist. He is a small, meek man who served in the Intelligence Corps in the Great War. Though currently retired, he occasionally is sought out by the police and military for consultations on cracking codes.

Hendrix is an Expert and may be contacted through Law Enforcement or Political Subcultures.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
32	10	6	6	6	6	2	14

## THE COURSE OF THE ADVENTURE

If the Player Characters decide to leave the investigation to the police, they will find themselves the target of attempts to retrieve the paper with the code. Any villains captured from such raids will reveal that their boss believes the Player Characters to have the message and will continue to attempt to regain it. They will not, however, reveal the identity of the boss.

Investigation of the dead man will lead them to Jennifer Grant and the adventure will be guided along the lines given in the description of that character.

Attempts to break the code will require time. If this is attempted, allow them a longer period before the first attack to retrieve the code or Miss Grant's attempt to raid the grocery. The message in the code will not give the Player Characters any significant information but should raise their suspicions of wrong-doings and its point of origin.

The code has a difficulty of 1 and a Task Value of 5. Since it is in Chinese ideographs, it requires that anyone attempting to decode it must average his score in Cryptography with his score in the Chinese language.

The message, when translated, reads as follows: '1 week, 3 o'clock delivery. Low grade, only cut by one-third.' Although the Player Characters have no way of knowing, it refers to the arrival of an opium shipment and its preparation before being passed on to customers.

Scouting Chow's Market will result in Chen Lung setting his thugs on the characters and give a similar result to a full-scale raid by the characters. A brawl will ensue. Use of guns by the Player Characters will definitely come under close scrutiny by the police who will arrive once the Player Characters have the situation well in hand or just as things become hopeless (thus saving the Player Characters from a one-way trip to the bottom of the river to join Joe Cody). The police will uncover evidence of the drug trade and Cody's murder. They can thus arrest Chen Lung and his thugs.

After the drug runners have been rounded up, the Player Characters will have to face the consequences of the actions or inactions during the adventure. Since these can vary so widely, you must adjudicate them as you see fit. Note that Miss Grant will be able to live up to any promises of reward, as long as she has not been implicated in the smuggling operation, since Joe Cody had already amended his will to leave his business to her in the event of his death.

**SKILLS:** Cryptology (18); Languages: English, French, German, Turkish, Russian, Egyptian, Japanese, Chinese, Indian (14); Linguistics (13); Brawling (8); Pistol (6).

**WEAPONS:** None.

**CLOTHING:** Usually a simple business suit (Armor Value 1).

**NOTES:** Hendrix may be inserted into the scenario if none of the Player Characters has a score in Cryptography.

### Lee Hoffman

Lee Hoffman is (was, again in the context of this scenario) a Private Investigator. Being half-Chinese, he rarely got high quality clients and so was somewhat resentful of his heritage. His practice was small but sufficient enough that he could afford an office and a part-time secretary. He usually worked alone.

Hoffman's most recent case was at the request of Jennifer Grant. He was to investigate the dealings of one Fu Sung and report on any criminal activities. These investigations led to his condition at the start of the scenario.

When questioned, his secretary will reveal his most recent employer and the subject of his investigation. She will not have any knowledge of Miss Grant's reasons for hiring Hoffman.

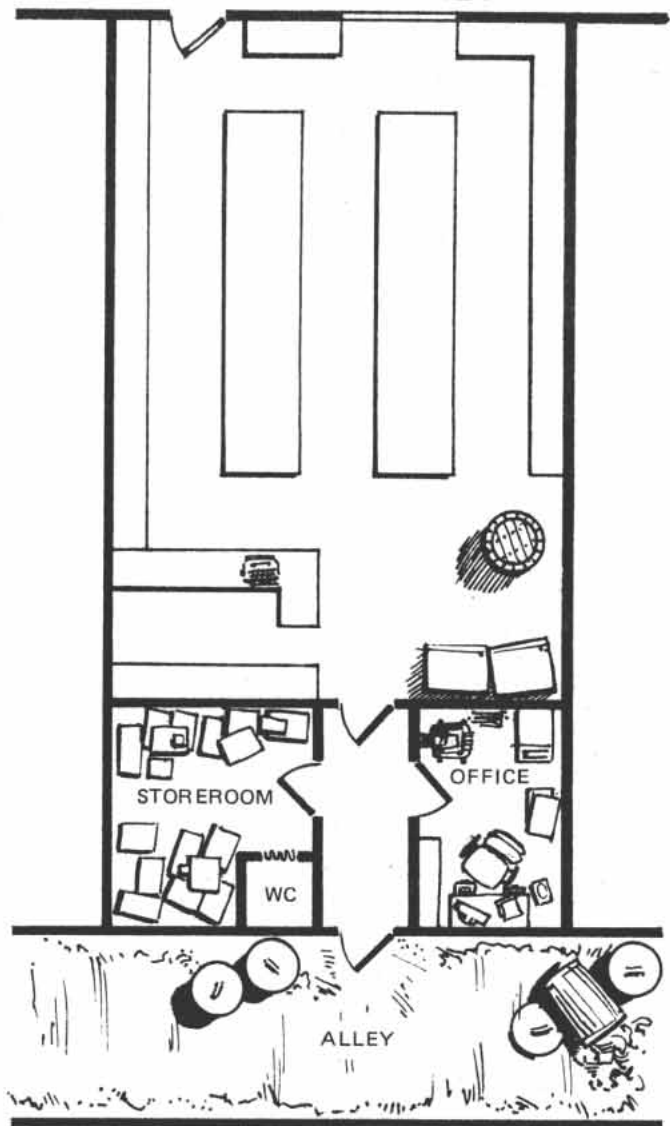
### Chen Lung

Chen Lung is Fu Sung's local boss at Chow's Market. He is overseer of the opium trade with various opium dens deeper in Chinatown. Even so, Chen Lung is unaware of Fu Sung's activities other than this drug traffic. He must wait for his master to contact him and has no way to directly signal Fu Sung.

Chen Lung is a tough, street-wise gangster. His scarred face and larger-than-average build make him look out of place in his role as the proprietor of Chow's Market.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	20	25	18	18	25	3	46

## CHOW'S MARKET



SCALE IN FEET

**SKILLS:** Martial Arts (15/4); Pistol (10); Stealth (12); Interrogation (12); Lockpicking (10); Knife (10/2); Criminal Subculture (12); Chinese Subculture (16); Euro-american Culture (6); Chinese (15); English (8).

**WEAPONS:** A pair of studded gloves which add two points to damage done when he strikes with his fists; a .357 Magnum revolver which he will use if necessary.

**CLOTHING:** Heavy work clothes (Armor Value 2).

### Chen Lung's Thugs

These are assorted rough-necks and lowlifes who function as Chen Lung's 'muscle'. The exact number should be varied to provide a challenge to the Player Characters. Three to two odds in favor of the thugs is recommended. The thugs obey Chen's orders and will not run from a fight due to fear of 'the master's punishment'. They are armed with an assortment of blunt instruments that function as clubs. They are Average Non-player Characters.

### Fu Sung

In this adventure, a presence not a character.

# On These Mean Streets

Unlike the other adventures in this book, *On These Mean Streets* has a specific year in which to take place, 1931. Prohibition is still in the law but enforcement is not particularly strong since public sentiment is growing against it. It has, however, already given organized crime a great boost both financially and organizationally. It is into the thriving underworld of dingy gin-joints and sudden violence that the daredevils must go to solve a crime.

The adventure is designed to familiarize players and gamemaster with the information gathering process through Tasks of analysis, gathering Contacts, and discovering pertinent clues through Perception or just plain smarts. The daredevils are presented with the traditional slim leads. With their own wits (and perhaps more than a little guts) the Player Characters must chase these down in order for justice to triumph.

## OPENING SCENE

A mysterious cry for help reaches one or more of the Player Character daredevils. It is Saturday, February seventh and the day's mail includes a letter. See inset for text. The letter arrives in a plain envelope with no return address. It is postmarked Friday, 9 p.m. with the stamp of the city's central post office.

The letter itself is unsigned. The stationery is cheap and of a pale lilac color. Sharp eyes or sensitive fingers (Perception roll) will notice an uneven crimping across the top as well as traces of adhesive that would indicate that the paper is from a pad rather than a box of individual sheets.

A Player Character may attempt to use Forensic Science Skill to analyze the note. This will be a Task with a Value of 10 and a period of one hour. When this is completed, the following things will be determined:

- A full set of fingerprints are present. They appear to belong to a single individual.
- There is an 85% probability that the handwriting is really feminine and not an imitation of a feminine hand by a male.
- The stationery is a common brand found in five-and-dime stores throughout the city. It is untraceable. If the daredevils had missed the fact that the paper was from a pad, that information will be disclosed now.

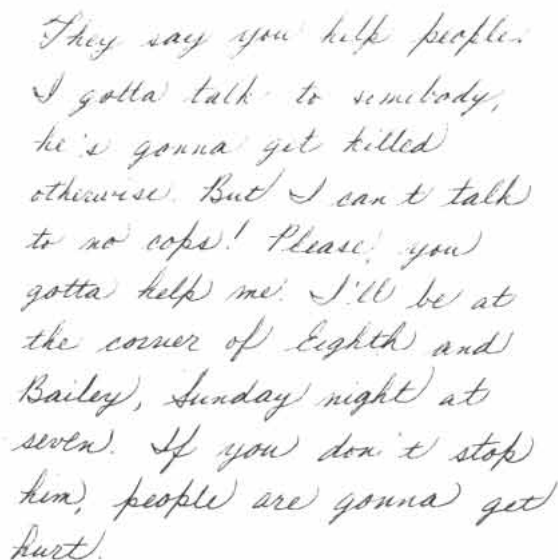
If none of the Player Characters has Forensic Science Skill, they may have to engage an Expert or use a Contact on the police force to get the analysis done.

## DEATH ON THE STREETS

No matter when the daredevils plan their arrival at Eighth and Bailey, they will be unable to prevent the murder. This failure to prevent the murder of Dora Kirk is essential to the plot of the adventure. From her murder, the Player Characters must forge a chain of evidence that will lead to her killer and then serve to bind that murderer for delivery to justice.

Since they will be unable to stop the killing, the Player Characters may set the time of their arrival at the meeting site as they wish. If they arrive very early, in order to be there before anyone else who might possibly be connected with the letter, you will have to provide a distraction to remove them from the scene until the slaying takes place. If they arrive close to the scheduled time, they will find that they have just missed the murderer's departure.

Any characters entering the cul-de-sac or even just passing it will be able to observe the body. If the daredevils are holding back, you can have a passer-by discover the body. The Player Characters will only have a short time to investigate the scene before the police arrive. Uniformed patrolmen will be the first to arrive, but ultimately Lieutenant

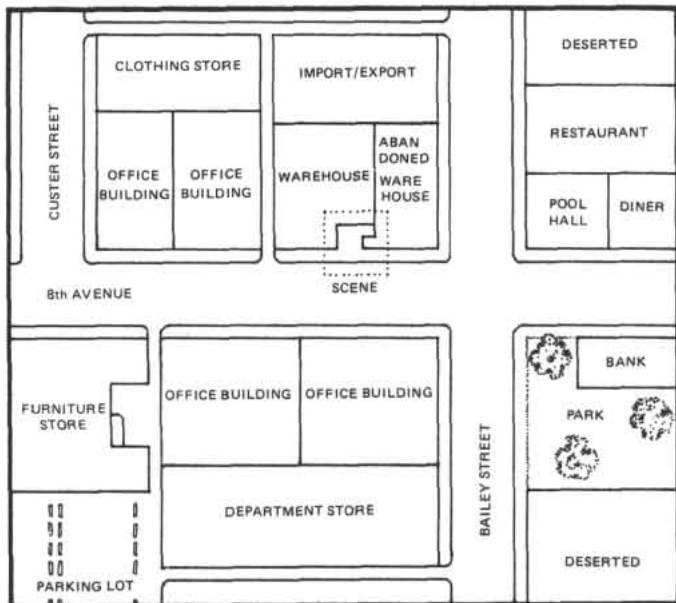


They say you help people.  
I gotta talk to somebody,  
he's gonna get killed  
otherwise. But I can't talk  
to no cops! Please! you  
gotta help me. I'll be at  
the corner of Eighth and  
Bailey, Sunday night at  
seven. If you don't stop  
him, people are gonna get  
hurt!

Monahan will show up to take charge of the investigation. Any subsequent visits to the scene will have a fair likelihood of running into either Monahan or Corcoran, as they are involved, either in reality or just for appearances sake, in further investigations of the crime. The players should be allowed to view the 'scene of the crime' picture so that they may draw their own conclusions from the clues presented in it. A blank piece of paper may be used to cover up the text for the adventure that also appears on the page so they will not get more information than they should. Obviously, the Player Characters may gather whatever information they can from what they can see.

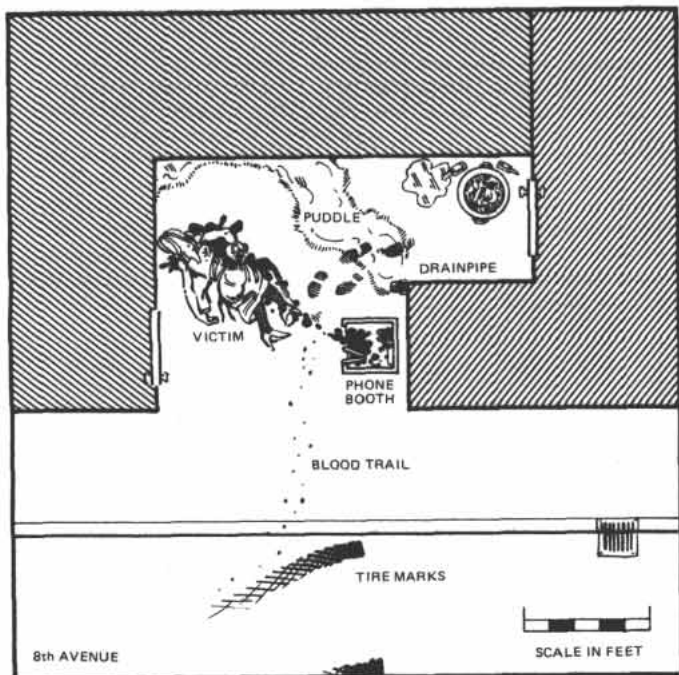
The obvious clues include:

- The body of a young woman, lying face down, just outside the phone booth. Blood is pooled beneath her and the floor of the booth is very bloody. A trail of bloodstains leads away from the booth and goes to the curb, where it abruptly stops. Tire tracks, as from a car leaving very quickly, are present at that spot.
- The blood is still semi-liquid so the crime is very recent.
- The telephone receiver is dangling at the end of its cord. Should anyone pick it up to listen, they will find the line dead. There will be no dial tone.
- There is no sign of a purse or wallet belonging to the dead woman.



Specific investigations can gain additional clues such as:

- If the phone is checked, no coins will be found in the coin return slot.
- On the floor of the phone booth, under the seat and thus away from most of the blood, is a matchbook cover. See illustration: The match book, although not immediately obvious, is from the Blue Garter. The letters and number written on the inside are, again not obviously, the beginning of a phone number. The part given is the exchange MH 9 or Maple Hill 9, which is an uptown exchange. Only one of the cast of characters lives in that exchange: Atkins. If the Player Characters decide that the mystery writing is indeed supposed to be MH 9, you should inform them that it is an uptown phone exchange as that is something that most local characters could be expected to know. A Forensic Science analysis of the handwriting will match it to the note received previously by the daredevils.
- Checking the body will prove beyond a shadow of a doubt that the woman is dead. An Advanced Medical Skill BCS will allow a character to estimate the time of death as about ten minutes before the daredevils arrived (if they arrived on time) or to during the period they were absent from their stakeout (if they had to be lured away).
- The body reveals multiple stab wounds in the upper right quadrant of the chest. This is the obvious cause of death.
- A search of the body will confirm that no identification is present.



## CAST OF CHARACTERS

### Thomas J. Atkins

Atkins, at 29, is still to all appearances a fine example of the clean-cut, college-educated fellow often seen wearing his school tie and a sweater beneath his jacket rather than a vest. Today he might be recognized as a 'preppy.' His fair hair, blue eyes, and winning smile were powerful attractions to Dora Kirk. A more impartial observer might note a weak chin and shifty look about the eyes.

Atkins was a rising young star of the business community before the great crash. Since the company for which he worked went under, he has been reduced to a more menial, and to him, somewhat demeaning, job as an accountant for Burke's Security. He has had a hard time adjusting to his new income levels.

Always fond of playing the ponies (betting on horse races), Atkins has let himself get into a bad situation for a \$2000 a year accountant. A run of bad luck has left him in serious debt to loan sharks in the employ of Albert Nolan. This debt is in excess of ten thousand dollars. On Nolan's orders, the loan sharks have pressed Atkins for money. Under the painful, and possibly fatal, threat of displeasure on the part of the gangsters, Atkins has embezzled the funds from Burke's Security. Nolan, fully aware of Atkins' circumstances, has forced the former playboy into a more compromising position with threats of exposure to the company. See The Real Set-up.

During one of his drinking bouts undertaken to wash away his troubles, Atkins stopped at a low class dive called the Blue Garter. At the time, he did not know Nolan was the boss. On a whim he used his Upper-class manners and speech to charm one of the showgirls, Dora Kirk. Unaware that Dora has really fallen for him, Atkins considers the arrangement simply one of convenience, especially since he must visit the Blue Garter to meet with Nolan.

The murder horrifies Atkins. He suspects that it was at Nolan's instigation as a warning to him to remain silent. This has terrified him and he will not talk to the police. He fears Nolan's friends on the force as well as those in the streets.

Atkins is confining himself to work and his home just beyond the fringes of a well-to-do quarter of town. He even refuses to meet with Nolan but still keeps contact by phone. If alarmed by investigations, he is quite likely to try to leave town without considering the impressions such a move will make with the police and/or Nolan. His prime motivation at that point would be the preservation of his own skin.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	5	10	10	10	10	2	18

SKILLS: Brawling (3); Gambling (2); Business Subculture (8)

WEAPONS: None.

CLOTHING: Normal street clothes (Armor Value 1).

### Buttonmen

The buttonmen are Nolan's goon squad in waiting for the big hit. Each has specialized skills. They are all in hiding as Nolan does not want them getting involved in anything before the big day. All are currently unwanted.

Treat them as Nolan's Goons for statistics except for their specialized Skills as listed below:

Wheels Albrecht: Driver (20); Mechanic (12)

Angel Donato: Lockpicking (10); Traps (15); Demolitions (18); Electrician (16); Gimmicks (7); Mechanic (20). Packs an Electrician's tool kit and a standard tool kit. Carries a .45 caliber Colt New Service revolver.

Fingers Howard: Lockpicking (18); Safecracking (20); Traps (8); Demolition (10); Pistol (7); Stealth (8). Carries a lockpick set and a special Safecracking Tool kit. When necessary, he will carry a Police Positive.

Stoney Stone: Rifle (18); Autofire (18); Brawling (16/4); Knife (15/4); Interrogation (15); Throwing (6). Normally carries an M1911A1 with two spare clips and a switchblade. For the robbery he will also carry a Thompson sub-machine gun and three hand grenades.

CLOTHING: Street Clothes (Armor Value 1) normally, but for the robbery they would wear coveralls, heavy gloves, welding helmets (function as metal helmets) and bullet-proof vests for an Armor Value of 6/11.

### Nellie Carlson

Carlson is the vapid but pretty secretary for a company whose offices are near Burke's Security. Her information is from gossip with other secretaries in the area. Atkins, whom she refers to as 'that Hunk,' is a popular topic of conversation among this group. Carlson will say that her information is straight from 'Elsie at Burke's' and claim, correctly, that Elsie is 'far too upright and proper to talk about an employee's gambling habits except in the strictest (giggle) confidence.'

Treat Carlson as an Average Quality Extra.

### Detective Lieutenant Corcoran

Short and wiry, Corcoran is an almost direct counterpart to Leo Monahan. Corcoran, at 29, stands unusually high in the graces of certain members of the department and has earned his place on the Homicide Division through favors, connections, and bribes. Put simply, he is a cop on the take and is likely to progress rather far through it since he covers his tracks quite well.

Corcoran will be highly sympathetic to the daredevils and try to be what help he can with their problems. The help will, of course, be whatever will help Corcoran out the most. He is aware that the Kirk murder is connected to something bigger, but he does not know what. His suspicions have been put to bed by a substantial bribe from Nolan. The crooked cop does not know what Nolan's connection is, but he is willing to abide by the terms of the bribe and steer any investigations away from Nolan and his haunts. Corcoran is curious as to Nolan's reasons but will not push it unless tempted by a big prize such as the information that the Burke's Robbery is to take place. This will excite the greedy man, though he can hide it well, and he might even set the Player Characters up in order to get in Nolan's favor so that he can get a piece of the action in the robbery.

SKILLS: Pistol (15); Autofire (12); Rifle (10); Brawling (18/5); Knife (16/4); Law (10); Criminal Subculture (18); Law Enforcement Subculture (20).

WEAPONS: .38 special S&W Police Positive; a sap; knife in a wrist sheath.

CLOTHING: Street Clothes (Armor Value 1).

NOTES: Corcoran can call on the aid of other crooked cops if necessary. See the Harness Bulls in the notes to Monahan's description for statistics.

### Jacob Donelli

Also called Lefty Donelli, Shiv Donelli, and Don Nelson.

Donelli is the prime hitman of Nolan's mob. He is also Nolan's dupe as his boss is setting him up to take the fall, if necessary, for the Kirk murder.

Donelli is a cold, distant man. His pleasures are few and, for the most part, kinky. Though not currently wanted for any crimes, he will not take kindly to any mention of police. He is as likely as not to threaten anyone making such remarks with 'Watch your tongue or I'll cut it out for you to hold in your hand. You is living dangerous, friend. So blow town before you get a private room at da cemetery.'

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
10	10	20	15	10	20	3	35

SKILLS: Pistol (10); Rifle (20); Knife (20/5); Throwing (15); Stealth (16).

WEAPONS: Bowie knife and two Throwing knives in concealed sheathes. In action he also packs a Match quality Springfield rifle with a 2x sight (this gun is specially modified for a left-handed shooter) and an M1911A1 Colt pistol.

CLOTHING: Street clothes (Armor Value 1).

NOTES: Donelli's alibi for the time of the murder is with a telegraph office through which he sent a message, contents unknown, to Philadelphia. This was shortly before the murder. His signature is in the receipt book, so it really was him. He could not have possibly made it to the murder scene in time. Unless something goes wrong with the deal, Lefty will join the other buttonmen for the robbery.

### Goons

Nolan's goons are his strongarm men. There are normally enough of them around the Blue Garter to outnumber the Player Characters four to one. At the Garter, some will function as bouncers and doormen. These will wear, somewhat uncomfortably, black tie, as does Nolan. Others will function as lookouts nearby, while the rest mingle with the clientele.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
10	5	20	10	10	15	2	28

(Half will be Rabble with a DRT of 14)

SKILLS: Pistol (14); Rifle (10); Brawling (14/4); Knife (12/3); Driving (10); Stealth (8)

WEAPONS: M1911A1 and most (80%) pack knives.

CLOTHING: Usually street clothes (Armor Value 1).

NOTES: All functional goons will be used for the robbery. They will wear what the Buttonmen wear and will add either a Thompson sub-machine gun (20%) or a sawed-off 12 gauge double-barreled shotgun (80%) to their armament.

### Sargent Walter Gregory

Gregory is a middle-aged man, well secure in his job as desk sargent at the precinct in which the Kirk murder took place. Although not above what he considers the 'harmless' corruption of a free apple at a vendor's stand or a free cup of java at the local diner, he is not on the payrolls of organized crime.

Gregory, when contacted, will treat the daredevils as his own youngsters, a bit headstrong but well meaning. His sympathy will be with them and he will tell them what he can, but he will advise them to stay clear of the investigations as it is a police matter and they could get themselves into trouble. He means trouble with the underworld, but the Player Characters will likely take this as a warning about police involvement in a cover-up.

Walter Gregory is a Poor Quality Extra.

### Edward Jenkins

Also called Stoolie Jenkins.

Jenkins is a dirty little man who makes his living in a dirty way. He is a stoolie, usually for the police, but he will sell his information to anyone for a price. His life style is precarious and he tends to drink alot to forget the hazard in which he places himself by squealing on thugs and ruffians. Often his price for ratting is simply a bottle of bathtub gin. Jenkins does usually have all the current and easy knowledge in the underworld, but few, if any, of the denizens of gangland trust the little rat with anything important. Whenever he has anything of importance, he has usually overheard it second hand, although he will present it as direct 'from the horse's mouth, pal.'

Treat Jenkins as a Poor Quality Non-player Character.

### Johnny

Johnny is a street kid who shines shoes on a corner near the scene of the crime. He is often wise to what is happening in the underworld but, if asked, will reply, 'Don't know nothin' about nothin'.' This is a sham. He does indeed know many things and, for a price, will tell them to those whom he thinks it safe to tell. His price varies according to what he thinks the information is worth to the inquirer, but he is, after all, a depression child and he will probably be tempted by whatever sum the daredevils offer. He will be wary of extravagant bribes, thinking the characters either fools or 'the wrong kind,' but in any case dangerous for him to sell information.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	10	6	15	15	6	3	14

SKILLS: Criminal Subculture (18); Athletic Running (15); Brawling (8/2); Knife (8/2)

WEAPONS: A knife is concealed among the rags in his shoe shine kit.

CLOTHING: Patched and worn clothes that have seen better days (Armor Value 1). He always wears a jaunty golf cap.

NOTES: If pressed about his last name, he will say his name is 'Johnny . . . just Johnny.' He will never allow himself to be followed to where he lives. To this end, he can leave a trail that has a -10 modifier to any Tracking BCS rolls due to his intimate knowledge of the byways of his area of town.



**Elsie Jones**

Elsie Jones is the middle-aged, highly efficient principal secretary at Burke's Security. Her information can be documented in the form of memoes from Atkins to his department's secretary as well as testimony by girls from the typing pool.

Jones is very proper and upright and would be scandalized to know of Atkins' relationship with Dora Kirk. She will pretend to be surprised by any mention of Atkins' debts as she feels it within her role in the company to protect the appearance of respectability of all employees since it reflects upon the company.

Treat Jones as an Average Quality Extra.

**Arthur McConnal**

McConnal is a vice president of Burke's Security Company. He is a genial, though less than bright, fellow who married into his position. He was responsible for getting Tommy Atkins his job with the company. McConnal's original reason was to make use of Atkins' still functioning social connections. This has fallen through with Atkins' deteriorating social life, but in the mean time, McConnal has actually grown 'fond of the boy.' The businessman believes what he tells the daredevils, but then he really has little to do with the actual running of the business and would not understand it if he did.

Treat McConnal as a Poor Quality Extra.

**Detective Lieutenant Leo F.X. Monahan**

Monahan is a large man who still carries strength in his heavy frame despite his forty seven years. His complexion is ruddy, though now perhaps more due to stress and overwork than to youth and the emerald isle of his ancestry.

The Irishman is a tough but honest cop. When allowed to be he is very efficient, but his current work load does not allow him to devote much time to any one case. He has charge of the Kirk murder but cannot really give the case a high priority due to previous cases. He would be quite willing to adjust his priorities if he was presented with evidence that there is more to the case than appears on the surface.

Monahan is devoted to his job and all it stands for. He is aware of, in a general sense, the corruption in the department but he still has faith that Internal Affairs will straighten things out in time, especially if cops like himself do their jobs to bust the gangsters and other scum of the city. He does, however, have little patience for amateur detectives and self-appointed justice seekers. Such, he feels, only make his job harder since he has to watch out for them as well as his own people. When dealing with people of that sort, he is usually gruff and affords them little time or attention. He has been heard to remark to vigilantes who, like the daredevils, have involved themselves in his cases, '... and another thing. If you clowns insist on sticking your noses where they don't belong, they're likely to get chopped off!'

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	20	25	15	15	20	3	43

SKILLS: Pistol (16); Rifle (15); Autofire (15); Martial Arts (18/5); Law (12); Forensic Science (16); Law Enforcement Subculture (20); Criminal Subculture (15)

WEAPONS: S&W Police Positive in .38 special caliber.

CLOTHING: Street clothes (Armor Value 1) although he will appear in a bullet-proof vest (Armor Value 5/10) if warned that gunplay is likely.

NOTES: Monahan can serve as the daredevils' 'guardian angel' in this adventure. If they gather enough evidence to convict Nolan in court, he will gladly make the arrest. If they get into trouble and need help, the arrival of Monahan and a squad of 'harness bulls' (uniformed police officers) may be just what the Player Characters need to tip the scales. Even if the daredevils managed to get themselves framed for a crime in connection with the case, you can have Monahan turn up evidence to get them freed so they can hunt down the real criminals. As always, use a 'guardian angel' carefully so as not to spoil the fun for the players as their characters face the dangers and overcome them.

Monahan's Harness Bulls would be Average Quality Rabble armed with rifles and Police Positives. In a raid, Monahan himself would carry a Thompson sub-machine gun.

**Albert Nolan**

Also known as Bert Nolan, Al Berdan, Lucky Nolan.

At the age of 37, Nolan still retains his tall, slender build from more youthful years. The contrast between his dark hair and eyes adds to that build to give him a handsome appearance, in a slightly oily way. He is rarely seen without a cigarette in his left hand.

Nolan is of lower class origins, although he cultivates what he considers to be a 'cultured' exterior. When his fragile temper cracks and he becomes enraged, this veneer shatters to reveal the cheap hood within. Nolan is a ruthless man who stops at nothing to achieve his ends. The murder of Dora Kirk is but the latest cold-blooded act in a series of crimes that has lead him from the gutter to the threshold of big-time crime.

Currently Nolan owns and operates the Blue Garter. See separate section. Most of the crime in this part of the city is not under his control. This state of affairs has resulted in his frustration with his advancement in the organized crime syndicate controlling this end of the city. Nolan has made his plans, gathered a mob, and is ready to make his move for the big score. As he says in his less guarded moments, 'ain't nobody gonna get in the way.'

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	10	20	15	15	15	3	30

SKILLS: Pistol (12); Knife (16/4); Brawling (14/4); Driving (12); Criminal Subculture (16); Business Subculture (6); Gambling (8)

WEAPONS: Luger (standard barrel) in a shoulder holster; Stiletto (WDM 1.2 knife) in a sheath strapped to his calf.

CLOTHING: At the Blue Garter he wears 'black tie' but elsewhere he will wear a normal suit (Armor Value 1).

NOTES: Nolan is left-handed.

**Karen Smith**

Smith is a gum-smacking, loud-mouthed working girl whose beat is near the scene of the crime. A contact means that she has taken a shine to one of the Player Characters and likes him 'personally, I mean, ya know. It's not just business.'

Her information is actually a distortion from confusing Dora Kirk with Miss Dolores. Karen honestly believes what she has heard is true.

Treat Karen Smith as a Poor Quality Extra.

**MATCHBOOK COVER**



outside



inside

- Close observation of the corpse will reveal it to have been a blonde woman in her mid-twenties. She wears fashionable, but cheap, clothes. Her shoes are unusual in that they have a layer of rubber glued to the bottom. Any character with an appropriate background would recognize those for what they are: dancer's shoes. Other characters might require a successful Perception roll to be aware of this connection. Despite the fact that she was wearing fishnet stockings of the design called 'panty hose' today, the woman was wearing a garter (blue) on her left leg. If asked, you should reveal that such a garter, even if it were necessary to hold up stockings of this style, which it is not, would be rendered incapable of properly performing its designed task due to the quality of construction of the garter.

- Checking the nearest door will reveal it to be locked. Although the door itself is dirty and the lock and mechanism rusty, the hinges of the door shine with a coating of fresh oil. A Perception roll will allow a character to discover traces of fairly soft wax stuck in the keyhole. Should the lock be disassembled, it will reveal scratches on the mechanism as if it had recently been opened by a key that had yet to be worn smooth through use.

- Checking the footprints (presumably those of the murderer) will allow them to be determined to be of size 12. A secret roll made by the Gamemaster as a Perception roll or a Forensic Science BCS will possibly allow a 'nagging thought' to be placed into the mind of one of the characters. That character will feel that there is 'something wrong' with the footprints. A Forensic Science Task with a Value of 50 and a Period of four hours can reveal that the footprints were made by someone wearing shoes two or three sizes too big for himself. The Task will also indicate that the stride and weight of the person indicate a tall male. Unfortunately, the shoes left no distinguishing marks and are therefore untraceable.

- The tire tracks, if researched using Forensic Science, will turn out to be those of a brand commonly found on most popular touring cars. This disappointing information requires a Task worth a Value of 30 and a Period of two hours to determine.

- Forensic Science analysis of samples from all the blood stains at the scene will reveal them all to belong to the victim. This is a Task with a Value of 40 and a Period of two hours.

Additional hidden clues include:

- If a Perception roll is made, a character will notice nicotine stains on the fingers of the left hand. This would indicate that the victim was a heavy smoker and probably right-handed. If this roll is missed, the information will turn up in an autopsy report.

- Fingerprints may be taken from the corpse by anyone with Forensic Science Skill. If these are matched against those on the letter, it will be shown that the victim was the source of the letter.

- A Forensic Science analysis of the body (a short term observation Task rather than a full autopsy) with a Period of five minutes and a Value of 10, will indicate from the evidence of the angles and placement of the wounds, that the woman was stabbed from the front, from a higher angle which, on the street, would indicate a taller person, and by a left-handed person. This information is the result of

trained observation and would be sufficiently confirmed by the full autopsy.

Once the police arrive, they will prevent any civilians, such as the daredevils, from disturbing the evidence. They will also attempt to discourage the presence of the crowd that will gather rather quickly.

The homicide squad will bring a Forensic Science Expert with them. He will gather evidence to perform all possible Forensic Science tests but will be somewhat slow in actually getting around to performing them due to the backlog of cases in the department. A perfunctory autopsy will, after 2D10 + 6 hours be scheduled for Wednesday.

Without the clue of the matchbook cover, the police will uncover the identity of the victim in 2D3 days. If that clue is available to them, their time will be cut in half. Once Dora Kirk is identified, the police investigation will slow down due to her connection with the Blue Garter.

## INVESTIGATIONS

In the course of their investigations the Player Characters will wish to acquire information from various sources. As stated in the rules, this can be done by performing a Contact Task using a Subculture Skill. For this adventure we present a variation on the standard procedure designed to encourage role playing.

There are three subcultures which are likely to turn up information that is pertinent to the investigation at hand. When a Contact Task is completed and a Value Number determined for results, the Player Character(s) will be put into contact with a Non-player Character. This Non-player Character will have certain information. You are encouraged to present this information in a session of role playing where you take the part of the character indicated and the Player Characters attempt to gain the knowledge 'you' have.

The charts below give the character contacted for Value Numbers gained. It also lists the code for the item or items from the sidebar entitled Clues, Rumors, and Events. In some cases no character is given. These cases are events which will happen in the course of the adventure. These are purposely left somewhat vague so that you may tailor them to suit your Player Characters and the course of the adventure to that point.

Value Number	SUBCULTURE		
	Law Enforcement Choice of source (Item I)	Criminal Item L	Business Choice of source (Item N)
+6			
+2 or +4	Monahan (Item F)	Johnny (Items C,E,G)	Jones (Item O)
-1 to +1	Gregory (Item D)	Jenkins (Items A,B,D)	Carlson (Item B)
-2 or -4	Corcoran (Item H)	Smith (Item M)	McConnal (Item P)
-6	Item K	Item J	Item J

## CLUES, RUMORS, AND EVENTS

A) The Kirk dame was sniffin' around something big and she was iced by the mob.

B) Atkins dropped a bundle on the nags Saturday. He didn't seem to care about his losses.

C) Atkins is in the hole to half the bookies in town.

D) The Blue Garter pays protection clear up to the assistant commissioner. Without hard evidence there is not much even an honest cop can do.

E) Nolan's bookies were leaning hard on Atkins until about a week ago.

F) Atkins is under suspicion of embezzlement at Burke's Security.

G) Nolan has some top 'buttons' stashed away somewhere. They have been out of circulation for about a month now.

H) There is a warrant out on Lefty Donnell. The Kirk murder looks like his M.O. (Method of Operation). (It is his M.O. but there is no warrant out yet.)

I) A locksmith has been found who made a key from a wax impression on Saturday night. The customer roughly fits the description of Nolan.

J) Nolan becomes aware of the daredevils' activities and decides to take action. He will send Stoney Stone and a bunch of Goons to kidnap a single Player Character at random if none are an obvious choice to have tipped off the gangster.

K) The police, suspicious of the daredevils' activities, book one of the Player Characters on suspicion of murder in the Kirk case. This will be done, though not obviously so, at the instigation of Corcoran. Springing the character will take a 20 point Task for a lawyer (50 points for someone not licensed to practice) using Law Skill. Task Period is one day. Alternatively, one of the other Player Characters may call upon an established Contact (of +6 quality) to get the incarcerated one released and the charges dropped. A +4 quality Contact or possibly Monahan might be influenced to at least arrange bail in a day or two.

L) The daredevils get a lead on Lefty Donnell's location and hear a rumor that he has an alibi for the time of the murder.

M) Dora Kirk was cheating on Atkins with Nolan.

N) An audit of the books of the Burke Security Company has just revealed that there has been a significant embezzlement. Blame is laid to Atkins.

O) Atkins has on record a number of phone calls around town that are not to any of the normal business customers. (They are to his bookies.)

P) Atkins is an honest young man who is well-thought of at Burke Security Company. In fact, he is due for a raise and a promotion.

## THE REAL SET-UP

Nolan, using his influence due to gambling debts, has forced Atkins to reveal to him the timetable for an important transfer of funds under the protection of the Burke Security Company. Plans are afoot to commit a robbery. In preparation, Nolan has put several top crooks on his payroll and had them lay low until the job.

Dora Kirk learned of this. She became worried over Atkins' involvement and tried to convince him to go to the police despite his embezzlement of funds from Burke's. She argued that it would be overlooked if he turned state's evidence to nail Nolan. Even if it was not overlooked, she vowed that she would wait for him until he got out of jail and then they could move away, settle down and raise a family. Atkins just was not buying.

Kirk became desperate as the time shortened. She contacted the daredevils in the hope that they might uncover evidence to get Nolan locked up and Atkins saved from his domination.

On the night of the murder, she reached the site of the meeting with the Player Characters early. In a last desperate attempt, she phoned Atkins to try once more to convince him to go to the police. She had just begun her argument when a shadowy figure moved out of the alley. The shape raised its knife and plunged it into the woman's body. The assailant fled to a waiting car and escaped the scene unwitnessed.

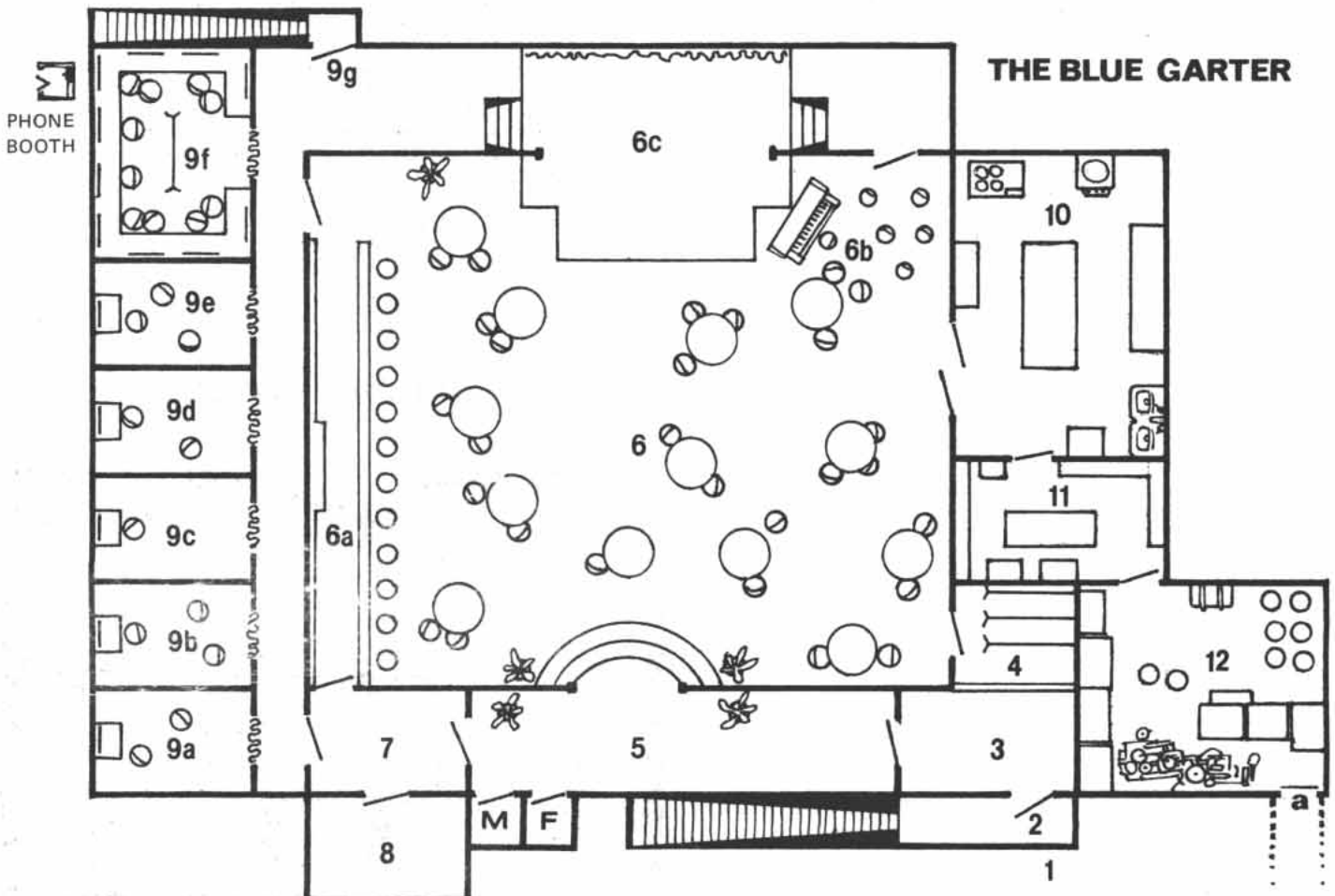
Nolan had discovered Kirk's attempt to involve the Player Characters from a 'copy' of her letter to them. To forestall this, he elected to murder her before she could meet with the daredevils. He visited the site arranged for the meeting. Choosing an abandoned warehouse as his lurking place, he made a wax impression of the lock. A key was made and, on the fatal night, Nolan entered to await his victim. In preparation he wore oversized shoes of the make worn by one of his men, Lefty Donelli. He also used a knife of the kind associated more than once with that killer in connection with the death of a struggling showgirl. Obviously, Nolan's intention is to implicate his henchman, Donelli, as the murderer if things get hot. It would put a slight crimp in his robbery plans, but nothing like what a murder rap would do.

So, the daredevils must investigate the case. They will eventually find out that this is more than a crime of passion or simple street violence. It is connected to a well-planned and likely to be successful robbery. The time for this crime is rapidly approaching. It is scheduled for six days from the murder. At five o'clock that morning a non-descript panel truck will pull up to the Burke's Security yard just as an officer of the company arrives to give the password to open the gate. The gangsters will leap from the truck and force their way into the yard at gunpoint. The guards will be slaughtered and the money loaded into the truck for an escape. If not halted, the criminals will flee the country, never to be heard from again. For a million dollars, even an ambitious man like Nolan will drop his plans to take a, pardon the expression, golden opportunity.

Since this is an investigation adventure, one hopes that the daredevils can solve the murder and get Nolan arrested before he can commit this crime and slaughter Burke's guards. If they fail to do so in time, you may simply inform them of the robbery and the fact that Nolan and his men are nowhere to be found in gangland. If you feel like giving them a chance to redeem themselves, you may allow them knowledge of the robbery just in time to try to halt it themselves since the police cannot or will not act on whatever flimsy evidence the Player Characters can present to support this 'wild notion' of a heist at the best guarded security office in the city. See the associated map provided, but you will have to fill in details. In any case, the guards will have been taken out by the time the daredevils arrive and some, possibly most, of the money loaded onto the truck.

## THE BLUE GARTER

The Blue Garter is a sleazy speakeasy in the basement of an old Brownstone. It is open round the clock, but things get slow from around five or six in the morning till about seven or eight in the evening. The entertainment, such as it is, is presented at seven, nine, and eleven p.m. and at one a.m. A wheezy little band plays dance music between shows. The clientele usually consist of lesser forms of underworld life: numbers runners, cheap bookies, low-rank hoods, etc. Despite this



abundance of low-lives, brawls are infrequent since Nolan's goons are under orders from their boss that '... nobody oughta make no trouble in such a classy joint, which this is.' For those who do, the goons function as fairly efficient bouncers. The general level of activity at the Garter can be determined from this chart:

Time of Day	Number of Patrons	Number of Bouncers
5 am - 7 pm	2D6	1
7 pm - 10 pm	3D10 + 10	2
10 pm - 2 am	4D10 + 20	4
2 am - 5 am	3D6 + 10	2

Nolan himself is usually in attendance between six p.m. and two a.m. He will be found either in his office (room 8) or at one of the tables near the stage.

#### Layout of the Blue Garter

1) A lookout's position on street level. The guy posted here is one of Nolan's goons. He is there to keep an eye out for trouble (police raids, hostile mobs, etc.)

2) This is the front door of the speakeasy. Stairs lead down to it from street level. The door is equipped with the traditional peephole through which prospective customers can be given the once-over. Since prohibition is somewhat relaxed in this waning year of the 18th Amendment, knowing the right password to whisper ('speaking easy') is no longer necessary . . . if the characters do not look like 'the law.'

3) Another of Nolan's goons is stationed here in the lobby to serve as doorman and reserve bouncer.

4) This is the coat check room. It is only attended from six p.m. to four a.m. The attendant is Tillie Crenshaw (Poor Quality Extra) who, in her own words, 'don't know nuthin' 'bout nuthin'.' The rapidly pretty, gum-smacking, bleached blonde simply takes hats and coats, collects tips, and tries to make assignments with any likely looking (well-off) unattached male who shows any interest.

5) This is an inner lobby. Several potted palms droop around the archway into the main room looking like they are ashamed to be there. When several bouncers are on duty, one will usually be found here, loitering at the top of the stairs where he can keep an eye on both the front lobby and the main room. The others will circulate about in the main room.

6) Dingy as it is, this is the main room and the highlight of the Blue Garter. A fly-specked mirror ball hangs from the ceiling, dully reflecting the few lights spotted about the chamber. Several more of the embarrassed potted palms are placed around the room. There are several points of interest in the main room:

6a) The bar. This is manned by one bartender most of the time. During the peak hours between six p.m. and two a.m. three men will be on duty. Behind the bar, framed by shelves of the house brand, is an enormous, gaudy painting of a bevy of blowsy nymphs. The liquor, by the way, is terrible. The traditional double-barreled shotgun (10 gauge) is kept beneath the bar.

6b) The band's area. This area is manned by five gin-soaked musicians and a whiskey-tipping pianist who crank out the same stale repertoire for hours on end. They all have far too tenuous a grasp on the real world to take much notice of what goes on around them.

6c) The stage. This is an elevated section of the main room. Its primary illumination comes from a spotlight situated on an elevated platform on the far side of the room. The headline act is Miss Dolores (Poor Quality Extra), Chanteuse Extraordinaire (which the clientele invariably pronounce 'chant-too-zee extra-ord-din-air-ry'). Dolores concentrates on torch songs and seems to be locked in constant warfare with the band over what key the music is in. In her off hours, Miss Dolores (nee Dolly Schwartz) is Nolan's mistress, which explains why she has the job. Also on the bill is Slappy Williams, a baggy-pants comic whose routines are a good demonstration of why vaudeville died. Williams also serves as the emcee. He knows Nolan is crooked, but will not get involved one way or the other. A variety of other acts, all of equally staggering mediocrity, come and go from the Garter at random intervals. The only other staple act is the Blue Garter Girls. They are dancers. There are currently only five of them (all Poor Quality Extras) since the sixth girl has left without a trace. The sixth girl was Dora Kirk and it will eventually be learned by the others that she was murdered. They will be horrified but have no thoughts as to the possible murderer.

7) This is the outer room of Nolan's office suite. When the boss is in, two of his goons will be stationed here.

8) This is Nolan's office. The door is usually kept locked (Complexity 2, 20 point barrier) and is of stout wooden construction (barrier value 30). The layout of the office is shown on the accompanying map.

The booze on the bar is not the house brand and is, in fact, very good hooch.

The safe has a three-digit combination (Complexity 4). It contains \$1500 in cash, two 'clean' (untraceable) pistols (a Colt Police Positive and an M1911A1) both of which are fully loaded, and a sealed envelope. The envelope is marked 'T.A./IOU'. It holds several IOUs from Atkins. These total to over \$10,000 in debts. The papers are marked 'paid-1/8/31' in handwriting that can be identified as Atkins'. They are part of Nolan's hold on Atkins since they are indicative of Atkins' embezzlement.

The central desk contains only the kinds of papers one would expect to find in a speakeasy office: scribbled notes referring to cryptic people and places, accounts for the joint's take, etc.

The roll-top desk is locked (Complexity 1, Barrier 10) and contains old paperwork of the type found on the other desk and stacks of bills. Nolan always keeps the key to this desk on his person.

There is a Hidden Thing to be noticed here. Jammed into the back of the roll-top desk in the grooves through which the top slides is a piece of paper. The sheet is of a pale lilac color. It is covered with pencil shading which reveals the text of Dora Kirk's letter in low relief. Using Forensic Science to analyze the paper will reveal that it is the same kind as the original message and that a set of fingerprints can be recovered. These prints will match Nolan's if a set of his can be obtained. The paper will prove that someone in Nolan's gang had discovered Kirk's plans.

9) The backstage area is divided into several sections.

9a) Miss Dolores' dressing room.

9b) Slappy Williams' dressing room.

9c-e) Dressing rooms for the various acts that pass through the Garter.

9e) This room has an item of interest to the Player Characters, but that item is a Hidden Thing. Wedged between a make-up desk and the wall is a pad of pale lilac notepaper.

9f) Dressing room for the Blue Garter girls.

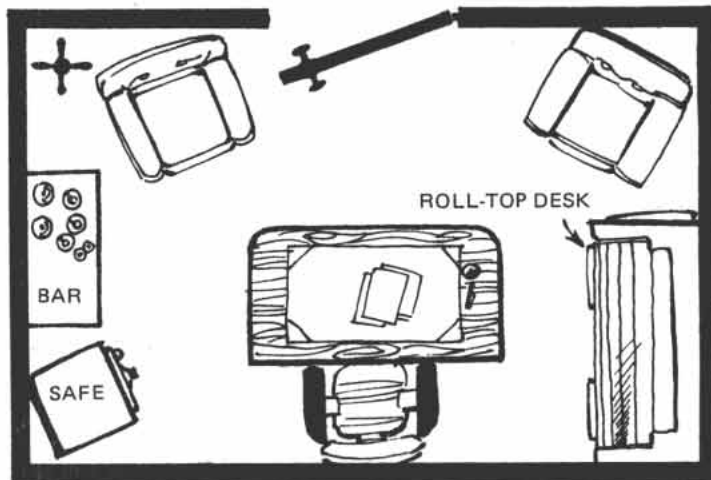
9g) One of Nolan's goons is stationed here at all times to serve as a lookout here at the back door to the place. Stairs lead up to street level. There is a phone booth at the top of the stairs.

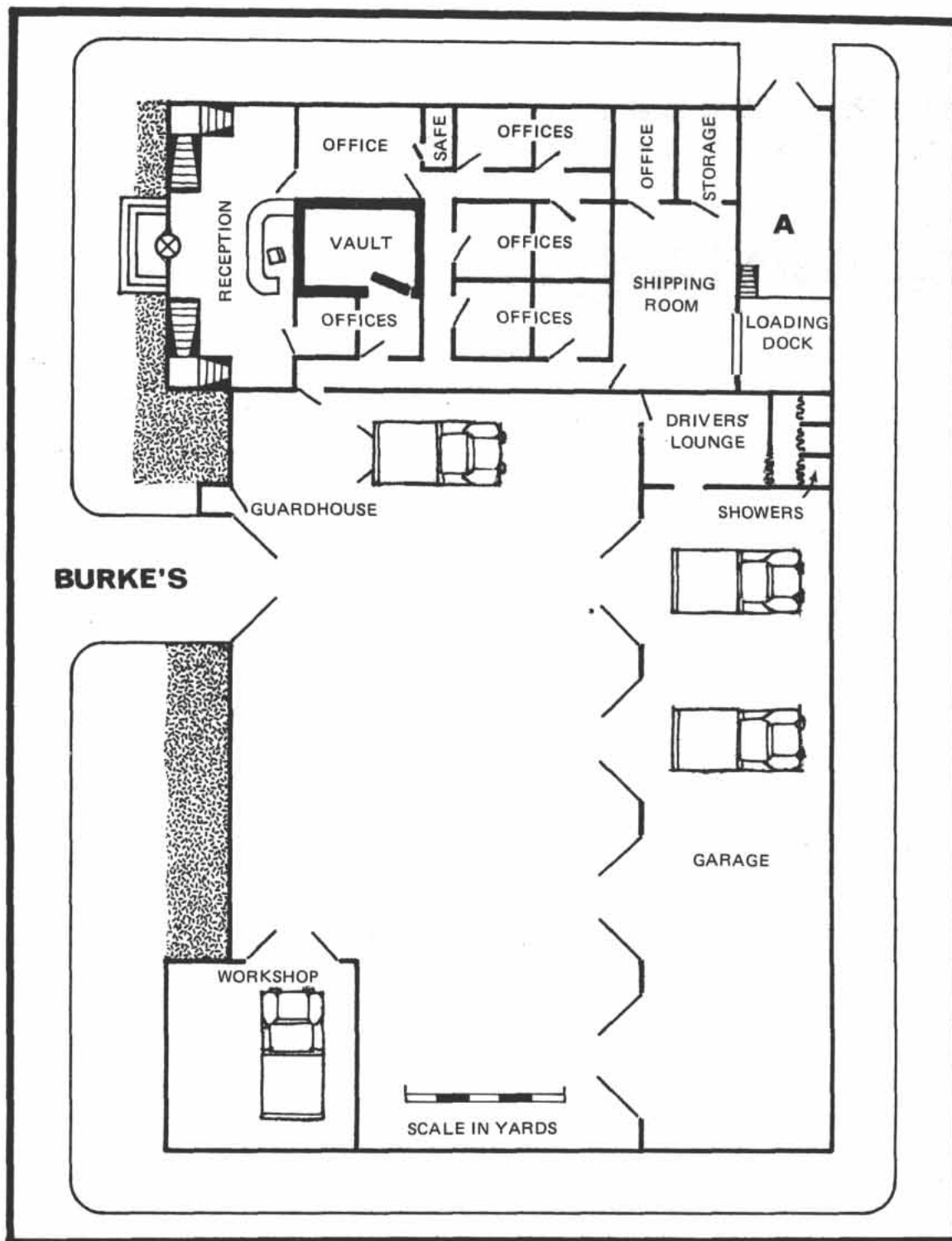
10) The kitchen is only staffed during peak hours. At that time a cook and two assistants will be found here. They are all treated as Poor Quality Extras. Like most of the hired help, they know they are working in a crooked joint but need the money so do not ask questions and notice as little as possible of what goes on around them.

11) This is a supply room. It is filled with linen, glassware, kitchen stocks, and the other things needed for the joint to function as a club.

12) This is the liquor storage and production room. A cheap still is placed in the center, barrels of raw booze are sited about and there are shelves containing bottles of the house brand bathtub gin and other booze (usually only the label changes, though certainly not to protect the innocent). The letter 'a' indicates the location of a concealed panel (Hidden Thing) which opens into a tunnel. This leads to a storm drain. This access was built to allow deliveries of liquor supplies and shipments of liquor out of the place. It also serves as an escape route for Nolan and his thugs in case of a raid.

## NOLAN'S OFFICE





### BURKE'S SECURITY DEPOSITORY

This is a brief guideline of the layout of the Depository. If the adventure requires its use, the daredevils have been falling down on the job. If you do not use it for this adventure, you might build a different adventure around it.

The Depository occupies a small city block by itself. The main building is four stories high and is composed purely of offices above the ground floor. Most of the block is taken up by the garage, workshop and yard.

The main building is entered through a revolving door at the head of the stairs. This leads to a reception area which has a dual staircase leading upstairs over the doorway arch. A receptionist at the large desk greets all visitors and directs them as appropriate. The main vault is also located on the ground floor and is easily the equivalent of a bank vault. Area A is an enclosed alley where trucks may back up to the loading dock for deliveries and shipments.

There is a small guardhouse at the gate to the yard. The yard itself is an open paved area with plenty of space to maneuver the armored trucks within its confines. The workshop contains a full auto repair shop with heavy duty jacks, cranes, and lift for working on the trucks. Burke's does all of its own maintenance. The garage has spaces for four trucks and a lounge for the drivers. In back of the lounge are lockers and a shower room.

On the day of the robbery, the guards will be caught flat-footed. Most will be aiding with the loading of the target shipment into the truck parked near the main building. Because of its reputation, the guards have become complacent. They will be swiftly overpowered by the criminals whose surprise attack will succeed. They will enter the yard and secure the building before the vault or the truck can be closed.

# Fu Sung's Revenge

The scenario takes place at some point after Fu Sung's Secret. It functions as a race against time in which the disease rules may be introduced to the players. It also incorporates the time-honored devices of the return of a villain and the death-trap.

## THE OPENING SCENE

Each survivor of the Fu Sung's Secret scenario and Miss Jennifer Grant (see that scenario for her description) receive a package which carries no return address. Each package contains a piece of a puzzle.

When the puzzle is assembled, a white disc bearing, in black, the Chinese character for 'long life'. Each piece is impregnated with a disease agent which is activated by exposure to air and will remain active for a day. Anyone handling a puzzle piece will be exposed. Needless to say, each recipient will handle his or her piece when removing it from the package.

A Hidden Thing to note is a message lightly embossed into the disc. This message is in the code used in the Fu Sung's Secret scenario. When translated, it reads, 'A gift in return for our past association, Fu Sung.'

## THE COURSE OF THE ADVENTURE

Once the Player Characters realize that Fu Sung's gift is more than just a puzzle, they will take steps to determine its nature. See The Gift. They will come to realize that they must find Fu Sung. Use the contact rules with Criminal Subculture. Once a Value Number of 6 is achieved, they will gain a lead to take them to the castle by the sea. (Value Numbers may be accumulated from repetitions of the Task.)

You may wish to utilize the rules for doctrinal progress on the case during the time in which the Player Characters are seeking Fu Sung's whereabouts. If so, assume that any attacks made by Fu Sung's agents are non-lethal in nature since it would spoil Fu's plans to have his victims die before experiencing the full effects of his revenge.

If, by some chance, all the Player Characters should become incapacitated by the disease, allow the players to run new characters as part of a hastily assembled group of daredevils under the leadership of Herbert Blake. These new characters should have a starting age of 18 plus 2D3, but otherwise be created in the short form character generation system. Blake will already have gotten a lead to the castle by the sea.

## THE CASTLE BY THE SEA

This location is but one of many used by Fu Sung in the furtherance of his insidious schemes. Its isolated location reduces the need for the appearance of normality, thereby allowing a constant state of activity and vigilance by its inhabitants. An open approach will be rebuffed at once and possibly with violence if the Player Characters press the issue.

Whenever the characters arrive at the castle, Fu Sung himself will have left shortly before. Wu Chang will be on hand to provide the properly gloating villain to dangle the salvation of the antidote in front of the Player Characters before consigning them to the death-trap.

Under his command at the castle, Wu Chang has Wang the Mangler, six assassins, twelve henchmen and four American gangsters. These last are very nervous about the proportions of nationalities at the castle and are distrustful of the orientals. Thus, their morale is poor and they are likely to break and run from a fight. Also at the castle is Howard Malone, a renegade scientist, and two oriental assistants.

## LAYOUT OF THE CASTLE BY THE SEA

The castle is situated on a cliff facing the sea. A switchback road leads up to the small flat area on which it is built. No windows can be found on the outer surfaces below the second story.

## The West Tower

The west tower contains the main gate into the courtyard. The gateway itself fills the first two floors of the three story tower. Within the darkened recesses of the gateway lurk two of the assassins. This is a normal duty station for them.

The third story of the tower is the rather Spartan living quarters for the assassins. When they are not on duty or in attendance in the keep, they will be found here. The trap door gives access to the gateway. If the room is dark, the opening of the trap door is a Hidden Thing to any within the gateway.

This tower, like the other two, has a crenelated roof which is reached by ladder, through a trap door in the ceiling of the upper story.

## The South Tower

The south tower is untenanted under normal circumstances. Though it stands three stories tall, there is no room on the ground floor. The third floor is a store room for a .30 calibre machine gun and its ammunition. This gun will fit into one of two mounts for it on the roof of the tower. One mount is in the northeast corner to command the courtyard and the other is in the southeast corner to command the approach to the castle. There are 1000 rounds for the gun stored in the tower. When set up, the gun is manned by some of the henchmen even though they are not trained in its use.

## THE GIFT

The gift is a virulent debilitating disease that wastes the victim rather than killing him. It has been tailored specifically for its purpose and works somewhat differently than a normal disease. At the end of a cycle, the victim will experience an 'episode' in which symptoms manifest themselves. These symptoms will last for 2D6 hours. At the end of this time the victim must make a Health Attribute Saving Throw. A failed throw will result in the loss of 1D3 points to each of his Physical Attributes. Once each Attribute is reduced to zero, the victim is effectively trapped in a useless physical shell, unable even to speak coherently.

Due to its peculiar nature and origin, this disease may not be thrown off in the usual fashion. An antidote must be concocted. The antidote will halt any further progress of the disease and allow normal healing to begin.

Analysis of the disease requires Pathology skill. This is a Task with a Value of 50 and a Period of 1 Day. Once the Task is completed, the Pathologist will know the ultimate result of the disease and that a specific antidote is required. He will be able to synthesize such an antidote if a certain component now present in the victims' blood can be identified. Since this component is synthesized, the only reasonable hope for the characters is to find Fu Sung or whatever agents of his were responsible and to force the secret of the compound from them.

### Fu Sung's Revenge

Vector: Dermal

Virulence Group: Special

Incubation Period: 2D3 days

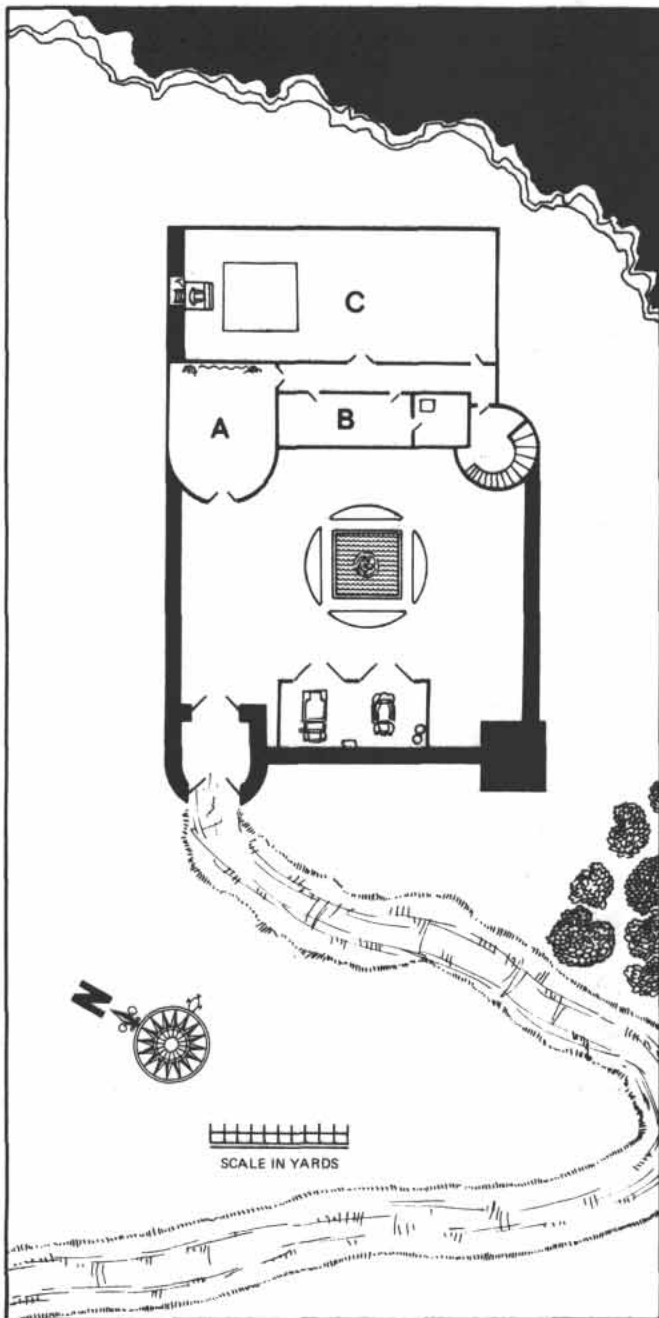
Cycle Time: 1 day

Target Attributes: special, all physical attributes

Symptoms: Dystopia, Pain, and Dizziness

Notes: If the disease is unreversed within two weeks of the time at which all Physical Attributes are reduced to zero, the effects of the disease are permanent.

# THE CASTLE



## CAST OF CHARACTERS

### Assassin

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	25	15	25	25	15	4	35

**SKILLS:** Throwing (15); Martial Arts (14/4); Fencing (12/3); Stealth (16); Acrobat (10); Climbing (10); Disguise (12)

**WEAPONS:** 10 throwing knives; a straight, single-edged sword (treat as a sabre)

**CLOTHING:** Black clothing covering archaic (but silenced) ring mail armor (Armor Value 5/10)

**NOTES:** These assassins speak only Chinese and will kill themselves rather than be captured.

### Assistant, Poor Quality Rabble

These men will run from any fight and will gladly spill what little they know if captured. They know the number of men in the castle and their general areas of expertise, the general area of Malone's research, and whether any prisoners are at present held in the castle.

### Herbert Blake

Herbert Blake is a private investigator with a reputation as a tough customer. He is gruff and short with men but has been known to be tongue-tied and gullible in the presence of a pretty woman.

Blake is in the employ of Jennifer Grant. He has been attempting to track down Fu Sung. His introduction into the scenario is at your discretion if reinforcements are needed for the Player Characters.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
24	15	22	20	18	23	3	42

**SKILLS:** Pistol (16); Brawling (18/5); Driver (12); Stealth (12); Tracking (10); Disguise (6); Interrogation (10); Research (10); Forensic Science (8); Law (8); First Aid (10); Law Enforcement Subculture (14); Criminal Subculture (10); Business Subculture (6).

**WEAPONS:** Colt new service revolver (.45 ACP) with 12 extra rounds in a bullet belt.

**CLOTHING:** Street clothes (Armor Value 1) but he can obtain a bullet proof vest when forewarned of going into action.

### Wu Chang

Wu Chang is Fu Sung's lieutenant in charge of the Castle on the Sea facility. He is a short man who is very sensitive about his height. His temper is vicious and sometimes leads him to do things that are less than wise. In Fu Sung's presence he is always subservient and hides those characteristics mentioned above.

Wu Chang will lead the Player Characters into the death-trap by maneuvering them over the trap door if at all possible. In order to do this, he will even appear to be nice to them or sell out his master. In short, no ploy is beyond him to achieve his ends. Once the Player Characters are in the trap, he will, with glee, inform them of the details of their coming demise. He will then toss them a vial of the antidote for Fu Sung's Revenge and wish them good use of it. This antidote must be injected into a victim to take effect. There will be enough doses for all infected characters.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
17	20	12	28	22	15	4	31

**SKILLS:** Martial Arts (16/4); Pistol (14); Autofire (14); Knife (12/3); Acrobat (12); Running (12); Mimicry (10); Pilot (10); Interrogation (16); Traps (12); Criminal Subculture (16); Business Subculture (8); Chinese Culture (18); Euro-american Culture (12); Chinese (17); English (14).

**WEAPONS:** Mauser automatic pistol with two spare clips; a bird handled knife.

**CLOTHING:** In the castle, Wu Chang affects Mandarin robes (Armor Value 2).

**NOTES:** Wu Chang's pistol is concealed in his robes. He will only use it in extremity as he prefers the fighting to be done by his underlings. If the characters can be fooled into believing that he is Fu Sung (a ploy that he will try), he will make the most of their delusion.

**Gangster**

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	10	15	15	15	15	3	28

**SKILLS:** Brawling (12/3); Pistol (10); Criminal Subculture (10)  
**WEAPONS:** Brass knuckles; revolver (.38 special) with 6 spare rounds.

**CLOTHING:** Street clothes (Armor Value 1).

**NOTES:** Each of the gangsters has a specialist skill. One has Driver (17); one has Safecracking (12); one has Mechanic (8); and one has Autofire (16). This last carries a Thompson sub-machine gun.

**Henchman**

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
10	10	10	10	10	8	2	18

**SKILLS:** Nightstick (15/4); Knife (14/4); Brawling (12/3); Chinese (16); English (4)

**WEAPONS:** club; knife with carved hilt in the shape of a bird.

**CLOTHING:** Street clothes (Armor Value 1).

**Howard Malone**

Howard Malone is a renegade scientist in the employ of Fu His research has been in diseases and other biological weapons. He feels that his research is more important than any uses to which his discoveries may be put. He feels that he has been insulted and ignored by the scientific community in general. Fu Sung offered him the opportunity to advance his studies and he took it. He is currently disgruntled because Fu Sung has taken all the completed samples of his work as well as his notes.

Of all those in the castle, Malone is most likely to upset Wu Chang's masquerade as Fu Sung. Malone feels that such a deception is foolish and unimportant even though the others will humor Wu Chang. Malone is very disdainful of the intelligence level of all at the castle, though he stands in awe of Fu Sung's foresight and intellect. Sung did, after all, sponsor his researches.

Malone is not a fighter and will cower in a corner or run if a fight breaks out. He will attempt to escape the castle if the dare-devils get the upper hand.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
28	15	12	23	8	10	2	24

**SKILLS:** Pistol (5); Chemistry (18); Advanced Medical (15); First Aid (10); Pathology (22); Zoology (15); Driver (4); Research (14); Academic Subculture (12); Criminal Subculture (6); Chinese (10)

**WEAPONS:** None carried.

**CLOTHING:** A labcoat over street clothes (Armor Value 1).

**Wang the Mangler**

Wang the Mangler is a long term servant of Fu Sung and is intensely loyal to his master. At present, he is serving under Wu Chang as chief enforcer. Wang is a giant of a man and he is mute. He is also, however, somewhat dim witted.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
6	15	38	24	15	40	3	68

**SKILLS:** Brawling (20/5); Whip (15); Stealth (16)

**WEAPONS:** Although preferring hand-to-hand combat, Wang carries a whip.

**CLOTHES:** Usually attired in the fabric and metal armor of an ancient Chinese warrior (Armor Value 7/12).

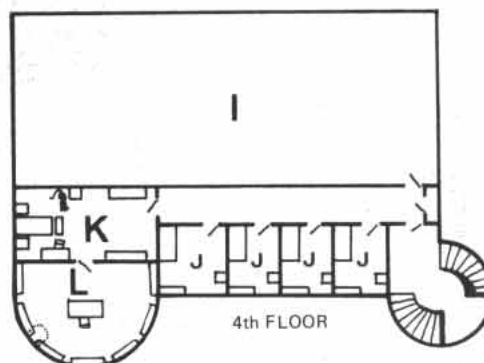
**NOTES:** Wang does not understand any English but his hearing is acute (double his Saving Throw for perceiving Hidden Things that are detectable by listening). He is also very sensitive to the emotions underlying a conversation and will often react to these rather than to the words spoken. This perceptive ability will always function, no matter what language the speaker is using.

**The Courtyard**

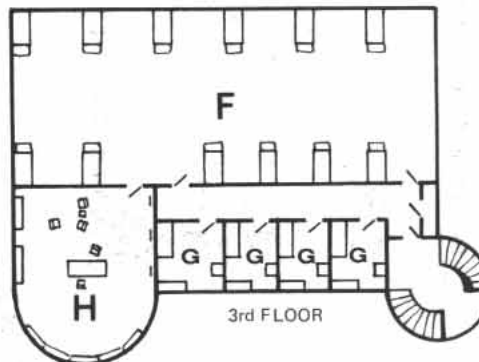
The center of the courtyard contains a reflecting pool in the midst of which is a fountain. Small flower gardens are situated along the periphery. A small building along the east wall was originally a stable. It has been converted into a garage. It contains a sedan and a small panel truck. There is also a basic mechanic's tool kit and two 25-gallon drums of gasoline.



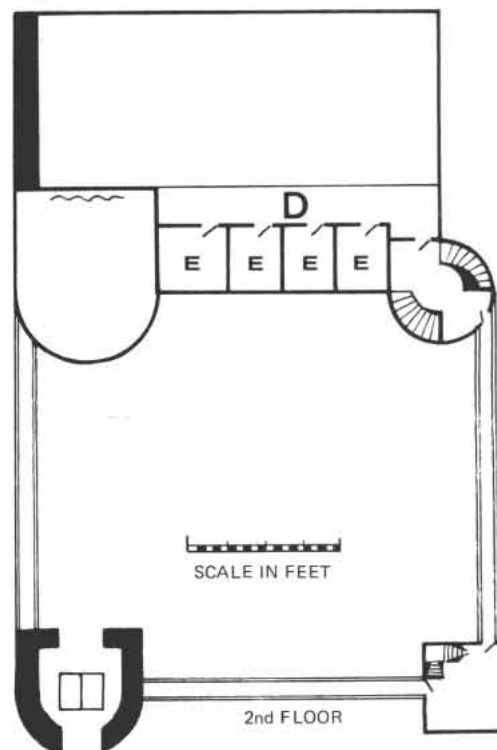
ROOF



4th FLOOR



3rd FLOOR



SCALE IN FEET

2nd FLOOR



### The Keep

The keep is the main residential area of the castle. The east tower is simply a stairwell. The stairs climb along the walls of the tower. They are about two yards wide. The center of the stairwell is open and no railing is provided along that edge.

Area A is the entryway to the keep. It fills the first two stories. This gives quite an impression as a visitor enters the well-appointed chamber. Of particular note among the fine furnishings are the two suits of medieval plate armor flanking a huge tapestry hung upon the east wall.

Area B is the kitchen. There is little of note for adventurers here, although a desperate daredevil might arm himself with a selection of knives from the cutlery stores. A storeroom is connected to it.

Area C is the Great Hall. This also fills the first two stories. A fine marble floor is covered in places by good quality oriental rugs. The north wall is dominated by a large throne and its hard wood platform and framing structure. Behind the throne is a secret compartment with the controls for the death-trap and a stairwell to that chamber. The trigger for the trap door in the floor is on the left arm of the throne. Anyone standing on the trap door when it is sprung will be plummeted down onto a spiral slide. Ultimately, they will be plunged into the well of sea water in the death-trap chamber.

Area D is a gallery which overlooks the Great Hall. It has an ornately carved wooden railing along the opening to the Great Hall. Behind it, in Area E, is a storage area in which household goods and assorted musical instruments are kept. These instruments are old and unusable for it has been many years since the last musicians played in the gallery.

Area F is a large chamber that has been converted into a communal barracks for the henchmen. As many as half of them will usually be here. 80% of those here are likely to be taking advantage of their time off by sleeping.

Area G contains separate guestrooms. Each contains a bed, wardrobe, and washstand. Sanitary facilities and a shower are provided down the hall. These rooms are currently occupied by the American gangsters. You must decide on the locations of these men before the Player Characters arrive. Remember that any resting in their rooms will not be ready to respond immediately to an alarm.

Area H is set up as a study or sitting room. It contains a desk, several chairs, a curio cabinet, and several sets of bookshelves. On the walls are also hung several decorative, but not particularly useful, pairs of archaic weapons.

Area I is a lab. It is fitted with a full chemistry lab with additional bacteriological equipment. This is Malone's work area. He can usually be found here. If cornered, he can gather several flasks of strong acid (Level 4) which he will use to clear characters out of the path of his escape.

Area J is additional guestrooms as Area G. Malone, Wu Chang, and Wang each occupy one. The other is empty. Wang's is the closest to Area K.

Area K has been converted to sumptuously appointed quarters with an oriental motif. The air here is heavy with incense. When Fu Sung is present, he resides here. During his absences, none but Wang is allowed to enter. Also quartered here is a leopard which will attack anyone but Wang, Wu Chang, and Fu Sung.

Area L is a private study for Fu Sung. The walls are lined with bookshelves. These are empty since Sung has moved his books elsewhere. Little of value may now be found here.

Above this area, on the roof, is an autogyro. This vehicle is covered by a tarpaulin to conceal it from the air. It is intended as an emergency escape vehicle for Fu Sung. Wu Chang knows of its presence and will make an attempt to use it if forced to escape.

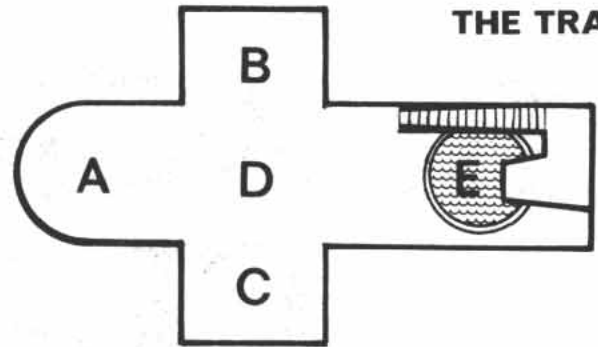
In the basement of the keep is a generator room. This holds a diesel powered generator which provides electrical energy for the castle. Beyond the generator room is a storage chamber for various foodstuffs and supplies. An additional 2000 rounds of ammunition for the machine gun are kept here. A trap door and ladder leading here is in the kitchen storeroom.

### THE DEATH TRAP

The trap is situated in a chamber deep in the bowels of the rock upon which the castle is built. It is below sea level. Once the machinery is set in motion from the Great Hall, stop-cocks are opened to the sea. This allows water from the rising tide to flow through conduits, past barred gates, and into the chamber. At high tide, the room is awash and the water level is higher than the barred gates. Normally, victims are chained to the floor of the chamber. Any characters captured before the daredevils raid the castle will be so chained. The trap is emptied by a pump after the stop-cocks have been closed again.

When used to its best effect, the trap is started at low tide. It will then take 12 hours for the room to fill. The walls and gates are all

### THE TRAP



solid and little short of explosives will breach them. The simple escape involves discovering that an air pocket will form in the groined ceiling in Area A. Characters need simply float here until the tide goes out. Any chained characters must be freed to take advantage of this air pocket. The characters may then wait until the henchmen at the castle come to empty the room. Surprise will be on their side as they attempt to overpower the guards and take the rest of the castle.

A more difficult and dangerous escape, for an unchained character, involves attempting to stay afloat below the slide from the Great Hall. Since there are no projections here for a character to grasp, this effort will require that the character make a Swimming BCS or begin to drown. Such throws must be made each hour once the water has risen to ten feet above the floor of the platform. Thus, under normal circumstances, this will require five throws plus one per hour until the level has been pumped out below ceiling height. This pumping will take two hours and will not be begun until 1D3 - 1 hours after high tide. Emptying the chamber to the air pocket level will take another ten hours. Complete draining of the chamber takes a further two hours beyond that.

Any character with Anthropology, Archaeology, or Civil Engineering Skill may discern that the chamber seems to have once been used for some sort of religious purposes, though just what sort is unknown.

Area A contains a stone 'altar.'

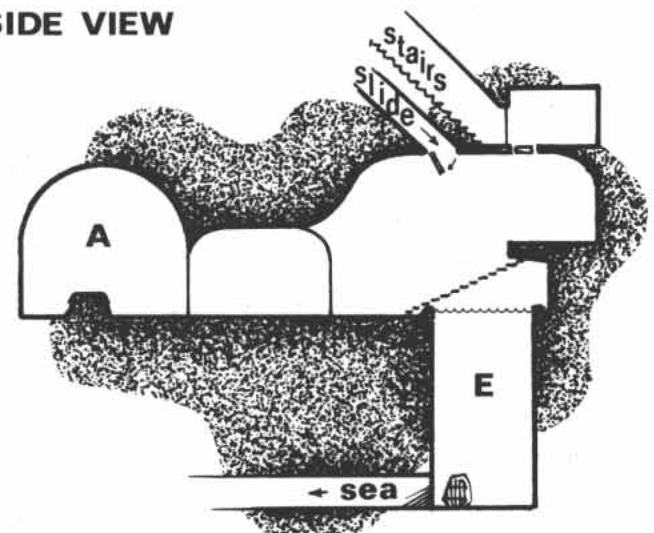
Area B contains a chained human skeleton. This is left here for the psychological effect it has on 'guests' in the chamber.

Area C is empty.

Area D contains eight pairs of manacles on two foot long chains. These lead to steel staples which are attached to a plate. The plate is bolted to the floor.

Area E is a recessed well containing sea water. This will break the fall of anyone coming down the slide from the Great Hall. The effective height of the fall is therefore twenty feet. The trap door from the slide cannot be opened from inside the chamber. Stone stairs lead up along the wall to a platform that partially extends over the well. This platform is about 12 feet from the ceiling. In the ceiling there is a trap door which can be bolted from above. The room above the trap door contains the pump for emptying the death-trap chamber and a ladder which is lowered to the platform for access to the chamber. Stairs lead from this room to the secret panel behind the throne in the Great Hall.

### SIDE VIEW



# BLACK CLAWS



Your presence is requested  
at a dinner meeting  
to discuss a venture  
on which your unusual qualities will be a definite benefit.

The place: Top O' the Line, Pedesco Building  
The time: 7 p.m.  
The date: October 12

Black Claws is a full-fledged **DAREDEVILS** adventure composed of several set pieces.

You, as Gamesmaster, must interweave the parts of the storyline and the actions of the Player Characters. When this is done subtly the players should not notice the stage direction. The result will be a steady narrative building to a dramatic conclusion. If less than four daredevils attempt this adventure, they had better be tough birds.

## OPENING SCENE

Each of the daredevils to be involved in this adventure will receive an invitation like the one at the top of the page. It will come addressed to the Player Character by name only and will be delivered by a private messenger service.

The characters, if they do not already know each other, will meet as they await the arrival of their host, Vincent Wilde, who will arrive about one half hour late. Wilde will apologize for keeping the characters waiting and inform them of the situation which caused his delay.

Originally, Wilde and John Harper were to meet with the Player Characters to discuss their participation in a venture to South America. Any such adventure must be postponed since Harper has been kidnapped! Earlier this morning Wilde received a package from Harper. An attempt to call the now-missing scientist was futile.

Wilde, by going to Harper's apartment, discovered that he had been abducted. Indications at the site showed that there had been a struggle but no clues to the nature or number of assailants were present.

Wilde wishes to keep the investigation of Harper's disappearance discrete at this time. He will ask the daredevils to aid him since those qualities which led him to contact them in the first place should serve them well now. If any of the characters question the legality of this arrangement, Wilde can display a special police commission that grants him the equivalent police rank of captain. He himself is not empowered to grant similar commissions to the player characters.

If the daredevils agree to help, he will show them the contents of the package he received from Harper. The package contains a carved wooden cat's head. It is about ten inches long and depicts an apparently spotted hunting cat with very prominent fangs. The eyes of the statue seem to have once had inset gems or stones which have since been gouged out. Any player character with Anthropology may attempt a BCS to identify the style of carving. (It is peculiar to the Batangan region of French Equatorial Africa.) Characters with Black African Culture Skill may gain the same knowledge although their normal BCS is halved. If none of the daredevils can identify it, Wilde will provide the information. As is obvious, more information is needed.

Wilde has a contact at the French Embassy, one Jacques Renier, and will suggest that the daredevils meet him there in an hour. He will assure them that his contact will still be there despite the late hour since he often works quite late.

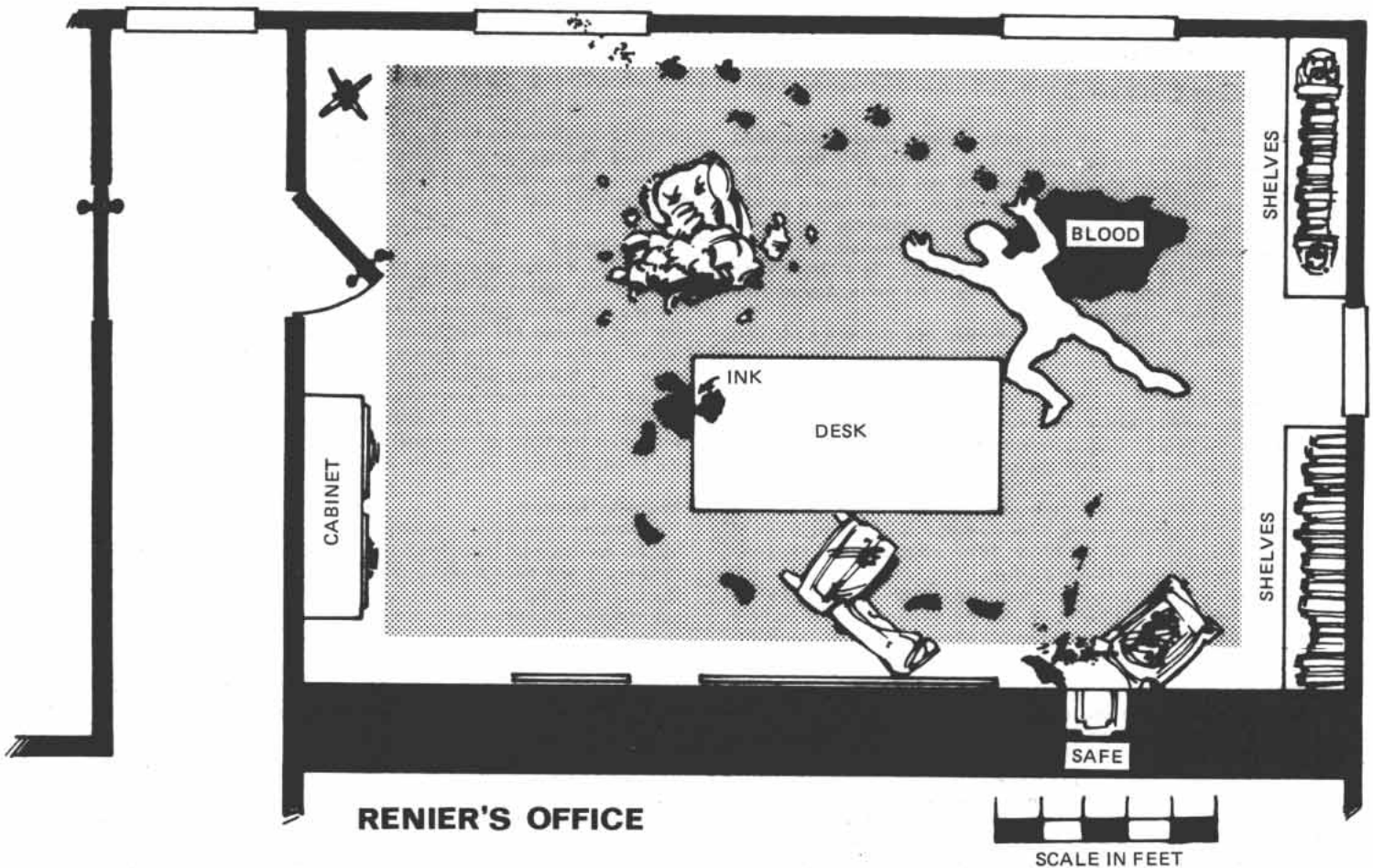
As the Player Characters leave the restaurant building to enter their car (or one provided by Wilde), one of them will bump into a black derelict who will apologize profusely and scurry on his way. If none of the daredevils direct specific attention to this character as the car pulls away from the curb, it will be a Hidden Thing to notice him straighten up and hurry into a nearby alley. In the time it takes to mount any sort of pursuit, the black man will disappear. The daredevils are now, whether they know it or not, under the observation of the opposition.

## AT THE EMBASSY

When the daredevils arrive at the French Embassy, they will be confronted by a confused situation. A woman (Jeanne Cartiere) is rushing down the steps and screaming at the top of her lungs. She is closely followed by several members of the embassy staff and two or three others. Her pursuers are not intending her harm. Rather, they are trying to catch her to discover the cause of her alarm. When halted, she will babble incoherently for a while with the words 'blood', 'claws', 'tiger', and 'Monsieur Renier' prominent in the halting stream of words. See Jeanne Cartiere's character description for more information.

If the daredevils are on the ball, they will correctly conclude that something has happened to their contact. Any of the embassy staff can direct them to Renier's office. Once there, they will discover the unconscious and near dead form of Jacques Renier. From his condition it is obvious that he will require hospital care if he is to survive but immediate medical attention should improve his chances. If none of the Player Characters have medical skills, Dr. Wilde can supply such skill when he arrives.

The office itself is a mess. See the accompanying sketch map for pertinent information not detailed in this description. Splashes of blood are everywhere with significant concentrations as shown on the



map. Several clues can be obtained simply through observing the area, while others require specific attention to a specific area, and still others qualify as Hidden Things. Clues to be found here include:

- The spoor leading from the blood is that of an animal. Any character who has Zoology Skill will recognize it as that of a feline. A BCS roll may be made on Zoology Skill to try to gain further information. If this roll is successful, the character will realize that the cat which made the tracks is unknown to science. A character who fails this roll may gain this information later through a Research Task.

- A musty odor pervades the room when the daredevils first enter it. Other evidence in the room should lead the Player Characters to think that the odor is related to the cat. You should not discourage this path of thought. The odor is actually that of the hallucinogenic gas used by the cat cult. Although this odor may be recognized at other points in the adventure, the Player Characters should have no way of determining its true source or its effects until after the master villain has been defeated.

- Clawmarks are present on the furniture, the body of Renier and, remarkably, on the walls around the safe.

- The wall safe, formerly hidden behind the painting which lies crumbled and clawed on the floor, is open. The door is bent on its hinges. Untouched in the safe is a cash box (unlocked) which contains \$172.50 and 200 francs. Various communiques are scattered about the safe and the floor below it. With all the spectacular clues littered about the office it is easy to overlook something about the safe.

**Hidden Thing:** the lock of the safe is intact.

- If specifically examined, the broken chair will seem to have been burst asunder rather than torn apart.

- If checked, the window to the fire escape will be found to be unlocked.

- Other clues may be given out if you deem it necessary or if the Player characters perform some course of investigation which you feel would gain them some additional information.

### WHAT REALLY HAPPENED AT THE EMBASSY

For your information in providing clues and answering questions as the daredevils investigate this mystery, we present an account of the events of the attack.

Renier was working late as usual. Cartiere admitted a man, as she will relate, for an appointment with Renier. The man, a cat cultist enforcer, engaged Renier in conversation while the ambassador suc-

cumbed to the effects of the gas which the black man had brought in with him in a vial. As the Frenchman went under the influence of the gas, the cultist implanted the suggestion of metamorphosis and put the unfortunate Renier to sleep. Collapsing on the desk, Renier spilled his ink bottle. The cultist then proceeded to the safe and opened it with the combination secured for the cult by Ojemba Ichoku. Using his 'claws', the cultist then scratched the furniture and walls to simulate his 'attack.' This done, he removed Renier to the spot where he is found. The enforcer tipped over the ambassador's chair to add to the overall effect. He then opened the window to the fire escape and called in his cat 'partner' which was waiting in the alley below. Ordering the cat to ravage the unconscious man, the cultist used his phenomenal strength to burst asunder the chair in which he originally sat. It was this combination of noises that brought Mademoiselle Cartiere to investigate. Before she arrived, the cultist had fled through the window, closing it temporarily. The poor woman saw the cat, as was intended, and fled the office screaming. The cultist then recalled his animal and fled the scene. He will, of course, be long gone before the daredevils can follow him.

The cultist, coached by his leader, has taken successful precautions to avoid leaving fingerprints anywhere in the embassy.

### INVESTIGATING THE EMBASSY INCIDENT

In their attempts to investigate the incident, the daredevils may take many courses. We cannot hope to cover all possible paths. We will herein provide some guidelines for some of the most likely paths. If the Player Characters elect to follow other investigative routes, you must be prepared to make, as necessary, any logical connections between the course of the adventure and the areas in which the daredevils wish to apply themselves.

The first obvious choice is to question Renier, but he will be in intensive care for several days. When he is able to talk, follow the guidelines given in his character description.

The daredevils may wish to investigate any Batangans in town. See Batangans in the U.S. for details. During the course of this investigation you should find ample opportunity for role play as the Player Characters track down the individuals in question. Remember that if they begin to close in on the truth, the opposition will likely learn of their efforts and reward them with a warning and/or attack.

Another obvious choice is to research Batanga. A Research Task will yield a general outline of the situation in Batanga at the present

## CAST OF CHARACTERS

### BATANGANS IN THE U.S.

#### Madabuike Agu

Madabuike Agu is a big man with a bigger temper. According to embassy records his last job was as a bus boy at a downtown restaurant. Unknown to the embassy, he was fired from that position when his temper flared up. Since then, he has held a variety of odd jobs, all of short duration. His real income has come from criminal activities as muscle for a black mob in Harlem. He has no connection with the events at the embassy but might hint that he does in order to improve his prestige with his peers. Agu may be traced through Criminal Subculture.

Treat Agu as Superior Quality Rabble. He carries a knife and a sap.

#### Ojemba Ichoku

Ojemba Ichoku serves at the French embassy as a domestic servant. His friendly and sunny disposition, combined with his long years of service, lead Monsieur Renier to consider him above suspicion of any wrong doing. The ambassador is, unfortunately, very wrong. Ichoku is the inside man for the criminal mastermind behind this operation. Having been coerced into cooperation out of fear for his family still in Africa, Ichoku has acquired the combination for the safe in Renier's office.

Ichoku hides his complicity well and will only break under intense interrogation. He has never met the mastermind and has only dealt with intermediaries. He would receive and leave communi-

cations in a wine bottle in the alley behind the embassy.

Treat Ochoku as an Average Quality Non-player Character. He carries no weapons but is capable of using a knife as well as being able to brawl.

#### Titilayo Iheoma

Titilayo Iheoma, according to embassy records, works through a temporary agency in the city. The records do not show that Iheoma is a female and that she has recently married a black American and changed her last name to Douglass. This will make her harder to trace since the agency only uses last names in their records. Use Business Subculture to track her down. Once found, she will be determined to be innocent.

Treat Iheoma as Poor Quality Rabble. She is unarmed unless you count the tools of her trade: a mop and broom (each of which she wields very well; they strike as clubs and she has a BCS of 16).

#### Nwanodu Umezurike

Nwanodu Umezurike is recorded as a recent arrival in the country. No employment is recorded but an address is on file. If this is checked, it will be discovered that he has been missing since the night of the attack on the embassy. Umezurike actually lies in the city morgue, identified as a 'John Doe,' a victim of a hit-and-run accident.

time and a brief synopsis of its history. The history will include a hint of the great black empire that once existed and its symbols of power. Also indicated in the history will be the existence of a cat cult. Completion of the first Task will yield the information that the legendary symbols of power were recently unearthed in an archaeological dig by John W. Harper. Research material available will not contain the current whereabouts of the artifacts. The second Task will give some general information on the cat cult. See Cult of the Cat for the general history. Research material will not have information on the revived cult other than hints that the cult is active again.

Throughout the period during which the daredevils are investigating, the opposition is preparing for their next move: the raid on the freighter.

### RAID ON A FREIGHTER

The raid segment of the adventure is an action interlude. Once the Player Characters learn of the freighter's cargo, they will also

learn that they have just enough time to get to the harbor to be there when it docks. You may wish to increase their apprehension by placing minor delays in their path as they race for the piers.

Arriving at wharveside, they will find the freighter, Atlantic Star, docked and the crew going about its business of preparing to unload cargo. As the daredevils advance along the pier, the staccato bark of sub-machine guns will be heard and they will witness the slaughter of the ship's deck crew.

The gunmen are Average Quality Rabble with a BCS of 12 with their Thompsons. After killing the crew, they will only have enough bullets in their guns for one or two bursts at the Player Characters. When bullets fail they will resort to clubs. The gunners are stationed at the locations marked 'G' on the freighter map.

Also on board are additional thugs, armed with knives and clubs in equal proportions. These are Average men with a Superior leader. There should be enough of them to outnumber the daredevils 3 to 2. These men are all New York toughs hired for the job. They are des-

## CAST OF CHARACTERS

### IN THE U.S.

#### Jeanne Cartiere

Jeanne Cartiere is Monsieur Renier's secretary. She is young, pretty, efficient, and devoted to the ambassador.

On the night of the attack, she admitted a large, black man to Renier's presence. Some time later she heard what she describes as 'horrible noises' and rushed to the office. She saw there a large feline, which she calls a 'tiger,' savaging here employer. She ran screaming from the scene.

If questioned on the night of the attack, she will be somewhat hysterical and prone to bursts of weeping. She can give no clear description of the beast having only an impression of tawny fur, sharp teeth and black claws. Neither can she give a good description of the black man since he wore a topcoat and hat, even in the building. At the time she paid no attention to him. Other embassy officials will restrict the time spent questioning her so that she can rest and regain her composure.

If questioned again later, she will still be prone to getting hysterical over what happened to 'poor, dear Monsieur Renier.' However, if treated gently and questioned precisely, it will be learned that the man she admitted wore no shoes. She dismissed this as just 'another barbaric custom of those dirty natives.' She can also give a better description of the beast. It was smaller than a lion, its coat was spotted, and its canine teeth were very long. A small, colorful bag was hung around its neck. Combining this description with the evidence at the embassy will tell a character with Paleontology or Zoology Skill that the feline is not of a species currently known to exist. Mademoiselle Cartiere will also note that there was no black man to be seen in the room while the beast was there.

Treat Mademoiselle Cartiere as a Poor Quality Extra.

#### Ekwueme Omenuko

Ekwueme Omenuko is a duly registered agent of the Liberian government. He has been representing his country's trading interests with both France (and her colonies) and the United States. Monsieur Renier has had several dealings with him over the years and will describe Omenuko as a shrewd but honest man.

Omenuko is actually an ex-patriot American. When he relocated to Liberia, he changed his name from Harley Brown. He rapidly became involved in the Liberian government and rose to a minor degree of prominence but his upward mobility now appears to be blocked. He is frustrated by this and by his continued dealings, in his present position, with white men whom he resents and despises. Despite his hatreds, he presents a serene face to the world.

During trips to French Equatorial Africa he became aware of the legend of the 'Ize-Nze-Anyike.' The legend states that a great leader will come to the people of the Batangan region. He shall combine the sacred beliefs of the people and their worldly power and he shall lead them to victory over their enemies. He shall re-establish the empire of old and the people shall once again rule their own destiny under the spirits of the heavens.

On one trip, his riverboat was wrecked and he wandered lost in the jungle for many days. There, he was found by a very old man who claimed to be the last of the great ju-ju-men and keeper of the secret of the cult of the cat. It was during this time that he first saw one of the great spotted cats. Omenuko returned to civilization but he bore with him much food for thought.

He soon was arranging for special trips to learn from the old man and increase his knowledge of the area and its legends. From the old man, he got a sample of the cat cult's sacred drug. Using his own skills, he modified and improved upon it. He studied the habits



of the spotted cats. From captured specimens, he learned that they could be trained through attention and drug therapy. Listening to the tales told by the Batangans, he uncovered all he could of Ize-Nze-Anyike.

A plan began to form in his twisted, ambitious mind. Already he bore a scar upon his chest from an encounter with bigotted white men in white robes. An encounter in which he lost his young wife. An encounter brought about when he insisted on continuing his scientific studies at a white man's university. The pain he endured to alter that scar into a match for the one foretold to be on the chest of Ize-Nze-Anyike was a small matter.

Discretely, he began to recruit malcontents to be the strongmen and elite corps of his new cult of the cat. He set up a training program for both men and cats. He gathered his forces, increased his public support among the tribes by leaking rumors of the great ju-ju-man in the jungle, and he bided his time.

He has begun to corrupt colonial officials with offers of high positions in a new order where white and black men will work together. Even as he does this, he lays his plans for the removal of such helpers once their usefulness is ended. He prepares lists of those unsympathetic to his goals, both black and white, who will be eliminated to consolidate his power in Batanga. Astutely, he watches the warning signs in Europe and elsewhere that soon the colonial powers will be too busy to worry about a 'minor uprising' in Africa. Then, when war flames engulf Europe, he will strike out for his own empire in Africa to rival and exceed those of the ancient black kingdoms.

Physically, Omenuko is larger than average, but not overwhelmingly so. The strength of a madman, for that is what he is, lies hidden in his smoothly muscled frame. Also hidden, behind a

mask of manners and restraint, is his savage nature.

Omenuko is not a nice man. He will readily dupe and use anyone to further his schemes of personal aggrandizement. He is ruthless, cold-blooded, and cunning.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
25	35	35	28	32	28	4	63

**SKILLS:** Brawling (20/5); Pistol (18); Autofire (14); Knife (16/4); Spear (16/4); Running (18); Swimming (15); Driver (12); Hunting (8); Mimicry (12); Pilot (8); Stealth (12); Survival (15), Tracking (6); Electrician (8); Machinist (10); Disguise (12); Research (18); Anthropology (12); Archaeology (10); Chemistry (24); Electrical Engineering (10); Linguistics (10); First Aid (13); Pathology (12); Military Science (14); Occult Studies (17); Rhetoric (22); Politics Subculture (14); Business Subculture (12); Black African Culture (18); Euro-American Culture (14); English (17); Bantu (18); French (16); Portugese (10); German (8).

**WEAPONS:** (in cities): snub nosed .357 magnum revolver;

(in the bush): Mauser automatic pistol with 3 spare clips; knife; (as Ize-Nze-Anyike): the Mauser concealed in his garb; knife; ceremonial ju-ju spear (treat as a rifle with bayonet for use and damage) which has its blade treated with a fast acting drug which will last for three successful strikes with the blade.

Spear Drug (poison)  
 Vector: Subcutaneous  
 Strength: 6  
 Incubation Period: 2D3 seconds  
 Cycle Time: 10 seconds  
 Type: Narcotic



perate men and this results in them having what amounts to high morale. They will wait in the superstructure of the ship until they can close to combat range with the daredevils.

The reason for the attack is to gain the scepter and the robe which are being carried in the captain's cabin. When the daredevils arrive, Ize-Nze-Anyike and his enforcers will have already boarded and tortured the captain into opening the safe in which the artifacts were kept.

Ize-Nze-Anyike has made sure that the ship is wreathed in gas (the musty odor is easily detectable) in case he should need one or more of his henchmen to 'change.' At this point, the Player Characters should be sufficiently susceptible to the possibility of were-cats that, if the situation arises and they fail a Will Critical Saving Throw, they will 'see' the transformation as intended and be so struck by the horror of it that any actions taken for 1D6 Detailed Turns will suffer a penalty equal to the Effect Number of that Critical Saving Throw. If they do

**CLOTHING:** (in cities): street clothes (Armor Value 1);

(in the bush): Tropical clothing (Armor Value 1);

(as Ize-Nze-Anyike): Ju-ju-man garb (Armor Value 0). In this guise, his skin is oiled, making him difficult to hold. This will reduce the Effect Number of a grappler by 5. The compound used is of his own invention (it counts as a Gimmick) and is only effective when the user is nearly naked. Incidentally, it also acts as fairly good thermal insulation.

**NOTES:** If other blacks are present, Omenuko is always reluctant to use 'the white man's magic' (technology such as guns) when in his Ize-Nze-Anyike guise, but will do so if pressed. He will, however, use it quite freely if it is disguised such as the drug on his spear.

You may wish to have Omenuko present in Batangaville (on 'legitimate' business) as an added element to complicate the Player Characters' perceptions of the situation.



not fail the Saving Throw, they will still 'see' the change but will suffer no penalty. This is obviously a good time for you to have the Player Characters face at least one of the 'were-cats.' Although it is in Ize-Nze-Anyike's best interest to escape without combat, he will readily order his enforcers into battle to allow him to flee with the relics. There will be half again as many enforcers as the number of daredevils present. (Thus, if there are four Player Characters there will be six enforcers.) Half of these will stay with the ju-ju-man as bodyguards.

It is important to the progress of the plot that Ize-Nze-Anyike escape with the artifacts. He and his bodyguards will leap into a waiting speedboat. This will take them to a seaplane sitting in the middle of the river. Their next destination will be Africa.

If the Player Characters have done very well, they might be allowed to prevent the ju-ju-man from obtaining both cloak and scepter. He should still escape with the scepter. This will have effects later. If this is the case, the villain will still leave for Africa, conceiving that things have just gotten too hot in America and that his plan should still work anyway.

Whatever the details of the climax of this segment, you should attempt to keep the action moving at a good pace, interweaving Detailed Turns and described actions freely to maintain suspense and drama. The villain's escape should be a series of brief glimpses as the costumed figure and his burden carrying bodyguards hightail it for the boat. A killed or crippled enforcer who drops his burden or hurls it at tremendous effort to the waiting craft can make a nice cap to the segment.

## ON TO BATANGA!

With the master villain fled to Africa, the daredevils will find that they must follow him in order to recover what he has stolen. If they are not to allow him too great a lead, they will have to leave themselves as soon as possible. Wilde will provide a plane and, if none of the Player Characters have Pilot Skill, a pilot as well.

The plane is equivalent to the Douglas DC-2, although all but six of the passenger positions have been removed to allow for extra fuel tankage which will enable the plane to make the trip with but one stop for refueling. The pilot is an Average Extra with a Pilot BCS of 14.

Doctor Wilde himself will travel alone after he clears up some loose ends on this end. He will suggest that the Player Characters await his arrival in Batangaville if they are unable to turn up any hot leads to follow.

The flight south to French Guiana is uneventful, as is the refueling stop. Shortly before reaching the coast of Africa on the trans-oceanic leg of the journey, the daredevils' plane will be intercepted by a single-man pursuit plane. The pilot (BCS 10 for Pilot and Autofire Skills) is in the pay of Ize-Nze-Anyike and has orders to shoot down the plane

## Jacques Renier

Jacques Renier is acting ambassador to the United States from the French government. Most of his experience lies in the colonial government and his current appointment is due more to friendships than to qualifications. His last post was in French Equatorial Africa where he oversaw the government's end of the archaeological expedition that uncovered the relics soon to be shipped on the expedition tour.

Renier performs his duties with competence, though with little distinction. He tends to find his colonial subjects 'quaint and amusing' although he does his best to shoulder his part of the 'white man's burden.'

Assuming Renier survives the attack, he will be able to fill the Player Characters in on the events (as he knows them) of the night in question. He will state that the man entered his office and, after some small talk, asked Renier to open the wall safe. Renier refused and the man became agitated. The ambassador's attempts to calm him had no effect. Then, as the incredulous Frenchman looked on, his visitor began to contort his body. The man threw off his top coat and changed into a great spotted cat. The cat leapt across the desk and attacked Renier. Beyond that point the poor man only remembers teeth, black claws, pain, and the sudden relief of unconsciousness.

If asked about the contents of the safe, to which only he knew the combination, he will detail those things still present plus a small packet of artifacts (why, yes, they were Batangan) which were of no great value. If asked about the cat carving, he will say that indeed there was one in the packet, but its eyes were intact.

When given time to examine the communiqués that were left scattered in the office, he will note that one detailing the arrival of a shipment of Batangan archaeological artifacts is missing. He will then attempt to contact the daredevils and inform them of this.

carrying the Player Characters. His craft is armed with a single machine gun equivalent to the Browning M2. The plane is equivalent to a Boeing F4B-4 in its other statistics.

If the daredevils' plane escapes from the enemy, they may complete their flight to Batangaville safely. If they are shot down, the plane will crash and all gear not carried on their persons will be lost to the adventurers as they parachute into the sea. You will then find it convenient to have them rescued by a coastal freighter, possibly the Batangan Queen, bound for Batangaville.

Upon arrival, the daredevils will be conducted to the coastal fortress which serves as the governmental offices for Batanga. Here they will meet Gaston D'Arte. He will tell them of recent unrest among the natives of the interior and tell them tales of slaughtered white families and travelers. Although he will recount rumors of the revival of the cult of the cat as a focal point of the unrest, he will dismiss such rumors as untrue and deny any knowledge of a great ju-ju-man.

D'Arte will attempt to dissuade the daredevils from traveling upriver, at least at present. He will offer them quarters at the fortress and in general put himself at their disposal. On a tour of the fortress lead by D'Arte, several things will come to the daredevils' attention:

- A squad of the constabulary will be seen entering the jungle. No white officer accompanies them. If questioned about this, D'Arte will respond that such is quite a normal procedure, more especially so in these troubled times when there are too few officers to go around.

- The local population seems quite calm and non-hostile. D'Arte will claim that the local natives are cowed into their proper roles by the presence of the government.

The small packet of artifacts was an advance shipment of part of the exhibition, a fact which he had forgotten until now. The ship carrying the artifacts is due the next morning.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
10	8	12	17	13	24	3	34

SKILLS: Pistol (12); Rifle (10); Fencing (10/3); Swimming (12); Horsemanship (15); Hunting (14); Survival (6); Tracking (8); Law (12); Political Subculture (14); High Society Subculture (5); Euro-American Culture (16); Black African Culture (13); Arabic Culture (12); French (18); English (13); Bantu (8); Arabic (6)

WEAPONS: None normally carried.

CLOTHING: Street Clothes (Armor Value 1)

NOTES: When first encountered after the attack on him, Renier will have a current total of thirty five points of lethal damage. After recovering from the attack, he will be afflicted by a permanent limp which will reduce his speed group by one for purposes of determining his movement. If healthy enough, he may follow the daredevils to Batangaville as yet another complication.

#### Vincent Wilde, Jr.

Vincent Wilde is a young man of great promise and unusual background. He is the beneficiary of a scientifically planned upbringing which was designed to maximize his capabilities. He and his capabilities stand out, even among daredevil adventurers.

Wilde is somewhat over six feet tall (Size 1) but so well proportioned that some nearby frame of reference must be used to appreciate his size. He appears well groomed and can display perfect manners. He does, however, have an odd habit of ignoring questions that he does not wish to answer at the time.

Any research done by the Player Characters into Wilde's past will uncover a string of breakthroughs and advances in such a wide variety of fields that they will be convinced that more than one man is involved. There will be no indications that all such references are attributable to this one man.

Wilde has quite an array of Gimmicks, but will be reluctant to use them openly. Also, if he appears later in the adventure, he will be inclined to disguise himself to further avoid recognition.

Wilde is provided for you to introduce the Player Characters to the adventure. If necessary, he can be reintroduced to save them when all is hopeless or to provide a necessary clue when the Player Characters have let it elude them. He will not directly join the characters in their investigations as he will always have some other pressing business elsewhere. He will, of course, be working on the case but the adventure is for the players and they should get the glory of resolving it if they can. Still, a guardian angel like Wilde can be a very good thing to have.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
40	40	40	40	40	40	5	80

- Across an opening between buildings which is filled with people, can be seen a white man who fits the description of John Harper. If the Player Characters have researched the recent history of Batanga they will have seen a picture of Harper in a newspaper clipping and can recognize him from that. By the time the daredevils reach the spot where they saw him, it will be deserted. D'Arte will claim to have seen no one and disavow any knowledge of Harper except for his earlier presence in connection with the archaeological dig.

As Gamesmaster you should not simply present these items as what is observed by the Player Characters. Describe the fortress as the daredevils are given the tour. Weave into your descriptions the items noted above. Remember to role play Gaston D'Arte's reactions. If the players do not notice that there are some odd things that do not jive with what they have been told by some of the characters and their own research, you might allow their characters a saving throw to spot such 'hidden things.'

During their stay at the fortress, D'Arte will contrive to see that they are not let to wander about unwatched. He will offer to accompany them himself or assign a member or two of the constabulary. For meals he will invite them to join him in a most insistent manner. For the night, each member of the group will be assigned to a separate guest room, although all rooms will be along the same corridor. D'Arte will allow the first night to pass peaceably. If the daredevils show signs of lack of sleep in the morning (perhaps from staying up all night to watch for treachery) he will arrange that their schedule for the following day will offer them little opportunity to make up for the lost sleep.

SKILLS: Martial Arts (25/6); Pistol (20); Rifle (18); Autofire (20); All Athletic Skills (20); Cyclist (15); Driver (18); Mimicry (20); Pilot (20); Stealth (22); Survival (20); Throwing (20); Tracking (19); Cryptography (17); Demolitions (16); Disguise (22); Interrogation (12); Lockpicking (20); Mechanic (14); Research (20); Restoration (12); Traps (17); Anthropology (14); Archaeology (17); Chemistry (20); Civil Engineering (18); Electrical Engineering (18); Finance (18); Forensic Science (22); Geology (18); Law (14); Linguistics (20); Navigation (18); Advanced Medical (20); First Aid (20); Pathology (18); Surgery (20); Brain Surgery (20); Therapy (14); Military Science (13); Occult Studies (12); Physics (20); Rhetoric (15); Zoology (19); Law Enforcement Subculture (18); All other Subcultures (14); Euro-American Culture (20); Most other Cultures (13); Languages (18-20); English, French, German, Mayan, Spanish, Portugese, Arabic, Many other Languages at BCS 8-12.

WEAPONS: See Gimmicks.

CLOTHING: Usually street clothes under which he wears a plastic ring mail and ballistic cloth vest (Armor Value 6/20); often he wears a metal skull cap to which is attached a wig that matches his own hair exactly.

GIMMICKS: Most of his Gimmicks are carried in a vest which he wears under his clothes. They include: 6 Mini-grenades; 2 packets of Ultra-violet tracking powder; a short-barreled pistol which he can fire on full automatic or as an autoloader, this gun has a clip of 15 rounds (30 round clip available if concealment is not desired), the ammunition is usually 'special' mercy bullets which carry a compound similar to that on Omenuko's spear; a collapsable grappling hook and twenty meters of thin but extremely strong line, a set of lockpicks (2D6 to Effect Number); a basic make-up kit; 6 gas-filled glass spheres, the gas in one of these will fill a ten foot by ten foot by ten foot area and functions as the mercy bullet compound except for its aerosol vector (this gas disperses in about a minute). He may well have other Gimmicks in the vest or about his person. He will soon have the reputation for choosing exactly the right sort of Gimmick for the situation he is about to face.

SPECIAL POWERS: Cat Ability; Danger Sense; Escape Artist; Heightened Wit Attribute use; Heightened senses (all extend slightly beyond average human range); Hypnosis without a focus; Talent Abilities and Powers for Charismatic (15), Mechanical (20), Natural (15), and Scientific (20).

LUCK: Infinite.



## BATANGA, THEN . . .

The Batangan region was once the center of a great Black African empire. The empire stretched from coast to coast and from the great northern desert to the broad southern plains. The rulers were great kings counseled by wise men whose totem was a great spotted cat. Time wore on and stresses tore at the realm. It broke apart. Although some of these parts remained strong, others withered and fell to the jungle. Time passed and the Arab slavers began to press into the lands of the people. The Batangan remnant of the empire resisted them totally. Batanga remained free until the white men came and many Batangans made the ghastly trip on the ships of the triangle trade. The Portugese came first, but their hold on the region was tenuous. Eventually, with the ebb and flow of the European situation and the tides of colonialism, the region came under the sway of the French. Thus it has been for hundreds of years.

## AND NOW

All is not well in the Batangan region of French Equatorial Africa. It seems there have been some native uprisings in the interior due to dissatisfaction with the colonial rule. The situation is, however, well under control and no serious danger is posed to the government or any Europeans present in the region. In fact, a recent government sponsored archaeological expedition under the direction of the internationally renowned Dr. John W. Harper has brought to light an ancient city of an unknown African people. The benevolent colonial government is sponsoring an exhibition of artifacts from the dig to express its interest in the culture and heritage of the native population. It is hoped that the natives can appreciate the great gulfs between their primitive beliefs and culture and the riches of European culture available to them in government and missionary schools. The exhibition begins its American tour soon.

On the second night, the mayor (D'Arte) will make his move. A member of the constabulary, in uniform but armed with a native spear, will be sent to each of the Player Characters' rooms. The men will be under orders to slay the occupants of the rooms. D'Arte wishes it to look as if the daredevils were slain by hostile natives who had slipped into the fortress. The assassins will be accompanied by an additional squad of five men, each armed with KAR 98K rifles. These men will wait in the corridor in case the others have trouble. There will be no officers with these men.



If the assassins succeed, this is where the story ends. If they do not and the Player Characters confront D'Arte either with suspicions of treachery or to present the killed and/or captured 'traitors to the government,' he will decide that 'unfortunately, you gentlemen (the daredevils) have become a bit too much trouble.' The Player Characters will find themselves confronted by a large (too large to fight) number of rifles, all aimed at them. They will be carted off to the fortress dungeon to join John Harper and any other Player Characters who have been previously captured. They will languish in the cell for two weeks while Ize-Nze-Anyike completes his preparations for the great ceremony. When the time is right, each man will be removed individually and crated (yes, crated) for shipment up river to meet a contingent of cat cultists. The daredevils and Harper are slated to be guests of honor for the sacrifice that will culminate the ritual.

## THE PLAN BEHIND THE EVENTS

Ize-Nze-Anyike is foretold by the legends of the Batangan region. Our villain has adopted the identity of this legendary leader. He has arranged to have a scar on his chest altered to fit that described in tradition as being upon the chest of the Ize-Nze-Anyike. He has also used a variety of modern technological devices as well as convincing rhetoric to sway the locals into believing that he may well be the one who was foretold.

His first step in the region was to revivè the cult of the cat. He trained his enforcers and their 'partners'. He then proceeded to enhance their effectiveness with his trickery. The locals began to fear his power. Being a canny leader, he realized it would take more than just fear to reach his long range goals. He began to seek for ways to consolidate his hold on the minds and hearts of the people.

He learned of the archaeological dig that has uncovered the ruins of the great shrine of the cat. He knew of the nature of this place from the legends told to him by the old ju-ju-man, but its location was lost to him. By the time he learned of the discovery of the cache containing the ancient scepter and robe, they had been removed from his reach.

The robe was a symbol of kingship bestowed upon the rulers of the old empire by the shamen of the time. It was supposed to be the sign of true kingship over the people since an imposter would die if he wore it. The villain knew from his mentor that this last effect was a controlling sanction used by the priesthood who would poison any who was not their approved candidate for ruler. He also learned that it was imbued with a magic that could be activated in a special ritual in which it was one of two essential implements. The other implement was the scepter.

The scepter was, in ancient times, wielded by the head of the cult as a symbol of religious power. It was also the key to the shrine of the cat and in its hidden chamber was where were kept the magic herbs that allowed the transformation into one of the sacred animals.

Batangan legend states that when Ize-Nze-Anyike came to his power, he would wield the scepter and wear the robe as symbols of his sway over both the physical bodies of the people of his empire and their spiritual well-being. Our villain has determined to make these artifacts his own to further his ends. Once in his possession, he will attempt to activate the magical powers in which he only half-believes. However, since the people believe, he will do what he can to simulate those powers in case the magic is not real. Once he has indisputedly established himself as the true Ize-Nze-Anyike, he will begin organizing the Batangans for the overthrow of the French colonial government. A task which he expects will be bloody in the extreme. He already plans accidents and atrocities by the 'colonial government' that will eliminate those blacks whom he conceives are a danger to his control of the region. This coup completed and secure, he will begin on his march of conquest to establish a new black empire in Africa with himself as the head. He will be a ruthless and tyrannical despot should this come to pass.

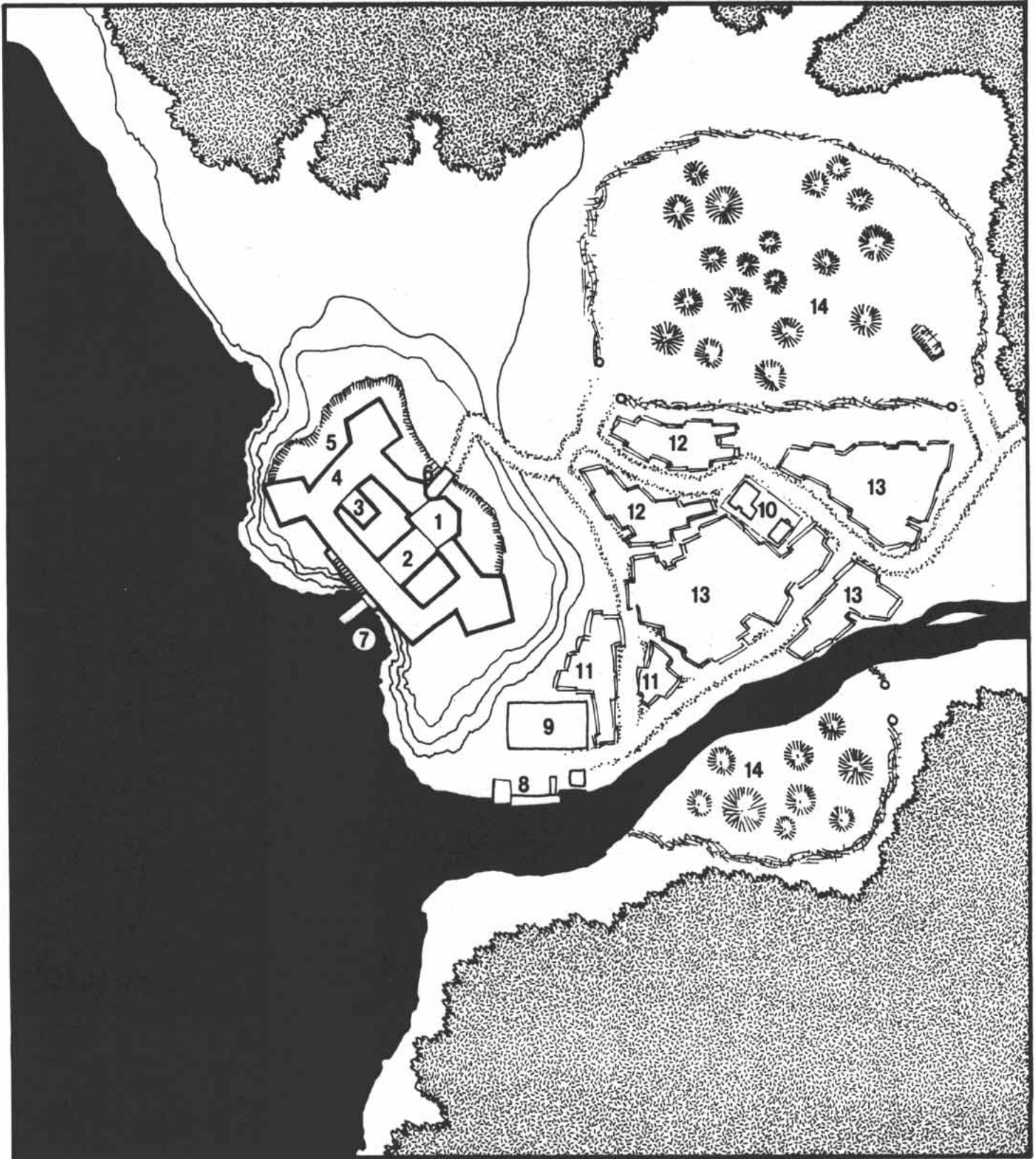
To this end he has learned of the shipment of the artifacts to the United States. By infiltration of the embassy staff in New York he has gained the knowledge he needs to arrange the raid which will gain him the scepter and the robe. He has kidnapped John Harper in order to verify to his white allies in Batanga that the artifacts are the genuine articles and will sway the natives into believing that he is the foretold ju-ju-man. These unscrupulous whites are working in the belief that the new state established when the colonial government is overthrown will be partially in their control. Partially that is until they eliminate Ize-Nze-Anyike, who they believe to be a scoundrel and a fake, but a useful tool to their own ends of independent political power.

This is what the daredevils will find that they must stop if thousands of innocent lives are to be saved. While players with feelings towards the equality of men may resent having to defend the colonial government, they should be reminded that the regime to be set up by this would be tyrannical and only wears the trappings of freedom for the people of Batanga. They would in reality be placed under a harsher and in no way benevolent ruler, far more so than the external colonial government could ever conceive. In time, the colonial government will change over to local rule with much less violence, destruction, and loss of life.





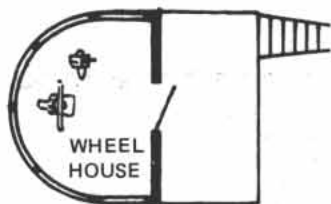
# BATANGAVILLE



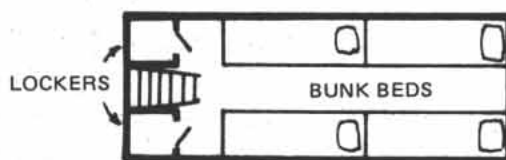
1. Four story tower with dungeon in basement
2. Main administration building
3. Hospital
4. Guest wing
5. Dry moat
6. Foot bridge across moat to fortress
7. Pier and stairs up cliff to fortress

8. Main docks
9. Trading companies' cooperative warehouse
10. Missionary school and church compound
11. Shantytown
12. Artisan quarter
13. Residential quarter
14. Native style village

# THE BATANGAN QUEEN



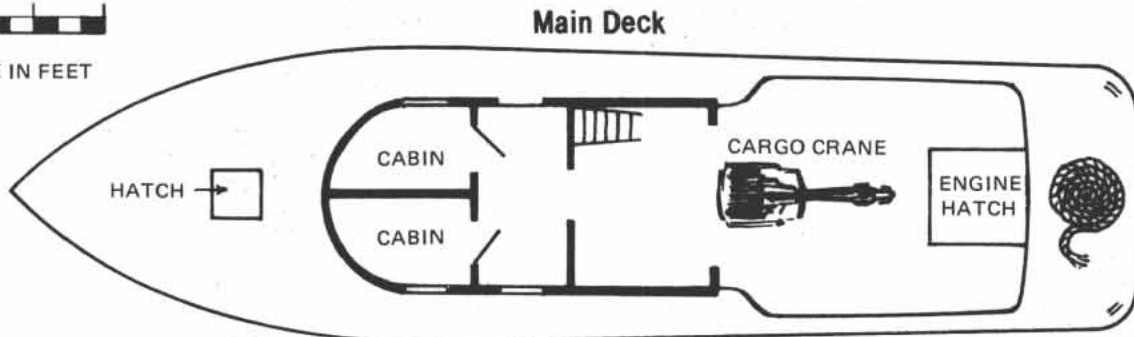
Upper Deck



Below Deck



SCALE IN FEET



Main Deck

The crates will be loaded onto the Batangan Queen whose skipper D'Arte believes has been bribed sufficiently to deliver the cargo. For added assurance, the mayor will send a squad of five constabulary soldiers along. They will bunk below deck (access through front hatch).

Unknown to D'Arte and the daredevils, the captain of the Queen, Alphonse Belgarde, is already in the pay of Vincent Wilde. He and his mate can release the Player Characters and attempt to overpower the guard. Success will allow the Player Characters to rearm themselves from the defeated constabulary. Belgarde will also have four Colt New Service revolvers and one hundred rounds of .45 ACP in a locker aboard the boat. These will not be able to be reached until the constabulary guards have been taken care of.

As a variation, if the Player Characters have by this time shown a distressing tendency to foul up, you may wish to substitute Wilde, in disguise as the captain, for Belgarde. In either case, the 'captain' will not accompany the Player Characters into the jungle, although Harper and Ewansika Mpyama will. The real captain would stay to keep the boat ready for a quick getaway and Wilde would have plans to cut down the forces of Ize-Nze-Anyike with a series of diversions while the Player Characters conduct the raid on the ruins.

## SHADOWS OF EMPIRE

As the Batangan Queen draws nearer to the agreed upon landing site, the daredevils will begin to notice the pulse of drums beating through the jungle. Occasional glimpses may be had of columns of natives wending their way by torchlight to some location deep in the bush.

When the Player Characters begin to approach the ruins a deep rumbling sound will become evident. At a closer approach, this will resolve itself into a chant sung by many voices. This is a good time for you, as Gamesmaster, to build tension with your descriptions. The players should become aware that things are definitely drawing to a climax and that there is probably little time left.

The daredevils' first sight of the ruins will be from an elevation. They will be able to see over the walls into the enclosure. At this junction you may allow them to see the map of the ruins. Later, if they enter within the walls, they will have to rely on their own memories and what their characters can see from whatever vantage point available.

Hundreds of natives are present in the enclosure. They are clustered around the ring of torches surrounding area A. From time to time cat cult enforcers can be seen to pass among them. From the observation distance exact numbers of these men cannot be determined, but there are at least six of them. More natives continue to enter the compound through the gates labeled B. At each gate, two enforcers and 1D6 + 3 native warriors stand guard.

The walls of the ruins are built of cyclopean stone and stand fifteen feet tall. Vegetation creeps up the walls and grows along the tops, especially on the outer walls. Should any characters attempt to travel along the tops of the walls, they will find the footing extremely tricky (Treacherous Ground at a -3 penalty) and passage along the walls

will not be silent due to rattling pebbles and gravel produced by the destructive action of the plant growth.

The tall pilings rise ten feet above the level of the walls. Each is time worn, but what remains of the carvings incised upon them would be disturbing even in the full light of day.

After the Player Characters have had some time to view the ruins, the chanting will suddenly stop. The tall figure of Ize-Nze-Anyike will step into the torchlight in area A. (For those characters with itchy trigger fingers, he is too far away for a shot.) Stepping to the stone altar, he will begin to address the assembled crowd. At his gestures, flames will leap to life in each of the stone bowls flanking the altar. Though his words will be unrecognizable at this distance, the daredevils will still hear his voice. Perhaps this is due to the natural amphitheater effect of the ruins and the valley or some technological trick. If the Player Characters do not voice it, then Mpyama will: perhaps the man really does command magic.

If the daredevils wish to understand what is said, they must move closer. Although it will require a speaker of Batangan Bantu to understand fully, any character who speaks a Bantu language can get the general sense. Ize-Nze-Anyike, amidst a great deal of rabble rousing rhetoric playing upon the honor and sense of history of the locals, is inciting a revolution. He brandishes the artifact(s) he recovered and speaks of the great power he will release to restore the people under his leadership. In alluding to this power, he mentions the human sacrifice of unbelieving white men which will release the full power of the Ize-Nze-Anyike.

The ju-ju-man had timed this speech to coincide at the right moment with the arrival of the prisoners. Suddenly, a runner breaks through the crowd to inform him that they have escaped. Furious, he orders the assembled crowd to beat the bush for them and return them bound for sacrifice. The crowd, in bloodlust, disperses. This will reduce the odds against the daredevils somewhat. As Gamesmaster, you must be careful to properly interject the actions of the Player Characters with this time table. The general rule is that the atmosphere and intent be followed to give a strong adventure for the players.

Once the bulk of the natives have left, the daredevils should have their chance. Half of the guards at each gate will have left. An unknown number of enforcers (two or three more than the number of daredevils should do) are still scattered about the compound. Each of these enforcers has his cat partner as well. Of course, Ize-Nze-Anyike remains within and, fretting and fuming, stalks in and about area A.

Each group of Player Characters operating within or on the walls of the ruins has a chance of coming upon an enforcer or a cat. Allow a one in six chance for each five minutes of time passed in the area. Encounters will be split evenly between men and cats and there is a 20% chance that the encountered being has been lying hidden and silent and can attack by surprise. This will allow the attacker a full turn of action before the surprised party can react. Any cats or men killed or incapacitated by the Player Characters should be subtracted from the available forces within the ruins. Remember that any noises of appreciable volume (cats and enforcers will fight in relative silence) may attract the attention of others in the ruins, both friends and enemies.

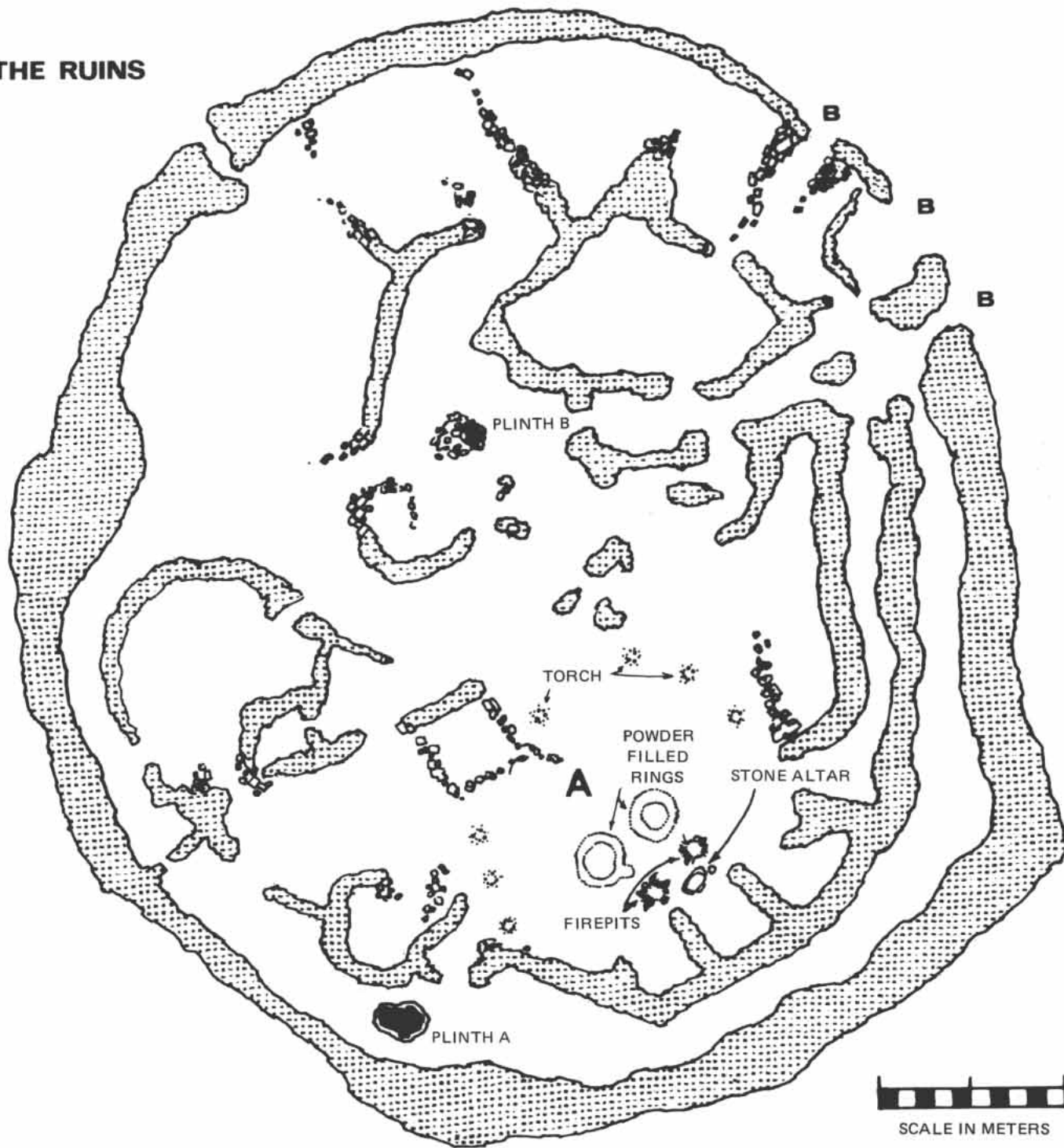
It is advisable that you decide before the Player Characters enter the ruins where the forces of Ize-Nze-Anyike are to be located. Any 'randomly encountered' beings may be assumed to have strayed to the encounter location from the nearest station. At least two of the enforcers and their cats will be stationed in the shadows near area A as bodyguards for the ju-ju-man.

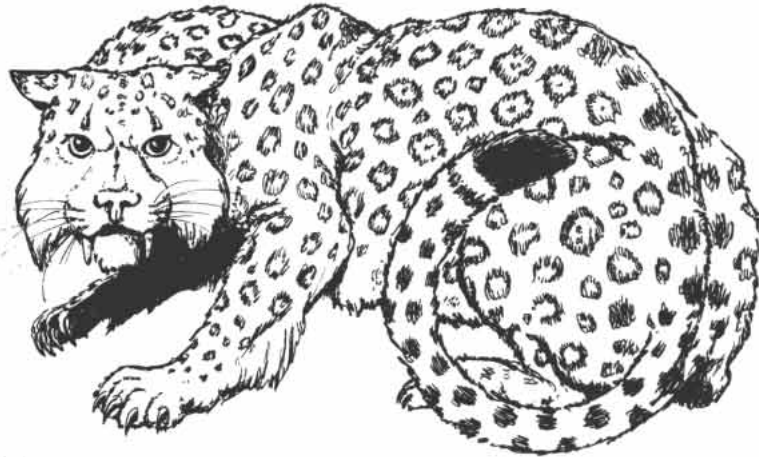
Oh yes, an important point to note is that the entire area confined by the walls of the ruins is flooded with the halucenogenic gas. The supply of this gas is being renewed by the fires in the stone bowls in area A.

Now the stage for the climax has been set. The Player Characters may still fail or succeed. If they stop Ize-Nze-Anyike now, they will still have to cross miles of hostile territory to escape. They may also have to face Gaston D'Arte and the constabulary. However, their ace in the hole is still Doc Wilde who will, no doubt, have an aircraft concealed somewhere to enable the daredevils to escape.

Failure is a far grimmer possibility. Ize-Nze-Anyike may capture them and attempt to complete the ritual. In this case, the Player Characters would normally be doomed. If they had earlier succeeded in recovering the Cloak, you may decree that the ju-ju-man's ritual will end in a pyrotechnic failure before the point of human sacrifice. Then with the obviously false Ize-Nze-Anyike destroyed, the cult will lose heart and release the prisoners on promise of lack of retribution. If the ju-ju-man retained both artifacts, you may ask the players if they wish to expend the rest of the 'Luck' they have remaining in hope of a miraculous save. If they agree, roll dice as if you are matching them against the amount of Luck available (this will help the ending to not see inevitable). The throw having been made, describe the ritual with an emphasis on the ju-ju-man's handling of the staff. Allow the characters to note a flaw in the Staff. It has obviously been damaged in the fight but the villain has failed to notice it. As the ju-ju-man inserts the Staff into its place in the altar, the power feedback through

## THE RUINS





## THE CULT OF THE CAT

Throughout its history, the cult has been both a religious and a political entity. Its early existence was as a principal religion of the old empire. It held the sanction over the ruler for it certified formally whether or not he was a true warrior who exemplified the admirable qualities of the great hunting cat. It was believed that the shamen and their chosen warriors had the power to turn themselves into great hunting cats to enforce the beliefs of the cult.

As the empire broke up the power of the cult waned. It was always strongest in the Batangan region where the great shrine of the cult was located. Here it lingered on, gradually degenerating into a minor religion and ultimately an outlaw cult. The people still believed that members of the cult could transform themselves into cats.

The cult is generally believed to have been finally extinguished by the colonial government about fifty years ago. At that time the cult was a secret organization and was involved in an attempt to terrorize the populace into overthrowing colonial rule. Members of the cult would warn those singled out as victims by sending a carved cat's head idol, such as was used in cult rituals, with the eyes gouged out. The victim would be found dead from an animal attack some days later. General knowledge and standard research materials will not reveal the actual operating secrets of the cult.

Various methods were used by the cult to make people believe that they actually had the power to transform into cats. Selected men were trained as enforcers for the cult. These would wear skins of the great hunting cats fitted with clawed gloves over their hands. Such men often used a special herbal drug compound to increase their strength and speed of action as well as their resistance to pain. Once such a man closed with a victim he would rip him to pieces in practiced imitation of the real cats. These men carried carved wooden stamps which they would strap onto their feet which allowed them to leave tracks which closely resembled those left by the cats. Another technique involved using an actual cat for the attack. The enforcer would make appearances around the residence of the chosen victim and let it be known that he was a member of the cult. About his neck he would wear a symbol decorated 'magic' bag. On the night designated for the attack, an identical bag would be tied around the neck of the attack trained cat. If the cat were slain, this bag would be found and the conclusion would be drawn that this cat body was the transformed shape of the enforcer. Sometimes a bag would be planted in the victim's hand as if he had torn it from the neck of his assailant so that the proper conclusions would be reached. Often indoctrinated or hypnotized 'witnesses' would be planted in a locale to testify to having seen an enforcer actually change shape.

Our villain has added some touches to the method of operation for his revived cult. His enforcers are trained to work as a team with a cat 'partner.' The cat is trained to attack as well as follow a few simple commands. A special trick to enhance the reputation of enforcers as shapeshifters involves the introduction of a special hallucinogenic gas concocted by Ize-Nze-Anyike. Under its influence, which acts to affect any who breathe it as any aerosol gas, a victim is extremely susceptible to suggestion either as a direct verbal suggestion similar to the Special Power of Hypnotism or as an accumulation of expectations and presumptions. Thus, if you know that the enforcers are capable of transformation, when they pull their special stunt you will see the transformation

take place. This stunt consists of the man attracting the victim's attention while the cat moves into place. The man will move forward and the cat will leap out to approximately the same position. The two will tumble about each other for a couple of seconds. The man will leap to a hidden position and the cat will charge toward the victim. The effect is the man appears to be replaced by the cat and the victim, due to the approach of fangs and black claws, is distracted from noticing the man's actually mundane disappearance. In game terms, allow the enforcer one meter of movement and the cat a half distance charge move when determining the distance to be covered in a 'transformation attack.'

### Cult Enforcer

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
12	25/50	25/50	24/36	24/36	24	3/5	49/74

SKILLS: 'claws' (18/5); Brawling (18/5); Stealth (14); Tracking (14); Batangan Bantu (16).

WEAPONS: Claws on costume, WDM of 2 for each hand.

CLOTHING: Hides of great hunting cats. The head is worn as a headpiece (serves as a leather helmet) and the forelimbs are draped over the man's arms. Black claws are worn in glove fashion and are used as weapons. The entire outfit gives an Armor Class of 3.

NOTES: The first numbers for an enforcer are his normal statistics. The second number is used when the enforcer is under the influence of Ize-Nze-Anyike's drug. Enforcers administer the drug to themselves when action is imminent so that they will be ready. Enforcers within the ruins for the ritual will be under the influence of the drug. Should any of the Player Characters decide they would like to benefit from the positive side effects of the drug, they will find it has several severe drawbacks.

The drug is addictive. Any damage taken remains in effect when the drug wears off and if it exceeds the character's Damage Resistance Total, he must make a Health Critical Saving Throw or die. Additionally, the user becomes a homicidal maniac. This will have very bad results for a Player Character. The enforcers are kept in line due to severe and prolonged cultural and personal conditioning so that they are at the command of Ize-Nze-Anyike.

### The Great Hunting Cats

The great hunting cats are survivals of the Pleistocene age and are unknown in the fossil record. Thus, since they have not been documented by white men, they are unknown to science. The cats are few in number and the species is on the verge of extinction.

Physically, the cats are between lions and leopards in size. They have spotted coats that differ somewhat from leopards. The upper canine teeth protrude in a pronounced fashion in the arrangement known popularly as 'saber-toothed.'

The cats are solitary except during the mating season. They are quite intelligent and learn quickly. Once their loyalty has been won, they remain loyal more in the fashion of a dog than a cat.

Perc	Coor.	HLH	DFT	DRT	Movement	CDA	
13	14	15	33	50	3/11/16	3	
AV	Size	Fer.	Attack	Frq.	BCS	Damage	Notes
3	0	6	Bite 2 Claws	1-3 4-6	17 15	2D6 2D6 - 1	Pounce

## CAST OF CHARACTERS

### IN BATANGA

#### Alphonse Belgarde

Alphonse Belgarde is the skipper of the Batangan Queen, a battered hulk that plies the coast and local rivers. This tall, though thin, figure is well known in the area as a competent pilot (boat type, not aircraft) and the wrong man to double cross. Besides local freight runs, his business consists of hiring out to Europeans who wish transport upriver into the jungle. He is very fond of his craft and will do what he can to keep her from danger.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
12	16	14	16	12	21	3	31

**SKILLS:** Brawling (18/4); Knife (18/4); Pistol (16); Swimming (17); Driver (8); Gambling (6); Seamanship (18); Survival (12); Throwing (14); Mechanic (8); Navigation (17); First Aid (9); Zoology, local anyway (8); Black African Culture (12); Euro-American Culture (14); Arabic Culture (6); French (16); Batangan Bantu (12); Arabic (4); Niger-Congo (6)

**WEAPONS:** Bowie knife, Colt New Service revolver (.45 ACP), six spare rounds in pocket and a box with sixteen more in cabin on the Batangan Queen. Throwing knife in boot.

**CLOTHING:** Tropical clothing (Armor Value 1) usually consisting of a beat-up hat, a ragged undershirt, khaki shorts, and jungle boots.

#### Constabulary Officer

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
15	10	10	15	10	10	3	20

**SKILLS:** Pistol (16); Brawling (10/4); Military Science (8); French (16); Batangan Bantu (10)

**WEAPONS:** Colt Police Positive (in .32 caliber) equivalent with 12 spare rounds; belt knife

**CLOTHING:** Tropical uniform with tropical helmet (Armor Value 1)

#### Constabulary Trooper (Rabble)

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
10	10	15	15	10	10	3	10

**SKILLS:** Rifle (14); Brawling (14/4); Machete (10/3); Stealth (8); Tracking (7); Batangan Bantu (15); French (8)

**WEAPONS:** Mauser 98 KAR with 25 rounds in a bandolier; Machete in belt sheath; Belt knife; those with spears have a medium length weapon with WDM 2 which can be thrown. Use the Machete skill score for spear use either wielded in the hand or thrown.

**CLOTHING:** Constabulary uniform (tropical) gives them an Armor Value of 1. The kepis worn with the uniform do not serve as head protection.



#### Gaston D'Arte

Gaston D'Arte is the mayor of Batangaville and defacto governor of the province. He is a fat, greasy man who is very sympathetic to travelers and their troubles. He will, through befriending them, attempt to learn all he can of the daredevils' grasp of the situation and their plans. While he does so, he will discourage them from entering the jungle due to reports of native uprisings and massacres of whites, but he will profess no knowledge of Ize-Nze-Anyike.

D'Arte is actually very involved with Omenuko and is working with him to upset the present government. He will not believe that Omenuko will double cross him, at least not successfully, since he is planning to double-cross Omenuko. D'Arte feels that his hand is strong since the constabulary, both white officers and black troopers, are loyal to him.

D'Arte is a cautious man and will avoid tipping his hand. If forced to, he will be extremely ruthless in dealing with those responsible for his taking action.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
18	15	24	8	6	12	2	36

**SKILLS:** Pistol (15); Interrogation (18); Law (12); Political Subculture (14); Criminal and Law Enforcement Subcultures (10); Business Subculture (8); Euro-American Culture (14); Black African Culture (8); French (16); English (12); Bantu (9)

**WEAPONS:** Luger P08

**CLOTHING:** Favors white linen tropical suits (Armor Value 1)



#### 'Little' John W. Harper

John Harper is a renowned anthropologist and archaeologist. He was the head of the dig that uncovered the artifacts. He has been kidnapped by Omenuko's agents and brought to Africa to verify for D'Arte and other whites that the artifact(s) Omenuko has acquired are the real ones and will thus ensure his acceptance as Ize-Nze-Anyike among the black natives. Since the meeting at which this was done, Harper has been kept in the dungeon cell at the fortress until it is time for him to journey upriver to the ceremony consolidating Omenuko's position. Harper will have a front row seat for the ceremony, right on the sacrificial altar.

Harper is tall, thin, and looks undernourished, but is a good man in a fight. When he is released, he will be glad to join in to see that Omenuko gets his just desserts. He knows where the site of the ceremony is to be and can fill the daredevils in on any missing information about Ize-Nze-Anyike and his alleged powers and abilities.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
32	38	28	25	25	25	4	58

**SKILLS:** Brawling (20/5); Pistol (18); Autofire (10); Running (15); Swimming (12); Driver (9); Pilot (12); Stealth (12); Survival (15); Cryptography (8); Research (20); Restoration (20); Traps (15); Anthropology (20); Archaeology (20); Geology (22); Linguistics (18); Paleontology (19); Occult Studies (12); Zoology (16); Academic Subculture (18); Black African Culture (15); South American Culture (15); Most other Cultures (12); English (22); French (18); Latin (18); Mayan (14); Many other languages (9).

**WEAPONS:** Due to incarceration, none.

**CLOTHING:** Tattered but serviceable street clothes (Armor Value 1)

#### Ewansika Mpyama

Ewansika Mpyama is first mate and crew on board the Batangan Queen, where he is known as 'Bestman.' He is a native of Batanga but has seen enough of the world to be very cynical of the coming of the Ize-Nze-Anyike. Mpyama will work with the daredevils to help prevent the bloodbath that will follow if Omenuko is not stopped. This does not mean that he favors the white colonial rule. He does not. His relationship with his skipper is one of friendship and that of captain and mate and has nothing to do with color.

WT	WL	STR	DFT	SPD	HLH	CDA	DRT
12	12	18	16	16	22	3	37

**SKILLS:** Brawling (18/4); Throwing (20); Spear (15/4); Knife (15/4) Climbing (14); Swimming (12); Stealth (13); Survival (10); Seamanship (17); Tracking (8); Mechanic (18); Black African Culture (16); Euro-American Culture (8); Batangan Bantu (17); French (12); Portugese (8)

**WEAPONS:** Twelve throwing knives in a bandolier, Bowie knife.

**CLOTHING:** Beaded vest and trousers (Armor Value 1).

the now flawed Staff results in the pyrotechnic end as described above.

Another possibility of failure is available to the advanced gamer who desires a touch of the fantastic. Ize-Nze-Anyike, in this case, will complete his ritual and be imbued with the legendary powers of the sorcerer. The belief of his cultists will be strengthened and his power will grow. His plans will move along as he envisions them. To stop this a new team of daredevils will have to be formed by the battered Doc Wilde in the hope of stopping this supernatural menace.

If you take this course, you will have to develop the new plans of the mastermind, new opponents, and new places for them to happen unless you wish to simply recycle those used in the adventure presented herein. Though this is not recommended in full, some elements may be reused to good effect to give the players the proper feel of continuity in the sequel. We can suggest some of the effects of the supernatural empowering of Ize-Nze-Anyike:

- Ize-Nze-Anyike gains the following Special Powers: Hypnotism without a focus, Heightened Use of Wit and Will, 'Cat' ability, Danger Sense, and Heightened Sight (see in the dark like a cat). He also becomes Invulnerable to physical damage inflicted by blows, weapons, and guns.

- Cat cult enforcers actually become able to transform themselves into cats. When in cat form they have Invulnerability similar to the sorcerer's. It works against the same things but half damage is taken from such attacks rather than none.

- The Staff becomes able to fire power blasts with a BDG of 50. Range and area affected is as for a riot gun and the blast is subject to normal BDG reductions for range and barriers. It requires 3 Detailed Turns to recharge between blasts and may fire ten blasts before a ritual 'reloading' which takes several hours.

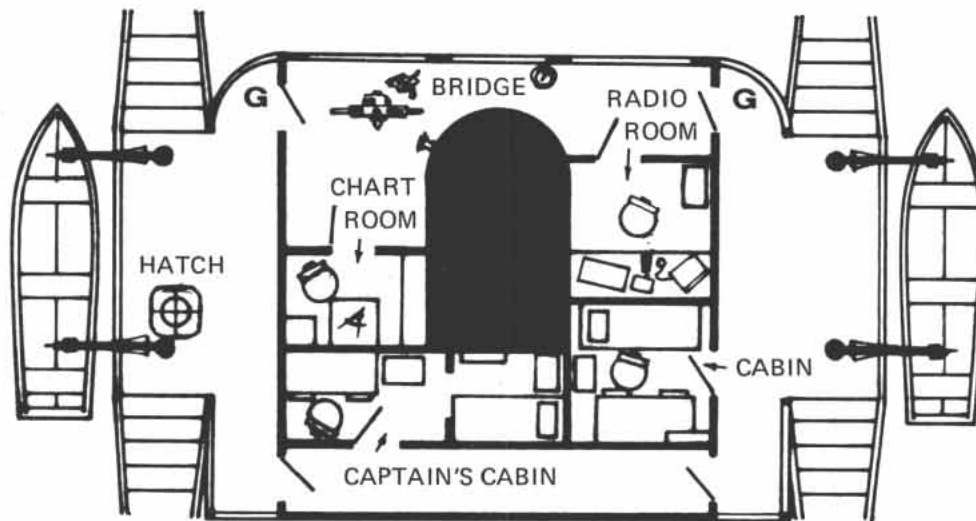
- The Cloak becomes able to support the sorcerer in a fall. He will take no damage from a fall, no matter how high it is. He will also land on his feet.

- Ize-Nze-Anyike will always know where the artifacts are at all times. They will only work for him.

- Ize-Nze-Anyike will stop aging once the ritual is completed.

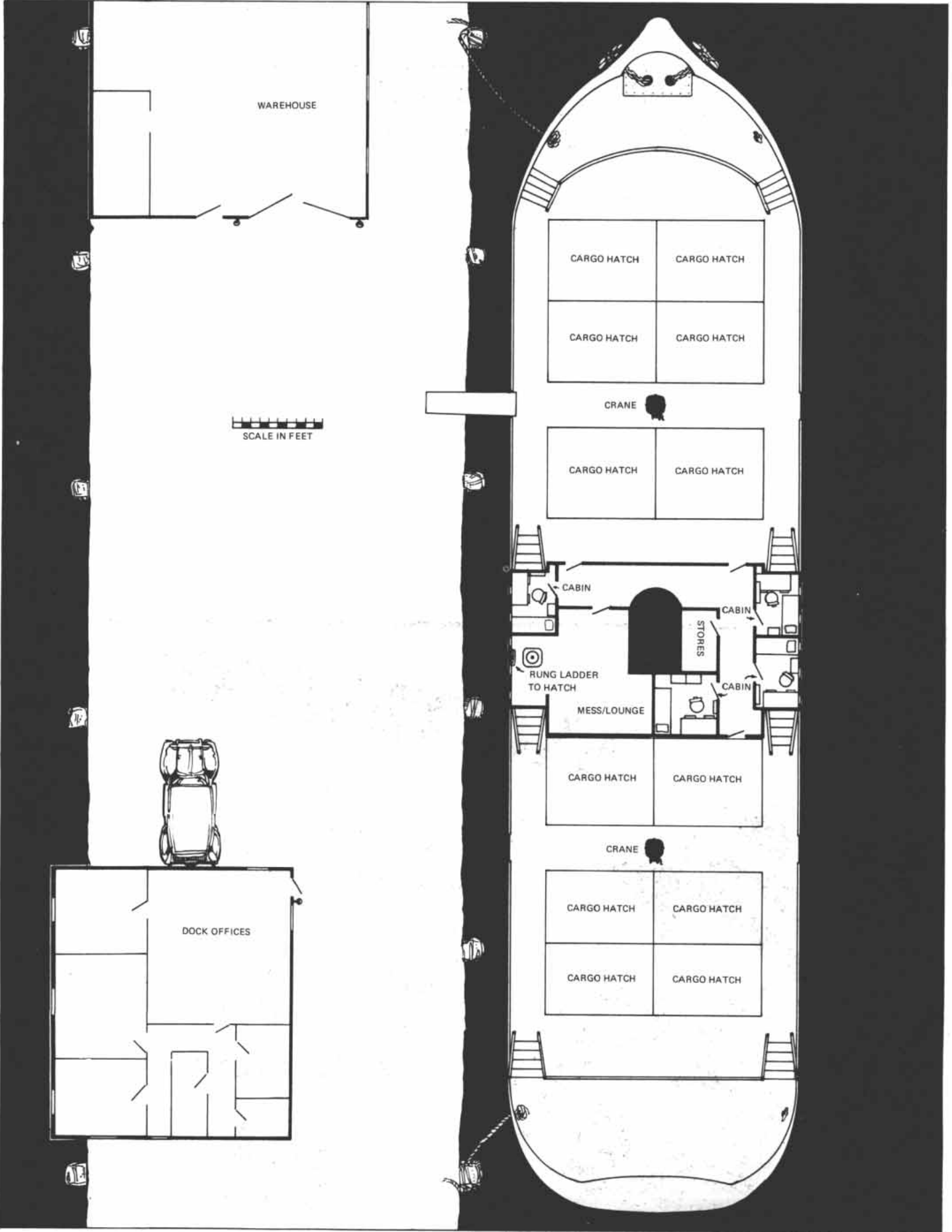
- The power of Ize-Nze-Anyike will be broken if the artifacts can be destroyed. This should be a very difficult task since, imbued now with power, they may not be destroyed as if they were simple material objects. For example, simple flame cannot harm them.

## THE ATLANTIC STAR




SCALE IN FEET

### Upper Deck



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