

roleplaying  
game rules

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*Present: Trauma*

roleplaying  
game rules

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## **TRAUMA™**

### **A complete roleplaying game**

Original French Text for Character Generation, Combat and Additional Rules published October 1986, in Chroniques d'outre monde.

Original French text for How to Figure Yourself Out written by Frédéric Leygonic, published November 1986 in Chroniques d'outre monde.

Original French text for "The Happy Hunting Ground" written by Frédéric Leygonic, published December 1986, in Chroniques d'outre monde.

Hardback French rules written by Dominique Granger and Frédéric Leygonic, published by **Aujourd'hui Communication** in 1988.

Original text for "Mixed Media" used at Arcanacon VII.

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First Printing March 1991.

Second Printing August 1992.

1 2 3 4 5 6 7 8 9 0



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## Preface

This game has not been written for the novice to role playing. It provides a set of rules that the experienced role player will be able to use, but does not explain the basics of role playing. There are references to advanced role playing concepts throughout the text.

The original rules for **TRAUMA** were first published in the French role playing magazine Chroniques d'outre monde in 1986. The basics were presented in the first issue, and additions and scenarios followed regularly. In the first issue the authors, Dominique Granger and Frédéric Leygonic, explained that they felt that the serialized format of the rules would be one of its greatest strengths, as they would be able to develop it gradually as the players and Traumatots made suggestions. While that form of presentation continued for some time, in 1988 a hard-bound volume was released as the second edition of the rules of **TRAUMA**. It brought all of the small changes into a single text, and made some general changes to make the whole game work better. That edition was published by **Aujourd'hui Communication**.

Unfortunately neither Chroniques, nor the hard-bound second edition, are available in this country (or in translation at all), so those of us who want to experience **TRAUMA** have had to do the work ourselves. We are not in a position to propose a serialized version of the rules, as Chroniques first did, so we have presented the rules as they stand at a given point in time. Most of the text you will find in this volume is translated directly from the 1986 rules in Chroniques. We have, however, gone through the second edition rules and included the material from it that we felt did not change the game too much. Most of these changes are in the tables.

The translation itself is almost entirely the result of the efforts of The Duckmaster. When he first read the French rules he was interested in its concentration upon ordinary people thrown into extraordinary situations. He was moved to translate it so that others would be able to share in the experience. The translation took the better part of a year to complete, and by the time it was done word of its existence had already begun to circulate in the irrepressible Melbourne gaming circles, and a small demonstration tournament was convened at Arcanacon '88. The Traumatots for that tournament made a number of suggestions, especially about modelling yourself as a character, which have been incorporated into this version of the rules.

Since that time **TRAUMA** has been released in Australia in a limited edition. The overwhelming response the game received has resulted in the creation of this new edition. This has allowed us to incorporate the second edition rules. In addition we were able to commission Ron Jones to do the superb cover art, Francesca Judd to provide interior artwork, and Phil Anderson to create a set of elegant, clear maps. I am sure you will agree that the results are impressive.

We have tried to remain as faithful to the original French text as possible. There have been a few changes though. The section on modelling yourself in the system has been changed slightly, the section on first aid has been reworked, and a number of skill descriptions have been added. In the process of translating the text we have clarified some sections, but apart from the ones just mentioned, the changes are mainly cosmetic.

We are always eager to hear from the people who are actually playing **TRAUMA**. If you have comments, questions or scenarios, please feel free to send them to us. Although we cannot promise to get back to everyone, we will do our best.

We hope that you enjoy the material you will find within as much as we have enjoyed compiling it for you.

Liam Routt, Editor

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# Introduction

## Running the game

**TRAUMA** is a game of contemporary adventures. It deals with "real-life" adversities such as hostage situations and terrorist attacks. Because of this, there are a number of different ways to play the game. One is to create fictional characters, often mercenaries of one type or another. The creation of such characters is covered in the **Character Generation** section. The other method of creating characters is to base them upon yourself. This method seems to be the most interesting. The rules for making such characters are contained in the supplementary section called **How to Figure Yourself Out**, near the end of the text.

While we feel that playing a "heroic" version of yourself is the most exciting feature of **TRAUMA**, players should not be forced to play themselves if they are going to be uncomfortable. Other kinds of scenarios can be used with this system including Rambo/mercenary plots, Le Carré type "realistic" spy stories, plotlines based on popular novels (Ludlum et al.) or situations for contemporary "investigators".

On the other hand, playing yourself can be the most intense roleplaying experience of one's life. Some folks will absolutely adore acting out fantasy versions of themselves.

But **TRAUMA** is a killer as well. It may not have the most realistic combat system available, but the chances are that if a character makes a false step in this game she'll wind up in jail, maimed, or dead. The French seem to like this sort of thing. Mark Morrison tells the story of playing a Cthulhu scenario with one of the inventors of **TRAUMA** that wound up with the characters facing the end of the world, exchanging existential, fatalistic dialogue just like in a French movie.

Most players are not quite so self-contained. A playtester for "Mixed Media" deliberately crashed the van he was driving when his wife was shot through the forehead, killing all but one of the party (and the villain). Effective, even melodramatic - but not cool.

One solution for this is "infinite lives." I figure that dying is trauma (and warning) enough for a good roleplayer. Instant resurrection means the game can go on and, most important, the *fiction* is maintained. The danger here is that the prospect of immortality can tempt players into grotesque exaggeration, destroying the seriousness of the game. Do what you can to avert this by explaining the "infinite lives" idea

in advance to your players, stressing why it is a good thing to use in this game, and getting their approval. And don't discourage a judicious use of "infinite lives" to test out a character's ability or the dangers of a specific situation: that is part of the fiction.

The most potentially disturbing elements of **TRAUMA** are not what can happen to characters directly, but messing with their private, personal lives. In the example above, I should have thought a bit more before killing off someone's spouse, no matter what the situation was. You can't do that to players who are playing themselves. You can't muck about with their personal lives in that way.

With their help and conscious consent, you can *fictionalize* your players' personal lives, but you had best tread very warily indeed as you enter into people's private worlds of loves and fears. This most particularly includes phobias and other aspects of behavior you may consider "silly" or "irrational". Do *not* subject someone who is really terrified of moths to a fictional moth plague: you have no idea of the agony you will cause if you do. Do not *ever* believe that you have the right to act like a psychologist. The harm done by so-called "professionals" in this field is horrifying enough without your contribution. And, if the players are moving in that direction in spite of your best efforts to divert them, **stop the game immediately** and tell them to try group therapy, not roleplaying.

On the other hand, you should actively solicit and use aspects of the players' personal lives that are volunteered for the purpose. Don't be afraid to ask your players how this or that NPC of their acquaintance would react. Encourage players to contribute to the fiction on precisely that level. Don't be afraid even to threaten NPC parents or other close relatives. But, stop short of any kind of physical harassment or real traumatic harm.

This may seem like a delicate business, but with the right people it happens automatically. The point is that, in spite of everything else, **TRAUMA** is, like any other RPG, *fiction*. When you play yourself, you have become "merely" imaginary. Indeed, that is what is so exhilarating about playing one's self: for a brief while you can taste freedom.

- The Duckmaster

# CHARACTER GENERATION

## BASE CHARACTERISTICS 1 - 1

Characters are represented by ten base characteristics and a certain number of skills. To work these characteristics out, throw 4D6 ten times, working out each time the sum of the three highest dice. Enter the ten figures thus obtained beside the characteristics on the Character Sheet in whatever fashion pleases you most.

The Base Characteristics	
Strength	STR
Dexterity	DEX
Constitution	CON
Agility	AGI
Mass	MAS
Charisma	CHA
Will	WIL
Mental Stability	MST
Intelligence	INT
Intuition	ION

**STRENGTH** is the physical, muscular power of a character; it is the only characteristic taken into account for an intense effort of short duration such as arm wrestling or being able to lift a given weight.

**DEXTERITY** represents a character's ability to manipulate things carefully and accurately; her manual dexterity.

**CONSTITUTION** represents resistance to fatigue, wounds, disease, and the body's ability to recover, in other words its general physical resilience.

**AGILITY** represents swiftness of overall movement, reflexes, and the muscular coordination of a character

er's whole body, as opposed to the Dexterity characteristic, which covers small movements of specific parts of the body.

**MASS** is simply body mass; the amount of blood contained in a character's body depends directly upon it.

**CHARISMA** is a relative rating of the influence exerted by a character's personality.

**WILL** is a rating of the strength of a character's determination. It applies to the short as well as the long term, as much to the obsession to climb the last kilometer of a mountain on a bicycle as to the obstinacy that permits you to realize your dreams after six months of draconian economics.

**MENTAL STABILITY** as it indicates, is a character's ability to keep her cool, and not give way to hysteria or insanity in trying circumstances: not having her judgement warped by your surroundings, and knowing how to discern reality from fantasy.

**INTELLIGENCE** is a rating of how well a character is able to adapt to new situations, manipulate abstract ideas, and reason from inferences.

**INTUITION** is the "sixth sense", an unconscious synthesis of the five senses: the reluctance you feel when you are about to put on your shoes, only to shake them and find a scorpion.

## SECONDARY CHARACTERISTICS 1 - 2

These characteristics, with the exceptions of education and luck, are worked out in the same way as the others are: roll 4D6 and take the sum of the three highest dice.

### The Secondary Characteristics

Smell	<b>SML</b>
Vision	<b>VIS</b>
Hearing	<b>HRG</b>
Education	<b>EDU</b>
Luck	<b>LCK</b>

**SMELL** is a general rating of a character's olfactory sense. It includes both the detection of, and the ability to differentiate between, different smells.

**VISION** is a rating of a character's ability to see clearly. It includes both depth perception and color detection, so it is possible to have bad vision even when it is 'corrected' by glasses. Characters with glasses or contact lenses should put down their 'uncorrected' vision in parentheses after the 'corrected' value on their character sheet.

**HEARING** is the rating of a character's ability to hear clearly, and to discern different sounds. As it is a general rating, it is possible to have a poor rating, even if you are outstanding in a particular aspect.

**EDUCATION** represents general learning, and various kinds of accumulated knowledge, whether due to one's social environment, to one's schooling, or to an autodidactic mindset. This characteristic is especially useful for calculating the base for certain skills. To calculate it take the sum of all four of the dice rolled (not just the three highest).

**LUCK** represents a character's propensity for escaping difficult situations for no reason that has to do with their abilities. Some would say that there are mystical powers at work here. It is calculated as  $(ION+WILL)/2$  (rounded up). When a situation does not demand a particular type of resolution (a roll on a characteristic or a skill), but rather is a matter of seeing whether chance favors the character, make a roll on Luck, taking account of the gravity of the situation.

*Examples: Is there a doctor in this village of 200 inhabitants lost in the Pyrenees? (Roll 5D6 on the Luck of the wounded character.)*

*What is the condition of that dusty hunting rifle Roger found in the granary? (Roll 3D6 on Roger's Luck.)*

### HIT POINTS

1 - 3

Hit points represent the capacity of the character's body to absorb damage, and its resistance to unconsciousness or death.

Hit points are calculated as  $CON+(MAS/2)$  (rounded down).

Each time the character is wounded in some fashion or other, she takes off a certain number of hit points (as determined by the weapon that hit her) from her total hit points.

As a character becomes more seriously wounded she is less able to function effectively. There are two thresholds which affect the game: when the character has taken half her total hit points in damage, and when she has taken 3/4 of her hit points in damage. At these thresholds the character suffers a disadvantage to all of her actions, except for rolls on her Luck and MST (Mental Stability).

These thresholds are calculated (rounding down, where necessary), and entered on the character sheet for reference.



## TRAUMA

### Damage Thresholds

- ½ hit points - threshold (-2)
- ¼ hit points - threshold (-4)

### Recovering hit points

Hit points are recovered when one is cared for and is resting, but they will never exceed the character's maximum: **CON + (MAS/2)**.

**1** When the wounded character is not being cared for, roll 1D6 24 hours after her last wound, and check the **Recovery Table** below. Add 1 to the roll if the wounded character has a constitution of 14 or over (treat a roll of 7 as 6).

### Recovery Table

- |   |   |
|---|---|
| 1 | The wound is aggravated, 2 hit points lost    |
| 2 | The wound is aggravated, 1 hit point lost     |
| 3 | No change                                     |
| 4 | No change                                     |
| 5 | The wound gets better, 1 hit point recovered  |
| 6 | The wound gets better, 2 hit points recovered |

The first of these rolls is important, it determines the general course of the wound over the following days (if the wounded character continues without treatment). After rolling on the **Recovery Table** use the same roll on the **Wound Progress Table** below to determine how the wound will continue to recover.

This procedure continues so long as the wounded character is not treated, and she is not at maximum hit points.

**2** When a wounded character is cared for by a doctor (a successful roll on **Medicine**, see **1 - 8 Skills**), she recovers 1D6 hit points of damage on the first day and 1D2 on each succeeding day - providing that the doctor has all the equipment necessary at her

### Wound Progress Table

- |       |   |
|-------|---|
| 1 - 2 | Roll a D3 every 12 hours, and check the <b>Recovery Table</b>   |
| 3 - 4 | Start again on the <b>Recovery Table</b> after 24 hours         |
| 5 - 6 | Roll D3 + 3 every 24 hours, and check the <b>Recovery Table</b> |

disposition (her "little black bag" will usually suffice). If not, she will have to treat the wounded character with **First Aid**.

**3** When the wounded character is treated by first aid (a successful roll on **First Aid**), she recovers 1D4 hit points on the first day and 1 hit point on each succeeding day.

**4** In the case of a critical failure on a **Medicine** or **First Aid** roll, that is, a result of 00, the wounded character loses 1D2 hit points more.

The level of difficulty for these rolls is modified in cases where particularly delicate operations are required (see **1 - 8 Skills**).

Additional treatment of some sort must continue each day that the character is healing, although no skill rolls are required. If no treatment is available recovery will be much slower (roll on the **Recovery Table** once every 24 hours, with a +2 on the roll, also add the hit point threshold to the roll, either 0, -2 or -4).

If the character goes back into activity with an unhealed wound there is a chance that it will take a turn for the worse. In such a situation roll on the **Recovery Table**, adding the hit point threshold (0, -2, or -4), and an additional +2. Use the same roll on the following **Recovery Progress Table**, and continue to roll on the **Recovery Table** as described there.

If treatment is reapplied a roll need only be made on the appropriate skill if the wound worsened during the period without care.

**To succeed in a roll on Medicine or First Aid in good conditions one must have adequate**

### Recovery Progress Table

-2 - 2	Roll D3 on the <b>Recovery Table</b> every 12 hours
3 - 8	Roll again on this table after 24 hours

equipment at one's disposal which, for First Aid, it is true, is much less than for Medicine.

An attempt with whatever equipment is on hand can be made with disadvantages (one or more levels of difficulty at the discretion of the Traumatologist).

#### Negative hit points

Death occurs when the number of hit points falls to -11 or lower. A character with between -1 and -10 hit points, will take ten minutes or less to die but is for all intents and purposes dead; there is absolutely nothing that can be done to save her, except in two special cases:

1 If ignoring any temporary damage taken (see damage from blunt instruments, **2 - 2 Hand to hand combat**) she would have 0 or more hit points, her hit points increase by one per hour until all of the temporary damage is recovered, at which time she follows the normal recovery procedures (see **Recovering hit points**, above).

*Example: Albert, with 19 hit points, takes a 9mm bullet in the stomach, doing him 15 hit points, and in passing the marksman mechanically cracks him upside his head, doing another 7 points (a blunt instrument: half of the total damage is temporary damage, so 4 of the 7 points are temporary). That makes 22 points in all, of which 4 are temporary. Albert finds himself at -3 (19 - 22 = -3). Without the temporary damage, he would still have 1 hit point left, thus it is only the temporary damage points which have "taken him into negatives". Four hours later (one for each temporary damage point), he opens an eye (he has 1 hit point).*

2 If the last wound (the one that sends her into negatives) is located in zone 4 or 5, and if in the following minutes a roll on **Medicine** or **First Aid** at -4 (level of difficulty diminished by 4, so for example, -2 becomes -6) is successful and the wounded character is able to succeed with a roll of 4D6 on **Constitu-**

**tion**, she recovers 1 point per hour until she reaches 1 hit point. From that point treat it as a normal wound (see **Recovering hit points**, above).

*Example: Albert, with 19 hit points, takes two 9mm bullets, one in the stomach for 15 hit points, and one in the left arm for 7 hit points. This takes him to -3 hit points, and he is about to die. The last shot, however, was in the arm (in Zone 5), and while his attacker has left him for dead, a friend of his, Doctor Maroufle, has seen everything from his hiding place behind the garbage cans; he hurls himself upon Albert and succeeds in giving him first aid. Albert makes the 4D6 roll against his constitution, and four hours later Albert opens an eye and thanks his lucky stars.*

#### Zero hit points (no temporary damage)

When a character falls to 0 hit points, she is in a coma, oscillating between life and death. Throw a D6 immediately and consult the **Recovery Table**, above (in **Recovering hit points**). This will determine her state after she regains consciousness. She will remain unconscious for 1D6 hours before that, however.

- If the wound is aggravated, treat it as so many negative hit points (see **Negative hit points**, above). The current hit point total is negative unless the last wound was located in zone 1, 2 or 3, in which case death ensues. Otherwise the character is considered to be at 0 hit points.

- If the wound gets better, see **Recovering hit points**.

- If the wounded character remains at 0, roll a D6 again one hour later and start this procedure all over (a character at 0 hit points will remain unconscious).

## DAMAGE

1 - 4

Each time the number of hit points to take from a character's current total has to be determined, whether because she has been shot, has just fallen, or has had a car accident, she must roll a D20, adding any **modifiers** that are called for, and find the corresponding number of hit points on the **Damage Table** which is on the **Character Sheet** and in the Traumatologist's tables.

The modifiers are explained in the sections to which they relate, although a general description of the procedure by which damage is done is below. The modifiers correspond to a number of factors, including the type of weapon and the zone of the

## TRAUMA

body which was hit. As a category they are abbreviated **DM** (damage modifiers).

In cases where there isn't a **DM** provided (an animal bite...), the Traumatologist must determine it by comparing it with those already defined. As a reference, the average character will have 16 hit points.

When a character is wounded the **DM** of the weapon involved is found. Next the area of the wound is found on the **Location Table** so that its seriousness can be modified with the **Zone DM** found there; it is obvious that although a bullet from a .22 in the head can kill someone easily, in the arm it is unlikely to be fatal. The fatality of such a minor wound is entirely the result of shock or loss of blood (which is simulated by the D20 roll for damage).

### Unconsciousness from system shock

When a person suffers a serious wound, it is likely that her body will go into system shock, and that she will fall into unconsciousness.

Each time a character takes damage she must roll a D100 and check on the **Unconsciousness Table**, for each wound, to see whether she has passed out or not. The intersection of the damage of the current wound (but not including temporary damage) and the total hit points the character had before the wound, gives the percentage chance to not pass out.

To find the duration of such unconsciousness throw 2D6, and add the damage from the wound that caused the character to pass out and all wounds that

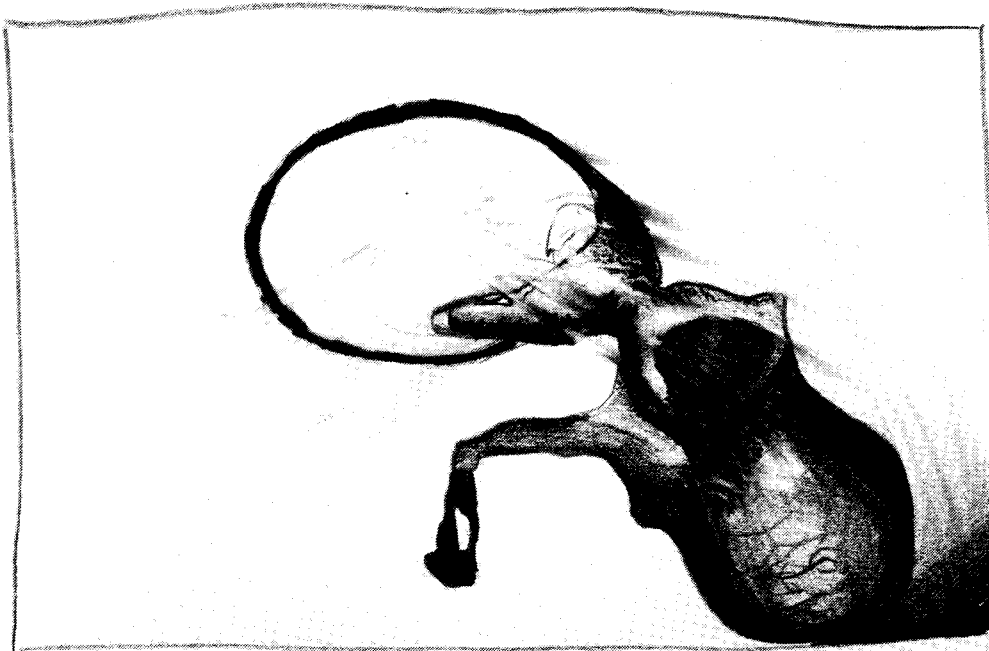
followed that wound. If the total is less than or equal to her **CON**, the duration of the character's unconsciousness is 3D20 minutes. If the total is higher than her **CON**, the duration of unconsciousness is 1D6 hours.

## WILL POINTS

1 - 5

In **TRAUMA**, characters who are wounded or who are otherwise particularly motivated will at times call on their last resources to succeed in an action of vital importance. This can only be done in very special circumstances; it is imperative that the context be exceptional in comparison with the character's ordinary life.

*Example: For three days Luigi has been wandering in the desert. Since the accident which reduced the jeep to a teacupful of molten iron his leg has been in a sorry state. The fever got to him last night, not long after his tiny supply of water had run out. He is going to die soon, and he knows it. Screwing up his eyes in a last effort, he recognizes the two silhouettes which are approaching: two of Armando the ivory trader's goons. They've come to waste him. Pulling his hand from his holster, he painfully draws his .38 and fires in their direction, yelling, "I'm not going to die alone, you dirty rats!" At this point, to ameliorate his chance of hitting them, Luigi can call on his will. It's his only chance.*



A character's starting **Will Points** are equal to her **WIL-7**. As the game proceeds, this number goes down each time it is used (see the **Character Sheet**).

A character may use these **Will Points** to increase the chance of success for a variety of actions. For each individual skill, and certain other types of die rolls, the character may attempt to use her will. The chance of the attempt being successful is found below



the current **Will Points** on the table shown on the character sheet.

For each attempt the character uses up one **Will Point**, whether she succeeds or fails, and it is not possible to use points except one by one. Only one try per action is possible.

If the Will throw succeeds, the character gets a **bonus which translates as +2** added to **the level of difficulty** of the action she wishes to modify, making it easier to accomplish. In no case can a Will throw take a level of difficulty **above 0** (into positive numbers), however.

If a characteristic roll had been required instead, **1D6 less would be rolled** if the Will roll had been successful. An action which has a throw of 3D6 or less cannot be modified in this way.

One cannot use Will throws to modify:

- luck
- intuition
- damage (taken or done)
- duration of unconsciousness.

On the other hand, one can use them to modify:

- resistance to unconsciousness: subtract the WIL characteristic total from the D100 roll made to determine whether you pass out or not (so long as the will roll succeeds).
- resistance to a roll on MST: take off 1D6.

### Recovering Will points

After having slept for at least 6 hours, and only once every 24 hours, roll 3D6 (no modifiers). If the total is above or equal to MST, the character has not regained any points, and will have to try again the next day. If the total is less than the MST, the character recovers a number of points equal to the difference between the two numbers (MST minus the total of the 3D6), but the will point total can never exceed her maximum, which is equal to **WIL-7**.

## MENTAL STABILITY

1 - 6

When creating a character, one must choose a psychological tendency. This character trait, **completely secondary in everyday life**, can determine the behavior of the character in certain, particularly anxiety-provoking, dangerous, or simply violent situations.

Although the times when such pressures overwhelm the character are determined by the

system (as described below), it will be up to the players to work the results into their roleplaying.

### Some typical psychological tendencies

**Hysteric:** a repressed person, who compensates for her disequilibrium by rejecting whatever rises from her unconscious or the environment. She has a tendency to be constantly play-acting, trying to be the center of attention in a group, even when that will break up the group. In a crisis she will lose all judgement and may even, for example, go to the extreme of considering a group of pursuers who are tracking her like a potential audience for her antics.

**Obsessive:** a person who rationalizes and works out everything, she constructs her own intricate plans for every eventuality. Sticking to established plans is more important to her than the actual consequences of an action. If things don't go as expected, she could have several types of reactions:

- uncontrolled flight;
- cold and calculated madness which aims to sabotage her own enterprise because it has not conformed to her requirements and has escaped her;
- panic and hysterics attack.

**Manic-Depressive:** very much an individualist, this is an unstable person who alternates between euphoric and depressive phases. In a euphoric phase she can be enthused for almost any cause and can be an excellent leader. During depressive phases, which occur notably after a setback, she renounces all her responsibilities. In a confrontation this can lead to her sitting on the ground and simply waiting for the blow that sets her soul free.

**Paranoid:** her characteristic problems (overweening pride, excessive susceptibility, and false judgement) lead eventually to a decline, and aggressive reactions. In a crisis the paranoid feels no panic because the situation is, for her, no worse than normal. Her psychosis only makes her a little less bearable and she externalizes her delusions of persecution: "I told you so," or "It's a plot concocted by my ex-husband."

## TRAUMA

**Megalomaniac:** behavior characterized by an excessive zeal for power and glory, or the illusion that such traits are possessed (delusions of grandeur). In a crisis such a person can have reactions which are completely unpredictable and may take no account of anyone or anything else.

**Infantile Regression:** such a person is insecure about her place, and always has been. In times of stress she retreats, curling up in a ball and sucking her thumb when things get out of hand, and snapping back mentally to 1D10 years old when life was innocent.

There are plenty of other possible psychological tendencies which you can develop yourself: anxiety neurosis (a personality that is in constant need of comforting), sadists, masochists and other strange mindsets achieved via diverse phobias. Each of us (and of the characters in **TRAUMA**) has some weakness which can cause a breakdown at a given moment when one is faced with a particularly disturbing, violent or horrible occurrence. If the players are not satisfied with the type of behavior set out above, they can construct a tendency for themselves and work out the reactions of their characters in a crisis.

**The weaker a character's MST characteristic is, the more pronounced their psychological tendency.** (A character with 17 MST is almost perfectly mentally balanced. Someone with 7 is already well on the way out the window.)

Since the aim of **TRAUMA** is not to massacre the characters, the effects of their psychological tendencies should be played in such a way as to have little influence on the players' control over their characters actions, in normal situations.

In exceptional situations which the Traumato judges could lead to a personality crisis for a particular character, players roll 2, 3, 4 or 5 D6 against their MST (depending upon the Traumato's assessment of the gravity of the situation).

It is up to the Traumato not to abuse this section... and up to the players to accept that they are not perfect.

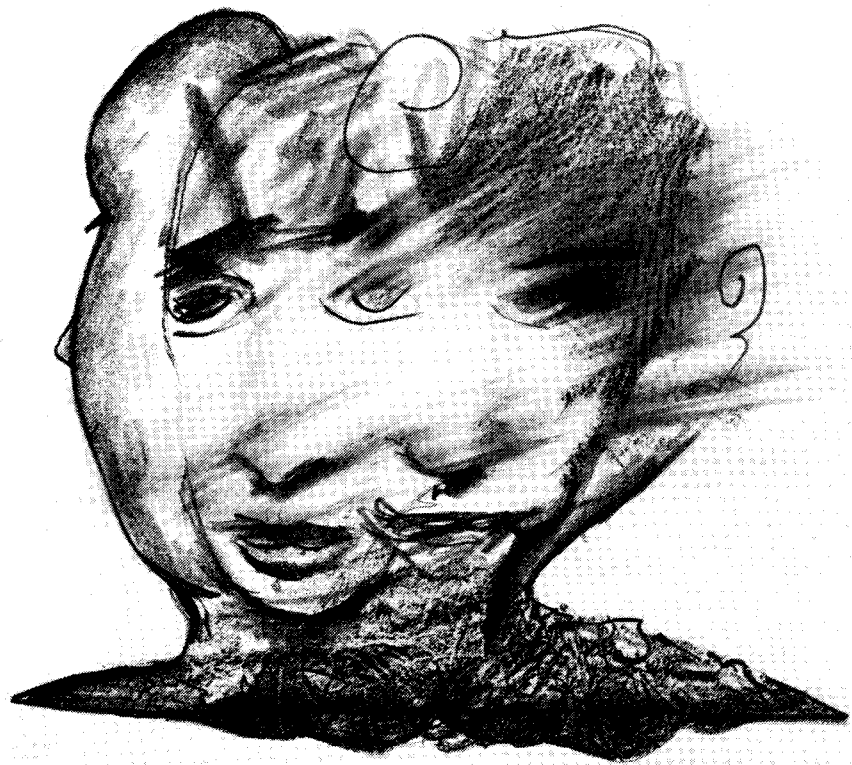
## CHARACTERISTIC ROLLS

1 - 7

Sometimes it is useful to make a roll against one of the base characteristics, particularly in situations where the outcome depends to a great extent on the basic physical or mental capacities of the character concerned, as for example when there is a door to be broken down (STR) or when someone is trying to keep their balance on a tree trunk stretching across a river (AGI).

The Traumato must decide how difficult the task to be attempted is, and assign a number of dice based upon that assessment:

- 2D6 - very simple
- 3D6 - moderately difficult
- 4D6 - particularly delicate or tough
- and so on...



If a character is at her -2 threshold, add an extra 1D3 to the dice to be rolled, if she is at her -4 threshold, add an extra 1D6.

**If the sum on the D6 rolled is less than or equal to the characteristic being used, the roll succeeds.**

To help you gauge the difficulty of tasks, here are the average throws worked out by theoretically making an infinite number of throws:

1D6	-	3.5
2D6	-	7
3D6	-	10.5
4D6	-	14
5D6	-	17.5

The average characteristic is theoretically 10.5, but in reality it is slightly over that because 4D6 are rolled and the three best rolls are taken when creating a character.

These types of rolls should be used regularly for perception rolls, which are made against the sense characteristics: hearing, vision, and smell. Note that the Notice skill which is described later is not used for the same things that a vision roll is; a vision roll allows you to see things where you are, a **Notice** roll allows you to remember having seen them after the fact (see **1 - 8 Skills**).

The number of D6 to throw for a perception roll is related to the difficulty in perceiving the target object (how strong is the odor, how loud is the noise, how far are you from the action or the object). The exact number of dice is decided in the same way as other characteristic rolls - by the Traumato.

## SKILLS

## 1 - 8

A skill expresses the **ability** of a character in a **given field**.

Each skill refers to a specific kind of competence, and is represented by a number from 1 to 26 which is called the **skill level**. There is another crucial factor for resolving actions, the **level of difficulty**, which runs from +5 to -12, represents the difficulty of actions undertaken by the characters, +5 being the easiest and -12 the hardest. In the great majority of cases, for a normal action with no particular difficulty, the level will be 0; we will give examples of typical levels of difficulty in the description of the skills.

Each time a character undertakes an action, refer to the **Resolution Table**: the intersection between the line of her relevant skill level and the column for the level of difficulty gives her percentage to succeed; a D100 is rolled, and if the result is less than or equal to the given percentage, the action succeeds.

In combat situations the Traumato will always use a level of difficulty of 0 (except for exceptionally wounded characters) to which will be added modifiers which are proper for the particular situation, all of which are explained in section 2 - **Combat**.

On the **Resolution Table** there are actually two percentages for each intersection, the first is the chance for normal success, the second, which is written smaller, is the chance for **critical success**. If the roll on a D100 is less than or equal to the percentage for critical success, this means that the character has done what she set out to do particularly well, beyond simple success. It is up to the Traumato to decide what consequences, if any, there are because of critical success. Critical successes are important for gaining experience in skills, and are very important in combat.

It should be obvious that everything is more difficult when a character is wounded. If a character is at her **-2 threshold**, subtract two from the level of difficulty for all of her actions. An action with a level of difficulty of 0, for example, would become an action with a level of difficulty of -2. If she is at her **-4 threshold**, subtract four from the level of difficulty for all of her actions.

*Example: Bob, who has a skill level of 7 in **Electronics** is trying to repair a radio receiver in ordinary conditions, but he has been fairly wounded (-2 threshold): his percentage is 27%. The player throws a D100, gets 23; OK! the radio is working! (assuming that Bob had all the necessary equipment and materials at hand, of course).*

**No matter what the skill level of a character and no matter what the level of difficulty, a roll of 00 on a D100 is always a failure.**

Most skills have a base which is calculated by a combination of characteristics (STR, INT, DEX, EDU, etc.).

While you are creating your character you also have a number of points to apportion out among skills however you wish. The number of points you can use (your initial skill points) is found by adding all of

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your characteristics together, except for mass, luck and smell:

**STR + DEX + AGI + CON + CHA + WIL +  
MST + INT + ION + EDU + VIS + HRG**

Certain skills are considered innate (particularly physical skills or those resulting from education), certain ones are acquired only after a long apprenticeship (physics, chemistry, foreign languages), and certain ones have a base skill level which is acquired provided one manifests a reasonable level of interest in them.

*Example: If riding interests you, it will cost you 1 of your initial skill points ("acquisition cost") to have a base skill level in it, which is, for riding, (AGI + WIL) / 5 (rounded up). If you want to be better in riding, you will have to add more points, taking them from what remains of your initial skill points. This is intended to take account of the fact that somebody who has never seen a stable in her life will be totally incapable of saddling and mounting a horse, while it is enough to have ridden only a few times to know, in theory at least, the simple things to do which will avert simple disasters. The first points of such a skill level are acquired quickly, as a function of natural talent. If this was not so, riding schools would close for lack of students and hospitals would refuse to admit anybody...*

Certain skills are more difficult to learn than others, so you have to use up twice as many points to raise your skill level.

Theoretically, for each skill the maximum skill level a character can attain is limited to a threshold which is generally around 18; it is possible to go beyond that and become a specialist in one or more areas, however. You have to spend a sufficient number of points to attain the threshold, and thereafter the points you spend are worth half as much, with a final maximum limit of 26. Whatever you do, it is impossible to have a skill level higher than 26.

Here are some definitions to help you to conceptualize levels:

### Skill level descriptions (general)

1-4	Knows the basic applications of the skill.
5-8	Knows the current applications of the skill as well as the theory of certain more complex applications.
9-12	Mastery of current techniques and knows several complex applications, a good dedicated amateur.
13-16	One of the character's two or three specialties, knows the skill in a professional manner.
17-20	A specialist of a very high level. Would be capable of professional instruction in this skill. Familiar with all techniques and theory of the skill.
21+	Corresponds to acknowledged expert in the field. Knows details of all the techniques and theory of this skill.

### Modifiers to the level of difficulty

#### Complexity of action required

Elementary:	+4	Fairly Complex:	-2
Simple:	+2	Complex:	-4
Average:	0	Very Complex:	-7

#### Working conditions

Optimum:	+1	Pretty Bad:	-2
Good:	0	Execrable:	-5

### How to calculate starting skill levels

First, having consulted the **Skills** Table, put down on the Character Sheet the skill levels you have automatically, the Innate Skills, which are marked with an A in the "Acquisition Cost" column.

*Let us take as an example, Maximilian Herbowicz, a character with the following characteristics:*

STR: 15 AGI: 12 MST: 13 WIL: 12 EDU: 14  
DEX: 14 MAS: 11 INT: 14 CON: 16 CHA: 12  
LCK: 12 ION: 12 SML: 10 VIS: 13 HRG: 12

Let's figure out his **Climb** skill level, which is acquired automatically:

$$(15 \text{ STR} + 12 \text{ AGI} + 12 \text{ WIL}) / 5 = 7.8$$

which rounds up to a skill level of 8.

His skill level in **Survival** is 6. It is calculated:

$$(14 \text{ INT} + 12 \text{ WIL} + 13 \text{ MST} + 16 \text{ CON}) / 10 = 5.5$$

which rounds up to 6.

That sequence is repeated for all of the Innate Skills, from **Anthropology** to **Zoology**.

Next you figure out the initial skill points you have to start off with. For Maximilian this will be 159. Now choose the skills you want among those which have a non-automatic and non-zero "acquisition cost". For each of these calculate your base skill level and enter it on your Character Sheet. Do this for all the activities in which the character has been more than casually interested at one point, only at this base level without worrying about augmenting the skill level for the moment.

Let us return to our example:

Maximilian learned how to swim when he was a child, thus he has a skill level of 10 in swimming, and he still has 158 points to dispose of (**Swimming** has an acquisition cost of 1). He also has a truck drivers' license: he has a skill level of 6 in driving a truck and only 156 points left to get rid of (**Drive Truck** has an acquisition cost of 2).

You will have a certain number of initial skill points left, which you can allot either to skills in which you already have a base skill level, whether acquired automatically or "purchased", or to those for which no base skill level exists (paying close attention to those skills for which supplementary levels cost 2 points).

Back to the example:

Maximilian wants to be a good truck driver. He decides to build up his skill level to 15, which costs him 9 points. Then he decides he really wants to be an expert truck driver. He spends another 4 points to be at 19 and then another 12 points to build up to a skill level of 25. In all, driving a truck has cost him 27 points and he still has 131 left.

Having done a course at a University Science Faculty, he wants a skill level of 10 in **Mathematics**. This costs him 24 points... he only has 107 left, and so on.

When allotting your initial skill points, don't forget to keep some points for combat skills. Consult those rules before distributing all your points (**2 - Combat Rules**).

When a character wants to use a skill in which she has no level, she still has a slight chance of success, as long as such success is not entirely implausible (one cannot hope to open a safe, program a computer or manoeuvre a sailboat without having some training in the relevant skills). It is up to the Traumatologist to make a final decision for each specific case. If a chance exists it will be minimal. In such cases the base skill level is considered to be equal to a fifth of the characteristic which would be most useful to the skill (as a general rule this will be Intelligence), rounded up. The level of difficulty for such attempts must be figured on the negative end of the scale, and any success certainly warrants a tick in the "Experience" column for the skill in question (see **3 - 6 Experience**).

In the description of skills immediately following, whenever you see that a skill "permits" one to do this or that action, it is understood that this is on condition that you have succeeded in your roll on the skill, and that other circumstances permit it.

### Innate skills

**Anthropology:** all those sciences which study humanity, its cultures, its customs and its institutions. The difficulty of using this skill varies from cases of simple observation (for example, noticing the ethnic appearance of an individual, encountering someone in the street and knowing she is a Slav from Central Europe... which would be about a +5 level of difficulty, if you are French person), to the most elaborate kind of study (with a level of difficulty well in the negatives).

**Botany:** knowing and studying plants. This skill permits one to know plants and eventually to discern those which possess medicinal or toxic properties. To recognize an orchid would be at +5, recognizing a melissa would be at 0, recognizing a boldo would be at -8 (that's a little tree which is found in Chile, the leaves of which possess medicinal properties...).

**Climb:** this is as much for climbing a tree (level of difficulty 0, except in special cases) as for scaling a rocky cliff face. A slope graded at 1 would have a level of difficulty of +5 while one graded at 7 plus

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would have a level of difficulty of -8 [Editor's Note: such gradings of mountains are done by mountaineering organizations].

**Dodge:** avoiding blows, thrown objects, or flower pots dropped from windows. This skill is obviously of no use when one is being shot at, even by a bow or crossbow, as such projectiles travel far too fast to be dodged. This skill is not used when a hand-to-hand combat skill is being used, instead substitute the hand-to-hand combat skill level whenever it is a higher level than the **Dodge** skill.

**Economics:** knowledge of the systems of production and distribution of wealth as well as the monetary system, banking system and stock market system. It takes a minimum level of 12 to know systems in foreign countries.

**Fall:** the knack of falling and recovering so that one makes the best possible landing. For example, falling 17m feet first like a judo adept or someone with the reflexes of an alpinist (it's still likely you'll kill yourself, though, see **3 - 2 Falls**). This could be useful in a fight, when you have to be ready to get up again quickly... Substitute the relevant hand-to-hand skill level whenever it is higher.

**Geography:** a basic understanding of where places are in the world. It would not be very hard to work out, with this skill, where France or Turkey are, for example, but it would be a bit more difficult to determine where to find particular mountains or rivers in countries you have not lived. A lot of this information can be located by anyone with a good enough map, but this skill will allow one to know the answers without such aids, or to find them much more quickly than an ordinary person.

**Hide:** once used when we were kids, to play hide-and-seek. This skill covers both being able to spot those impossible-to-find places, and being able to be silent and still, so as not to be found. This is not a magic skill, so the cover must be available, of course.

**Jump:** being able to jump both across large distances, and up or down a considerable distance. It will be up to the Traumatologist to determine the exact level of difficulty for a given jump. Keep in mind that with a decent run-up almost all jumps are considerably easier.

**Law:** knowledge of the laws (all branches confounded together: commercial, criminal, etc.). Knowledge of the laws of a foreign country calls for a minimum skill level of 12.

**Literature:** both a broad knowledge of the great authors, poets, and playwrights, and detailed knowledge of quotes and the specific ideas in particular works. It might be easy to recall that Shakespeare is a great English playwright, but it would be harder to place a particular quote.

**Move Quietly:** with this skill a character is able to creep around in old houses without causing creaks, and make their way through the underbrush without cracking twigs. The Traumatologist must determine what the level of difficulty is for each type of terrain the characters attempt to sneak across.

**Music:** more the history of music and its techniques, than the ability to play an instrument; it is not necessary to know how to play an instrument in order to have this skill. By the same token, if instrumental skill is in question it should be added separately with those skills which have no base level of competence. Instrumental skills cost 2 points for every level up to 18 and 4 points for each level thereafter.

**Native Language:** for use only when deciphering a particularly illegible handwriting or a text in very dated dialect (Shakespeare for the English, Rabelais for the French). In addition it will help to make sense of particularly technical, or complex writing (make a roll with a level of difficulty based upon your success with the skill which is relevant to the field of study, for example, Physics).

**Notice:** permits one to recall details that were only barely perceived at the time. Its use should not be confined to sight, but instead is considered to cover all of the senses ("You remember that there was a slight smell of ammonia in the garage, but you thought nothing of it at the time..."). It is not used to pick out the details at the time, that is left to the perception characteristics and the Search skill, below.

**Orientation:** permits one to locate one's self in relation to the cardinal points of the compass, whether one is in a city or in a natural environment. To a certain extent it permits one to instinctively work out which way to go to get to a particular

location, or tell which way is North. This skill includes reading and interpreting compasses and land maps.

**Politics:** knowledge of the governmental system of one's own country, of the different political factions, of the individuals who play an important part, of the voting system, and of the techniques for running a campaign. A minimum level of 12 is required for knowledge of other countries' politics.

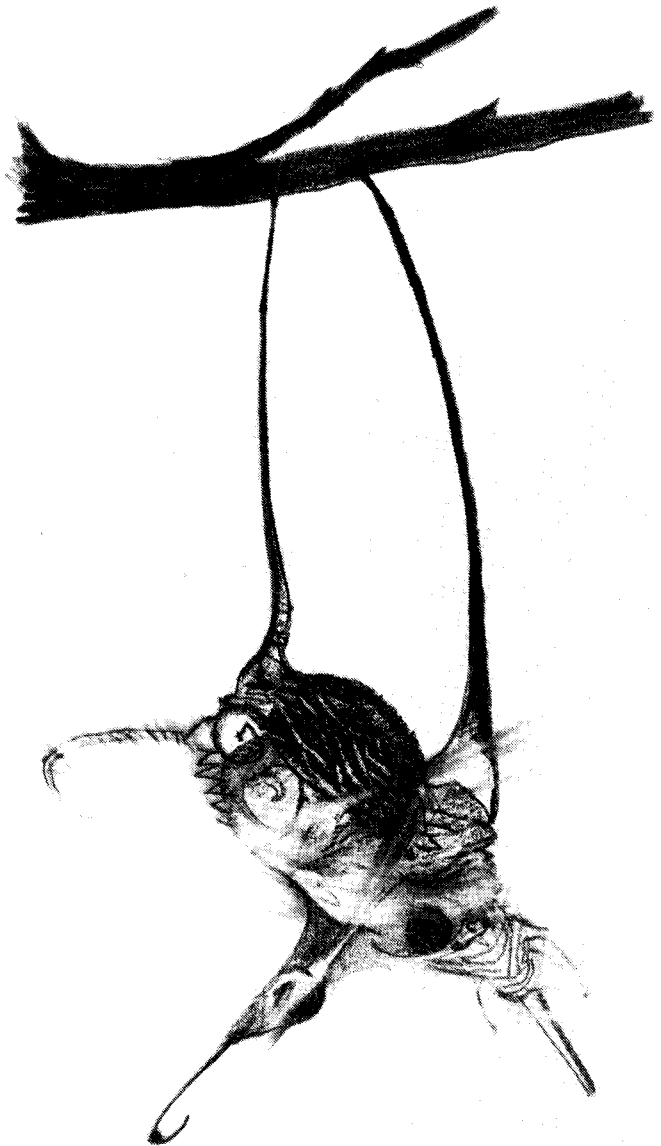
**Physics, General:** knowledge of the general properties of matter and of the laws governing natural phenomena like electricity, magnetism, weight, movement, etc.

**Psychology:** can be either the scientific study of, or the empirical knowledge of, human "phenomena of the spirit". Either of the facets permit one to understand, and to some extent to foretell, the behavior of one's fellow beings depending upon the amount of time spent in their company.

**Run, Sprint:** this skill can be used to determine how people fare in a short dash. Over a small distance each contestant might be required to make a single roll, to determine the general course of their run; further rolls might be required then to determine who crosses the finish line first (make rolls until someone succeeds while the other fails). Levels of difficulty can be determined based on the surface being run upon.

**Run, Distance:** (see 3 - 1 Movement) a character's level in distance running determines the maximum distance they can cover without being forced, by exhaustion, to stop. Each level up to and including 18 is worth 1/2 kilometer, and each level from 18 up to and including 26 is worth 6 kilometers. Thus, a skill level of 6 permits one to run 3 kilometers without stopping ( $6 \times 0.5$ ), while a level of 22 permits one to run 33 kilometers ( $9 + 24$ ). A roll against the skill need only be made to determine whether one person can stay ahead of another (as in the case of a race).

**Search:** the ability to find a lost or hidden object. Finding your mislaid keys in a five room apartment would have a level of difficulty of 0, given that you left them in a relatively normal place (clothes pocket, in the whatnot, underneath the mail, etc.). The difficulty increases or decreases as a function of the time spent in searching.



**Seduction:** this is charm, but not magnetism (for that, see the Charisma characteristic); permits one to have one's company appreciated by people of both sexes. Also permits one to seduce someone, but in that case a single throw will not suffice! You will have to make 2, 3, or 4 rolls, modified according to the particular circumstances.

**Street Combat:** see 2 - 2 Hand-to-hand Combat.

**Survival:** knowledge of how to survive with virtually nothing in a hostile environment. It includes diverse skills like skinning an animal, making a fire (but not by rubbing two sticks together, unless you've had very

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special training!), and setting snares. This is a very vague kind of skill, only to be utilized in extreme circumstances, and which represents more the will to survive than anything else. This skill will only be used when a character is left to survive in a wilderness environment with little or nothing in the way of materials.

**Throw:** if you are going to throw an object as a thrown weapon, use the rules for thrown weapons (2 - 1 **Ranged combat**); if you are going to throw a basketball, use this skill as you would any other, to determine your success.

**Track:** permits one to follow a trail (human, animal, vehicle) made from imprints or other signs indicating something has passed. It is impossible to follow an animal over a granite-hard surface with no covering of either earth or dust, but if you are following a Land Rover and it is leaking oil...

**Zoology:** the study and knowledge of animals, their peculiarities and habits. It allows more than simple recognition, and particularly at higher levels it is possible to have quite detailed knowledge of the living habits of creatures.

### Acquired base level skills

**Acting:** acting a role, incarnating a character. This can be used not only in a theatrical setting, but as part of a planned deception on the part of a character. Note, though, that it does not include the ability to change your appearance, that is covered by **Disguise**, below. Vocal alterations might add to the level of difficulty of a particular attempt (if the character has a separate vocal skill, then it can be used instead).

**Business:** knowledge of the usual techniques and mechanisms of business, permits one also to evaluate and to negotiate the purchase or sale of an object or a service, and can be used in this way to bargain (where it is applicable).

**Disguise:** knowing how to use the innumerable possibilities of make-up and disguise techniques to change someone's appearance. A successful disguise can make it impossible to recognize someone one sees every day, supposing that the voice, gait, or manner doesn't betray her, for which the **Acting** skill is used.

**Drive Car, Tractor, Truck:** you can normally drive any vehicle in a particular category of this skill once you possess that particular skill. It will be necessary to roll on the skill concerned only in critical situations, particularly when there is the risk of an accident. (Motorcycles are covered under the **Ride Motorbike** skill).

**Gambling:** knowing gambling games, including casino games, and being experienced at playing them. Successful uses of this skill will tell you what the odds are, and what your expected returns over time might be. Knowing cheating techniques is another (zero base level) skill, **Cheating**.

**Handyperson:** being handy with your hands, having a clear and immediate understanding of simple mechanisms. Permits one to repair, more or less, an internal combustion engine (with luck, and even so it may not run for very long, an hour perhaps if it is being intensively used); permits one to effect minor plumbing or electrical repairs like changing a light bulb, or changing a fuse or a circuit breaker. **Handyperson** can never be applied in cases where a skill already exists like electronics, electricity (when the problem is something beyond simple rewiring or soldering). It is understood that it is out of the question to use one's **Handyperson** skill in such areas as handling explosives, computers, opening safes or general physics... whenever the task is beyond the scope of a simple handyperson with no technical knowledge, then it is no longer valid to use the **Handyperson** skill.

**Interrogation:** used to get information or confessions out of someone, be it through persuasion, threat, or torture. It is up to the character what method they wish to use. The Traumatologist must decide how successful that method might be on the intended target (what the level of difficulty is).

**Lockpicking:** knowledge of how to open the full range of locks, both those that use keys, and those which use combinations. Some locks will require special tools, but some will be quickly released with a hairpin or a credit card. There are some locks that cannot be opened without a special key, or the use of sophisticated and time consuming techniques and equipment. Use the **Safecracking** skill for such locks.

**Navigation:** this has to do with navigation with instruments, using the stars, compasses, maps, naviga-



tion beacons. It can be used at sea, in a plane, or in the desert. This skill is assumed in **Pilot Airplane** at the level of that skill, so when piloting an aircraft use the higher of the two skills to navigate. The better the instruments which are being used, the easier the level of difficulty.

**Parachute:** knowledge of the theory of using a parachute, and familiarity with the procedures involved. The higher the level of the skill, the greater the degree of control the character has, as they plummet to the ground. In general a single roll will suffice to determine whether the jump is going as planned. Unless there are particular constraints, failure will simply indicate that you have missed your preferred landing site. Failure at a +5 level of difficulty indicates that you are in some trouble. The Traumatologist might require a Luck roll to determine whether you get another attempt to fix your problem....

**Photography:** the base level permits one to take pictures (and to be able to roughly use automatic photographic equipment) but does not permit one to develop one's own film. At level 12 developing black-and-white film is included in the skill, and above 19 one can use arcane photographic techniques, including color film developing, infrared photography, etc., etc. The skill is primarily concerned with taking good photographs, but it also allows the character to make informed comments on the techniques used to produce other photographs (very old photos, for example), or to determine how fake photographs were produced.

**Pickpocket:** permits one to lift someone's wallet. If the roll fails there is a percentage chance that the victim will perceive what is going down. This chance is 37 minus the **Pickpocket** level.

*Example: Merindol wants to recover the billfold which the tourist has just put in the back pocket of her jeans. He has a level of 15, conditions are good, so the level of difficulty is 0. He has a 75% chance of succeeding. 82. Bad luck, his victim moved just at the wrong time. He has (37 - 15)%, that is a 22% chance, to have blown it completely. He rolls a 55, and he's well out of the way.*

**Pilot Airplane:** this skill covers the techniques of piloting small planes of all descriptions (although the character should define the ones they are familiar

with, others should be at their base chance until they have had some time to assimilate it). Not covered by this skill are military or commercial jets; characters skilled with the use of such planes should start another skill, using their base level in **Pilot Airplane** as the base skill level. Once you have attained a skill level of 10 there is no need to make rolls for taking off or landing except in delicate circumstances (catastrophic weather conditions, pilot wounded, damaged equipment...). Note that the **Navigation** skill is included in this skill at the same level, but if your **Navigation** skill is higher, use it to find your way.

**Pilot Helicopter:** see **Pilot Airplane**.

**Pilot Motorboat:** see **Drive**.

**Ride Horse:** knowledge of the techniques associated with riding horses. Using this skill will allow characters to stay on a horse, and convince it to go in the direction you want it to. At high levels the character might be able to compete in Dressage or Racing competitions. The Traumatologist will have to assign levels of difficulty depending upon the situation, what the character is attempting, and the particular horse. In general one roll (at a level of difficulty of 0), should give the Traumatologist an indication of how well the character is doing over the course of a particular trip. Special situations might require more rolls.

**Ride Motorbike:** see **Drive**.

**Sailing:** see **Drive**. Note that this skill does not include the ability to navigate by charts or the stars (use the **Navigation** skill). It should be used as a general skill; it should be used for both the crew and the helmsman, in different ways.

**Swimming:** you don't throw dice except in special circumstances. For a peaceful day at the beach the player need not trouble herself to make a single roll (see 3 -5 **Drowning**). If you are competing, though, use it like the Run skills (Distance or Sprint, depending upon the situation).

**Undersea Diving:** knowing diving techniques, how to use equipment, the safety rules to respect, and what to do in case of accidents. The higher the skill, the lower the character can be assumed to be able to dive. Just watch out for people with knives who slash air-hoses....

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### Zero base level skills

**Accounting:** permits one, among other things, to see a business' state of health from its accounts, if they have been falsified, and if there are transactions which are a bit suspicious... permits one also, of course, to do one's own accounting or that of a business, according to the skill level attained.

**Archaeology:** allows one, with a successful roll, to date an artefact or site. It also can be used to identify animals by their bones, and to date them. Reference material, and a laboratory will make such tasks easier.

**Cheating:** cheating at cards and dice. It is impossible to cheat without being caught in a casino unless the dealers are accomplices. Obviously one must also know the game involved fairly well (a minimum of level of 8 in **Gambling**). Victims are able to spot such cheats in the same way the victims of the **Pick-pocket** skill do.

**Chemistry:** knowledge of the different chemical elements and compounds, their properties, their interactions and transformations. Permits one, among other things, to manufacture a number of interesting and amusing chemical products with whatever can be found around the house. It also might allow one to identify substances which are found, both with and without extra equipment. (What is that odd-smelling gas...?)

**Computers:** the theory of both the design and use of computerized devices. A character need not be able to program them, and might not be able to use a particular computer or programming language immediately, but with this skill, and some time, she would be able to work it out. Lower skill levels indicate limited exposure (ie. to a single machine, or only certain software), greater skills indicate marketable skills in hardware and software design (and a general understanding of most hardware and software). The time taken to assimilate a new piece of equipment will be proportional to the level of the character (the higher the skill, the faster the assimilation).

**Cypher/Decypher:** the knowledge and practice of cyphers of all types. Allows one to decypher a message with sufficient material and time (there are some codes which would take dedicated computer systems more than a month to decode...).

**Drawing, Artistic:** independent of the preferred style or of natural talent, this skill gives one the ability to make a sketch or a drawing which resembles a certain landscape, person, or object. The higher a character's skill, the more the sketch will represent the intended image. If the character is uninterested in accuracy, it is possible to use the skill to determine the artistic worth of an illustration, as well. **Technical Drawing** is included as a separate skill.

**Drawing, Technical:** represents the skill to be able to painstakingly represent objects for construction. This skill covers the drawing work of architects, engineers, civil engineers, and anyone else who produces precise diagrams. It does not cover the related academic skills.

**Electricity:** allows a character to work with electrical systems and equipment safely, and successfully. The work covered includes the wiring of lights, power points, household appliances, and repairs to things like toasters. It does not include work on circuit boards, that work is covered in the **Electronics** skill.

**Electronics:** this skill is related to working with electrical devices that have circuit boards, and micro-electronic parts. It does not cover work with household electricity, though, as that is covered by the **Electricity** skill.

**Explosives:** knowing both how to prepare and how to place explosive charges for maximum efficiency. Anyone with a skill level of 16 or above, who is dealing with modern explosives and fails a roll will not produce awkward consequences (such a person is considered a specialist): the desired result might not be attained because the charge did not explode or because it exploded in an unexpected manner (it is not enough simply to attach three sticks of dynamite to a bridge pylon to render it unusable).

A critical failure (the one where it all goes ka-boom in your hands), occurs on a roll of **85 + skill level**, or higher. Those with a skill level of 16 or more who roll 00 must make a luck roll, or... if you are in the midst of making nitroglycerine....

**First Aid:** the first things to do in an emergency: those things that save lives, mostly what not to do, and what can kill if done incorrectly.... For information on what this skill does to help someone recover hit points, see **Hit Points 1-3**.

**Forgery:** permits one to alter identity papers or other kinds of official papers, or even to make them from scratch, with the proper materials. When the papers are examined, roll a D100 on this skill, using the level of the forger and adjusting the level of difficulty according to the attention and qualifications of the examiner. If the roll fails, the counterfeit is discovered, and you could be in a bit of hot water....

**Mathematics:** this skill relates to the study of the theory and applications of mathematics. Within the course of a game it might be used to allow a character to work out involved mathematics, or discern patterns from data they have acquired. It is a useful skill for those working in physics and engineering, particularly.

**Mechanics:** permits one to understand and to repair all sorts of machinery with moving parts, as distinct from those which are only operated by electrical current. Note that there are **Electricity**, **Electronics**, and **Computers** skills which are much the same in their use.

**Medicine:** the treatment of injury and sickness. A properly trained practitioner might be able to save fatally wounded characters (see **Hit Points 1-3** for information) and are able to prescribe the proper drugs for infections and diseases. In general a character with this skill will have to have access to a range of tools to make proper use of it. Without such items treat the skill as First Aid.

**Morse Code:** this skill is concerned entirely with communication using the morse code system. Depending upon the situation, a character may not have to make a roll at all (to communicate simple messages), or may have to make a number (to translate a message as it comes in rapidly).

**Occult:** knowledge of the famous and infamous practitioners of the occult arts, and their works. At times this skill will be used to allow characters to

locate books on certain subjects; at other times it will allow them to identify certain rituals by the components used for them. It does not cover such "practical" skills as fortune-telling.

**Pharmacy:** knowledge of the pharmacopoeia and of the effects of drugs. A pharmacist is not qualified to diagnose or to prescribe for anything which is not mild and standard, like a scratch or a cold. They are able to mix drugs precisely, to create pure compounds.

**Radio:** permits one to use a transmitter and receiver, to know the international distress frequencies and other local frequencies, and the terms which are internationally used. **Morse Code** is covered by a separate skill. Repair of such radios is possible with either **Electricity** or **Electronics**, depending upon the radio.

**Safecracking:** doesn't so much apply to locks (see **Lockpicking**) as to diverse methods for opening safes and strong boxes without detection, using ultra-sophisticated techniques from the most advanced electronics to blow torches.

**Security Systems:** knowledge of the way that alarm systems are installed, and function, and how to defeat them. This skill can be used to install a system particularly well; in such a case the person breaking in must use the installer's **Security Systems** skill as a negative modifier to the level of difficulty (to the limit of -12, of course). Some electricity and electronics knowledge is assumed for this skill, but it is specialized, and cannot be used for other tasks.

**Weapons Expert:** permits one to know immediately how a weapon one has never seen functions in theory (where the safety catch is, how it is loaded, etc.). This skill also permits one to know if a certain kind of ammunition is useable in a certain weapon. Note, however, that the skills actually to use such weapons are separate, and covered in the **Combat** section, below.

SKILL	THRSH	BASE	INITIAL COST	< THRSH	> THRSH
Anthropology	19	EDU/5	Auto	1	2
Botany	19	EDU/5	Auto	1	2
Climb	19	(STR+AGI+WIL)/5	Auto	1	2
Dodge	18	(AGI+ION)/5	Auto	2	4
Economics	19	EDU/5	Auto	1	2
Fall	14	((AGIx2)+ION)/5	Auto	2	4
Geography	19	EDU/5	Auto	1	2
Hide	18	(AGI+INT+ION+)/5	Auto	1	2
History	19	EDU/5	Auto	1	2
Jump	16	(STR+(AGIx2))/5	Auto	1	2
Language, Native	19	EDU	Auto	1	2
Law	19	EDU/5	Auto	1	2
Literature	19	EDU/5	Auto	1	2
Move Quietly	16	((AGIx2)+ION)/5	Auto	2	4
Music	19	EDU/5	Auto	1	2
Notice	16	(INT+ION)/5	Auto	1	2
Orientation	18	(INT+ION+WIL)/5	Auto	1	2
Physics, General	18	EDU/10	Auto	1	2
Politics	19	EDU/5	Auto	1	2
Psychology	19	(INT+ION+MST)/10	Auto	1	2
Run, Distance	19	((CONx2)+STR)/5	Auto	1	2
Run, Sprint	19	((STRx2)+CON)/5	Auto	1	2
Search	18	(INT+ION+WIL)/5	Auto	1	2
Seduction	19	(CHA+WIL)/5	Auto	1	2
Street Combat	19	((STRx2)+AGI)/5	Auto	2	4
Survival	16	(INT+WIL+MST+CON)/10	Auto	2	4
Throw	18	(STR+DEX+ION)/5	Auto	2	4
Track	16	(INT+VIS+ION)/10	Auto	1	2
Zoology	19	EDU/5	Auto	1	2
<hr/>					
Acting	19	(CHA+INT+ION+WIL)/10	4	1	2
Business	19	(INT+EDU)/5	2	1	2
Disguise / Make-up	19	(INT+DEX+ION)/5	2	1	2
Drive Car	19	(INT+DEX)/5	1	1	2
Drive Tractor	19	(INT+DEX)/5	2	1	2
Drive Truck	19	(INT+DEX)/5	2	1	2
Gambling	19	(INT+ION)/5	3	1	2
Handyperson	19	(INT+DEX)/5	2	1	2
Interrogation	19	(CHA+WIL)/5	2	1	2
Lockpicking	19	DEX/3	2	1	2
Navigation	19	INT/5	2	1	2
Parachute	19	(AGI+WIL)/5	3	2	4
Photography	19	(INT+DEX+EDU)/5	1	1	2
Pickpocket	19	DEX/3	2	1	2
Pilot Airplane	19	(INT+DEX+WIL)/5	8	1	2
Pilot Helicopter	19	(INT+DEX+WIL)/5	8	1	2
Pilot Motorboat	19	(INT+DEX)/5	2	1	2
Ride Horse	19	(AGI+WIL)/5	1	1	2
Ride Motorcycle	19	(INT+DEX)/5	2	1	2
Sailing	19	(INT+DEX+STR)/5	4	1	2
Skiing, Alpine	19	(2xAGI)/5	2	1	2
Skiing, Cross-Country	19	(AGI+CON)/5	2	1	2
Swimming	19	((STRx2)+CON)/5	1	1	2
Undersea Diving	19	((Swimming/2)+CON)/5	2	1	2
<hr/>					
Accounting	19	0	0	1	2
Archaeology	19	0	0	1	2
Cheating	19	0	0	1	2
Chemistry	19	0	0	1	2
Computers	19	0	0	1	2
Cypher / Decypher	19	0	0	1	2
Drawing, Artistic	19	0	0	1	2
Drawing, Technical	19	0	0	1	2
Electricity	19	0	0	1	2
Electronics	19	0	0	1	2
Explosives	19	0	0	1	2
First Aid	19	0	0	1	2
Forgery	19	0	0	1	2
Language, Foreign	19	0	0	1	2
Mathematics	19	0	4	2	4
Mechanical Repair	19	0	0	1	2
Medicine	19	0	8	2	4
Morse Code	19	0	0	1	2
Occult	19	0	0	1	2
Pharmacy	19	0	2	1	2
Physics, Nuclear	18	0	4	2	4
Radio	19	0	0	1	2
Safecracking	19	0	0	1	4
Security Systems	19	0	0	1	2
Weapons Expert	19	0	0	1	2

# COMBAT RULES

These combat rules are divided into two sections: ranged combat and hand-to-hand combat.

The skills which relate to both types of combat are given to characters in the same manner as other skills. While it may be quite tempting to give your characters high skill levels, keep in mind that even among top-drawer killers, someone who has a skill level near 20 is exceptional, and must have a chance to train regularly with people at her level of technique. Clearly we advise against creating characters with 26 in ranged or hand-to-hand combat, because it is not likely that they will know how to do anything else given the number of points required to attain such mastery, and because the smallest alteration risks being turned into a demonstration of technical skill, which isn't much fun for anyone.

## RANGED COMBAT

2 - 1

The rules for ranged combat cover all attacks made with the aid of firearms or missile weapons of any sort, whether propelled manually (boulder, javelin) or mechanically (bow, crossbow, speargun). For simplicity all ranged weapons are classified into the nine different categories shown in the box, opposite.

### Basic skill level

This is the skill level a character has in a "sighted fire" situation, that is, when both the target and the marksperson are immobile, and when the latter has time to aim her shot so as to hit a human target in the chest/head region. The basic skill level also assumes that the character is within a certain range:

- 10 meters with a handgun or shooting from the hip (with a machine pistol, assault rifle, hunting rifle, etc.) or with a manually propelled missile weapon;

### Weapon Categories

- |   |  |
|---|--|
| 1 | Small calibre handguns (up to and including 7.65mm)  |
| 2 | High calibre handguns (all others)   |
| 3 | Small calibre shoulder arms (up to, but not including 7.62mm, and up to and including 20ca. for hunting weapons) |
| 4 | High calibre shoulder arms and target rifles with telescopic sites   |
| 5 | Assault rifles   |
| 6 | Machine pistols  |
| 7 | Bazookas, rocket launchers, etc.   |
| 8 | Manually propelled missile weapons (javelins, daggers, etc.)   |
| 9 | Mechanically propelled missile weapons (bows, crossbows, slings, etc)  |

- 20 meters with a shoulder arm or mechanically propelled missile.

Obviously this skill level only takes into account the most favorable conditions - rifle-range conditions. In most cases this level will be diminished by modifications depending on the marksperson's situation and that of her target.

Everyone has an initial basic level equal to:  $(WIL + (DEX \times 3)) / 5$  in each category of weapons. If your corrected VIS is less than 12 subtract a level for each point between 12 and your VIS score. If you want to be more realistic, each character, when she uses a weapon she has never fired before, has a disadvantage of -4 to the level of difficulty in addition to any other minuses. This disadvantage is only applicable to the first three shots and corresponds to the time needed to adapt to the particulars of the weapon in question.

## TRAUMA

If you want to improve upon your initial basic skill level in a given category, it will cost you two of your initial skill points for each level of increase.

*Example: Maximilian has a WIL of 12 and a DEX of 14. His basic ranged weapon skill level is 11. He wants to know how to shoot very well with handguns and high calibre shoulder arms; to get to level 14 will cost him (3x2) points per category, for a total of 12 points in all.*

### Markspersons

Certain characters are remarkably gifted in shooting with certain ranged weapon categories, and can attain a basic skill level above the maximum threshold of 18, right up to 26. Levels up to the maximum threshold (18) cost 2 points each, beyond that they cost 4 each, up to the final limit of 26.

*Example: Maximilian wants to become an excellent marksman with high calibre rifles, a category in which he already has a skill level of 14. To get to level 18 will cost him 8 points, and it will take an additional 28 points to get to level 25, making a total of 36 points plus those he had already used (12), making a grand total of 48 points.*

*On his character sheet he enters:*

Ranged combat	
Category	Level
1	11
2	14
3	11
4	25
5	11
6	11
7	11
8	11
9	11

*For the time being he has not filled in the other columns, they will only be used when he has a weapon. When he gets a weapon he will enter its characteristics in the Weapons section for the relevant category; if he already has one or more, he can do this right away.*

There are a certain number of conditions to fulfil to become an elite marksperson. Shooting must be intensively practiced, which means being in the

military, police, mercenary forces, or in a gun club and going there often for training, or perhaps training one's self at home, if that is reasonable (certainly not in a flat). All such training must be very regular.

Even if the skill level is above 20 (see the **Combat Resolution Table**), indicating that there is no chance of failing a roll with a level of difficulty of 0 or more, no one is infallible and a roll of 00 on a D100 always signifies a miss. Even so, an elite marksperson is an extremely dangerous person: it only rarely happens that she misses her target, even in unfavorable circumstances.

### Situation modifiers (SM)

These situation modifiers have been conceived so as to make combats more realistic, but it is possible not to use them, if you want to simplify things. It is enough for working out the order of combat to take the total (AGI+1D6) without taking into account adjustments for speed, and the one with the highest total fires first.

To work out the percentage chance to hit in these cases, no modifier need be taken into account and a level of difficulty of zero is used along with the skill level of the marksperson. In this case the skill level should be limited to 18 and not to 26.

There are four kinds of situation modifiers (listed also on the tables at the end of the book). They are **cumulative** and intervene to define the level of difficulty for firing, which is 0 in optimum circumstances.

Situation modifiers take into account:

- 1 The distance between the adversaries. Minuses intervene when the distance is greater than that which is used to define the basic level for each type of weapon, steps of -1 **cumulative**:
  - at 11 meters, 21 meters and by steps of 20 meters above that for handguns and manually propelled missile weapons;
  - at 21 meters, 61 meters and by steps of 60 meters beyond that for shoulder arms and mechanically propelled missile weapons.

**Do not forget the maximum ranges of weapons.**

SKILL	THRSH	BASE	INITIAL COST	< THRSH	> THRSH
Marksperson	18	(WIL+(DEXx3))/5	0	2	4

- 2 Movement of target and marksperson:
  - 1 if the target is in motion
  - 2 if the marksperson is in motion
  - 3 if both are in motion.
  
- 3 The amount the target is hidden (see **Cover**)
  - 2 for 50% cover
  - 3 for 75% cover.
 (If it is clear that the part of the body hit was protected, then re-roll the hit location.)
  
- 4 The marksperson's degree of preparation. This influences both the chance to hit and the speed of fire (see **Adjustments for speed and order of fire**, below).

**Surprised (tir surpris)**

The marksperson is totally surprised, her weapon is in her belt or slung on her shoulder, and she does not expect to have to shoot. Reaction time is relatively long: the weapon has to be drawn, the safety taken off or the weapon armed, and it has to be raised into position to fire.

**Instinctive (tir instinctif)**

The weapon is held ready to fire but the marksperson does not know where the danger is coming from, she is not even sure that any danger exists. This is reflex fire in the direction of a movement or a noise. It is quick response fire.

**Ready (tir posé)**

The weapon is ready to fire, pointing in the direction of the danger, but the danger is still not visible: it is about to come out of the woods, for example, or from a doorway. This is also quick response fire.

**Sighted (tir visé)**

The target is in line of sight for several seconds. This fire is fairly slow (time for sighting), but precise. If the shot hits, locate it on the **Sighted** section of the Hit location table. If a critical hit has been obtained, any part of the body specifically visible has been hit.

Surprised, instinctive or ready fire can become sighted fire if the marksperson takes the time to aim at the target.

All firing from the hip is considered like handgun fire as far as situation modifiers are con-

cerned. That is, all fire from a machine pistol or an assault rifle is considered as either handgun fire or shoulder weapon fire according to whether it is held at the hip or at the shoulder. A bazooka is a shoulder weapon. (These definitions vary slightly from those usually used by the military or by gun clubs).

Once the first shot has been fired, if the markspersons do not move they are using **sighted fire**. If they have moved they use **ready fire**, except of course, if they are firing on an adversary whom they have not yet seen, in which case they use **instinctive fire**.

**Adjustments for response and order of fire**

Depending upon the situation of the marksperson, she will be more or less quick to respond. When two adversaries are firing at one another, unless the order in which they fire is clear (in the case of an ambush, for example), each rolls a D6, adds her AGI and modifies the total according to the **Response Table** in the tables at the end of the book. A marksperson who has been **surprised** will be slow (drawing the weapon, putting it in firing position) and subtracts 3 from her total of D6 plus AGI. **Instinctive fire** is much faster (a movement to aim the weapon in the right direction will suffice) so the modification is only -1; **ready fire** is faster still, because the weapon is already aimed in the right direction and so there are no modifications. **Sighted fire** is only used if the target has been in the line of sight for some time already; if the target hasn't noticed anything the question of response is not an issue.

In fact, two situations can occur:

The marksperson, in an ambush, awaits her target and sights carefully, for example from a rooftop with a telescopic rifle – this is **sighted fire**. If the target notices something and wants to respond, she will do it as if **surprised** and the marksperson on the roof will have no minuses to her response roll. She will probably shoot first.

OR

The marksperson is totally surprised, or on the alert, or sighting approximately in the right direction. She will have a -3, -1, or 0 on her response roll (not to be confused with the minuses to be added to the level of difficulty). It is possible for her to adjust her fire to be more certain of hitting, so that she moves

## TRAUMA

up to **sighted fire**. Then she would have a different minus. If, for example, she is **surprised** but takes the time to adjust her fire all the same, she would have a minus of 4. If she is alert (**instinctive fire**) but takes time to sight, her minus would be 2. And to move from **ready fire** to sighted fire would be -1.

There is a situation in which there is an additional minus: when the marksperson has to arm a weapon which is only ready for a simple action, particularly certain automatic pistols (see **Firearms**). As far as particular minuses like drawing an arrow, notching it and pulling the bow, that is up to the Traumatologist to decide.

For each cartridge fired or each burst of three shots, a response roll has to be made, but this section on adjustments to response only concerns the first shot fired. The subsequent shots are considered as sighted fire if the marksperson sights the same target continuously, for she already has it in her line of sight. It is obvious that if the marksperson throws herself flat on her belly underneath a truck and wants to continue shooting at her target, she will do so not as sighted fire but as ready fire for the first shot. If the marksperson changes target in mid-combat, her first shot after the change should be considered as ready fire (with the possibility of changing it into sighted fire) and the subsequent shots would be sighted fire.



**Do not confuse the minuses which influence the chance to hit (situation modifiers) with those which determine the order of fire.**

### Combat resolution

- 1 Determine what situation the markspersons are in (surprised, instinctive, ready, sighted).
- 2 Determine the order of fire: for each combatant add AGI to a D6 and modify the total according to the **Response Table**. This gives us the order in which they fire, beginning with she who has the highest total. This calculation is made for each shot or burst (of three shots maximum) but with no adjustments from the second shot or burst except when the target is changed or in exceptional circumstances (for example, when the target ducks back completely under cover - the firer would have to start all over again as for the first shot, with ready fire). As far as time is concerned, each group of three shots in a burst counts as one shot for another weapon. While a Colt Python fires its six cartridges, a FA-MAS will fire eighteen in six bursts of three or in a continuous burst. In a shot for shot exchange it would only fire six.
- 3 Determine the percentage chance to hit. To do this, add the minuses due to situation modifiers (SM), and the total is the level of difficulty for the shot. If, for example, you are using a handgun with instinctive fire on a moving target at a distance of 15 meters, the level of difficulty is -4; if the target approaches to within 6 meters, it is only -3. If you are wounded, take away 2 or 4 from the level of difficulty according to the number of hit points lost. Now look at the **Resolution Table** to find your percentage chance to hit and to get a critical success.



Throw a 1D100 and if the result is less than or equal to the normal percentage chance to hit, shown on the table, you've hit; if it is less than or equal to the critical percentage, it is a critical hit.

*Example: Maximilian originally had 21 hit points. He has lost 12, which is between 50% and 74%, and he is thus at his -2 threshold. He is now immobile, firing instinctively with a revolver at an immobile adversary who is not under cover and is thirteen meters away. His minuses are -2 for the wound, -2 for instinctive fire, and -1 for the distance of between eleven and twenty meters. He has a skill level of 14 and the level of difficulty is -5, so he has to roll on or under 37 on a D100 to hit.*

- 4 Throw a D100 and look on the **Location Table** to see what place on the target has been hit and to what zone it corresponds.

If you are using sighted fire, use the right hand side of the **Location Table**, the **Sighted fire** column, except if you are sighting on a limb, in which case locate it normally.

If you roll a critical success, locate as for sighted fire.

If you are using sighted fire **and** you roll a critical success, locate the projectile wherever you want.

- 5 Roll a D20, add the zone modifier (ZM), the calibre modifier (CM). Find the number of hit points for the wound by looking up this figure on the **Damage Table**. (A .44 Magnum in the chest with an amour-piercing shell and a roll of 13 on a D20 would do 25 points of damage...)

*Example: Maximilian, his .357 Magnum in his hand, cautiously approaches the still smoking car. Alas, he has not seen the reflection of the sun off the barrel of the M16 which is being pointed at him by the man camouflaged in the hedge... A burst of fire shatters the silence: the man is level 14 with an assault rifle which he is using from the shoulder, he can see Maximilian clearly: he's 10 meters away, hardly moving and is not under any kind of cover. His level of difficulty is 0; he has a 70% chance to hit and a 14% chance to roll a critical. 43 on a D100 hits; 90 makes it the left shoulder, zone 4 (+1); 9 on the D20, + 14 (CM for the M16), gives a total of 23 and (looking on the **Damage Table**) Maximilian loses 10 hit points. He throws a D100, gets 63 and does not pass out (check*

*the **Unconsciousness Table**: he had 21 hit points before being wounded and has just lost 10 hit points, he thus has a 91% chance of not passing out). He raises his right hand and fires. He has 14 with a large calibre revolver; he is firing instinctively on a target which has revealed itself and is immobile. The level of difficulty is -2, giving a chance to hit of 54%. He rolls an 87, and fails. Each combatant throws a D6, adds his AGI, and since Maximilian sees his adversary, he takes 2 away from his total (his adversary is still in sighted fire since neither one has moved). 14 and 16 for Maximilian. He fires with a level of difficulty of 0 (no modifiers), which gives him a chance of 70%. 41, a hit! 63, in the stomach. 18 on the D20 plus 15 because it is a .357 Magnum (CM) plus 4 because it is in zone 3 makes 37. For this guy it is mortal wound (23 points of damage!). He drops his M16 and does not move, manifestly "in the apples," if not dead outright. [Translator's Note: I could not resist translating *dans les pommes* literally, sorry.]*

#### Point blank

All fire at less than 2 meters is point blank fire. No situation modifiers are taken into account and 4 is added to the level of difficulty.

#### Time segmentation

A combat round lasts six seconds, during which six cartridges from an automatic weapon or a revolver can be fired, or eighteen from an automatic weapon set to fire in bursts, even if in reality it is a matter of several short bursts. For all weapons not falling into these categories, their firing speeds (number of cartridges fired per round) as well as the times necessary to reload them are written on the weapons tables.

Segmenting time into rounds does not interfere directly in an exchange of shots, but it does permit keeping track of the time elapsed, to situate the action in relation to hand-to-hand combat, reloading, and actions going on outside of the exchange of fire.

#### Firearms vs hand-to-hand

When there is a fight between someone possessing a firearm and someone who is attacking her hand-to-hand (bare fists, hand weapons, etc.), each rolls a **D6 and adds her AGI**. The weapon bearer takes account of the usual minuses for response (that is, if she is surprised, takes time to sight, if she has to arm her weapon, etc.). Her attacker subtracts 1 from her total (D6+AGI) for each two meters she has to cover to get into hand-to-hand combat (assuming she

## TRAUMA

is running, of course, subtract 2 or more if she is only walking...). If the character with the firearm goes first, she will be able to fire as many cartridges (or bursts of three) as the difference between the two totals, on condition of course, that she has that much ammunition, and that it is an automatic or double action weapon.

*Example: Maximilian, tranquilly seated in an armchair is calming himself by sipping a gin fizz\* and contemplating the sunset over the bay of Bahia. Hearing a noise behind him, he turns to see an individual with the eyes of a mad person rushing in his direction brandishing a kitchen knife which seems disagreeably pointed. Maximilian doesn't hesitate for a moment, his hand plunges into his oxtter and comes out armed with an impressive revolver. The aggressor is six meters away, has an AGI of 13 and makes 2 on his D6 roll, for a total of 12 (15-3 for the six meters he still has to run). Maximilian is surprised, has an AGI of 12 and makes 5 on his D6. (Since he is firing with a revolver he does not have to waste time arming it because it is a double action weapon. This makes a total of 14 (17-3 for the SM). He drops to one knee and fires twice before the man with the knife is on him.*

---

\* A common way of making this cocktail is to use the juice of a lemon, 1 teaspoon sugar and 1 ½ oz of gin shaken over cracked ice, strained into a tall glass over an ice cube and topped off with plain soda or mineral water. True devotees, however, will want to follow the legendary practice of the Ramos brothers, their recipe dates from Prohibition: 1 ½ to 2 oz of gin, depending on taste, to which is added 1 teaspoon of sugar, 2-4 drops orange flower water, 1 egg white, 2 tablespoons of cream, the juice of ½ a lime, and the juice of ½ a lemon. This goes into a shaker with finely cracked ice, and it is shaken vigorously for at least 1 minute (to mix it and also to get it very, very cold). Now strain it into chilled glass and top off with plain soda or mineral water. Time can be shortened and the drink made more elegant by using an electric blender with maybe ¼ cup of cracked ice.

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If the attacker makes it to hand-to-hand still alive, she has the chance to make her first attack before the marksperson can parry or fight back. If the combat continues, and so long as the adversary is not using firearms (let's call her 'the fighter') and keeping to the same method of attack, use the same procedure to determine the order of attack (AGI+1D6). There is **no modifier for speed of response**.

Use the following guidelines to determine the outcome, depending upon the difference between the AGI+1D6 totals of the two combatants:

- **More than 6 points in favor of the fighter:** she makes an attack and the marksperson has no chance to counter.
- **Between 1 and 6 points in favor of the fighter:** she makes an attack and the marksperson has no chance to counter, but the latter does have a chance to fire afterwards.
- **Equal:** the marksperson gets a shot.
- **Between 1 and 6 points in favor of the marksperson:** she has one shot per point of difference, and the fighter has a chance for one attack with no possibility of a counter afterwards, after all the shots.
- **More than 6 points in favor of the marksperson:** she gets 6 shots, the fighter has to take them (and generally dies...).

Start again each round. If the combat pits 2 or 3 against 1, establish a precise chronology for the action.

### Manually propelled weapons not covered by the Geneva Convention

It could happen that, having nothing else to hand, you are reduced to throwing objects like boulders, telephones, dictionaries, bottles of whiskey, or computers (presuming that they are fairly compact).

Since such objects are not prefigured as weapons, their damage modifiers are calculated as functions of their weights.

Weight in kg	.5-1	1-2	2-3	3-5	5-
Damage modifier	+1	+3	+6	+8	+10

Add the thrower's strength modifier, if she has one (see 2-2 Hand-to-Hand Combat).

To hit the target one has to succeed on a roll on the **Throw** skill. A character's STR minus the weight of the projectile in kilos gives the maximum number of meters she can throw an object without penalties. Beyond that, add -4 to the level of difficulty for each multiple of the initial distance. The maximum distance an object can be thrown is 4 times the initial distance.

There is no hope of effectively throwing an object if weight in kilos exceeds one's STR.

**Cover**

The target's degree of protection. A man crouched behind a low wall with only his head and arms visible is 75% covered; a man flattened against a wall who's being shot at from the side is 50% covered.

In cases of protection by a particularly thick item of clothing or one made for the purpose, add the protection modifier below to the D20 thrown for damage.

	Blunt Instruments	Weapons	Cutting Firearms
Thin leather	-2	-2	0
Thick leather	-4	-4	-1
Fur	-4	-3	-1
Kevlar Body Armour	-3	-8	-15*
Plate Body Armour	-12	-14	-19*

\* Half the damage is temporary because it is only due to the shock of the blow. Apply the same rule as for blunt instruments (see 2-2 Hand-to-Hand Combat).

**Grenades**

Use the **Throw** skill with distance penalties figured as for manually propelled missile weapons (in the section above). The maximum range for grenades is STRx3, however. If the throw fails, determine where the grenade comes to earth in the following manner, by rolling a D4:

- 1 too short
- 2 too far
- 3 too much to the left
- 4 too much to the right

The distance between the target and the grenade's actual landing point is 2D6 meters; the maximum distance for these adjustments is half of the distance between the target and the thrower.

Consult the **Annex** for damage and characteristics of grenades. Don't forget that most of these charming objects have a detonator regulated

for a certain number of seconds, so if you hesitate too long once the pin is out and the lever has been released....

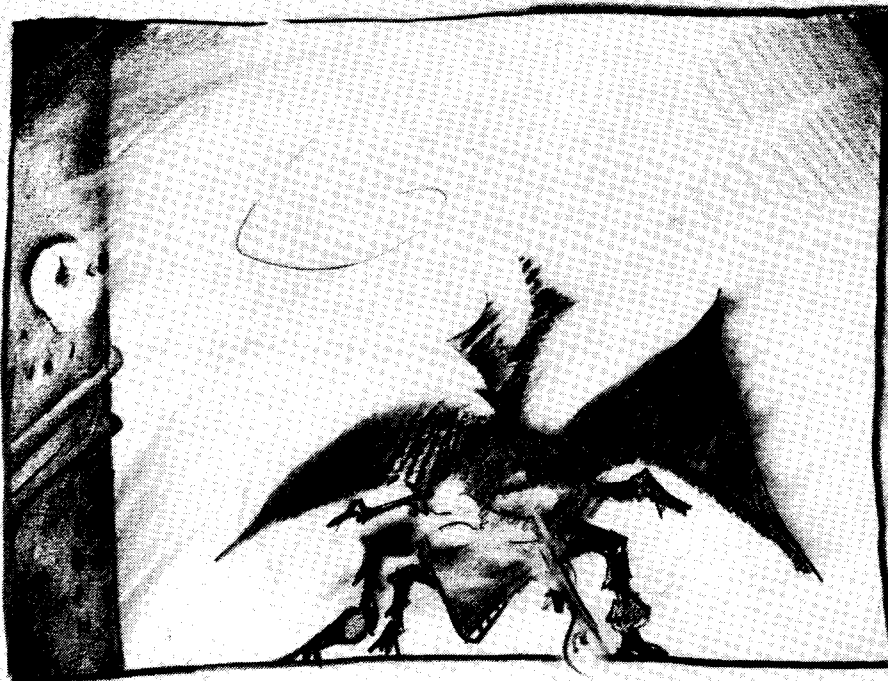
**HAND-TO-HAND COMBAT**

2 - 2

Before doing anything else, check to see whether you have a damage modifier because of your strength. You can find your damage modifier on the **Strength Modifier Table**; write the result down on the character sheet (STR MD column in the Hand-to-hand skills box).

There are two kinds of hand-to-hand combat skills: **Street Combat**, which everyone possesses to some degree or other, and specialized skills like karate or close-combat.

**Street Combat** represents a natural aptitude for combat as a function of **Strength** and **Agility**. Anyone, even if she has never fought in her life (remember your school days...) has a skill level in **Street Combat**. With some experience in this kind of sport one can attain quite a bit more than just a base skill level (see the section on **Skills**). **Street Combat** applies to blows delivered with a natural weapon (hand, elbow, head, foot), but also to all weapons like pocket knives, broken bottles, bicycle chains, razors



## TRAUMA

which, although they may be elementary, are nonetheless pretty effective.

If you have never trained in a particular combat skill you will only have street fighting at a base skill level. If you have practiced any kind of specialized combat skill, you add what you have in that skill to your **Street Combat** to obtain your total basic level in that discipline. Skills in specialized combat techniques are acquired in the same way as other skills: there is an acquisition cost, a threshold, a base (**Street Combat**), and a cost for supplementary levels. So it is possible to become a specialist in one or more combat techniques by spending enough points. Below is a scale of values to give you an idea of what the skill levels in specialized combat techniques are intended to represent:

### Street Combat

- +0 - you have understood and practiced the basics
- +1 - debutante, schoolyard bully
- +2 - middling, neighborhood bully
- +3 - confirmation, local hero
- +4 - regional competitor
- +6 - national competitor
- +8 - international competitor

With the possibility of getting all the way to a total (with the **Street Combat** base added) of 26.

Mastery of a combat skill not only allows one to hit more easily, but the blows one lands are also more damaging. If you have a level of 10 or more in a hand-to-hand combat skill other than **Street Combat**, add the proper bonus to the 'Level MD' column on the character sheet. You will find this bonus in the Tables on the table for **Level modifiers**. Since **Street Combat** is an empirical discipline it does not get a level bonus.

Beyond the threshold, each supplementary level costs 4 points.

*Example: Let us turn to Maximilian Herbowicz once again. He has 9 in **Street Combat**. During his military service in the commandos, an instructor with a porcine face, glistening with sweat, initiated him into the rudiments of **Close Combat** - so he has 9 in **Close Combat**, which costs him 7 points. Since he has practiced **Karate** for 5 years and has attained an honorable mention in regional competition, he has*

Skill	Weapons	Thresh	Base	Init. Cost	Supp Cost
Akido	Bare Hands	18	Strt Fghtng	7	2
Judo	Bare Hands	18	Strt Fghtng	7	2
Karate	Bare Hands	18	Strt Fghtng	7	2
Thai Boxing	Bare Hands	18	Strt Fghtng	7	2
French Boxing	Bare Hands	18	Strt Fghtng	7	2
English Bxing	Bare Hands	18	Strt Fghtng	6	2
Kendo	Sabre	18	Strt Fghtng	6	2
Escrime	Sabre, Epee	18	Strt Fghtng	6	2
Knife	Knives	18	Strt Fghtng	5	2
Close Combat	Bare Hands and knives	18	Strt Fghtng	7	2
Nunchakas	Nunchakas	18	Strt Fghtng	6	2
Boken	Baton, staff	18	Strt Fghtng	6	2

*9+4, making 13 in **Karate** (7+[4x2]=15 points). All of this is going to cost our player 22 points in total.*

There is no response roll for hand-to-hand combat (except against someone using a firearm). In one round (six seconds), each character attacks and parries. This is done with only one roll per combatant.

First determine if one of the adversaries is surprised, in which case that combatant gets no chance to parry in the first round - that is, the attacker is the only one to throw a D100 and it is presumed that the target has failed her roll.

To make her attack, each combatant modifies it according to circumstances (see the table of **Situation Modifiers**, which takes into account the number of adversaries, surprise, and the type of weapon being used) and the level of difficulty, always beginning at Level 0. She then checks the **Resolution Table** for her percentage chance to hit and to critical - that is, to make a particularly good hit, a critical hit (in the case of a critical hit, the attacker chooses where it lands, which is the only difference between it and a normal hit). If all rolls are failed, nothing happens. If one throw succeeds, the attack comes off; if both throws succeed, the attacks have been parried, except in the case of a critical, which then becomes a normal hit.

Then the hit location must be found in the left-hand column of the **Hit Location Table**. Damage is calculated normally, rolling a D20, adjusting the result by the skill level of she who landed the blow (level modifier), her strength and mass combined (strength modifier), and the type of weapon which she is using (weapon modifier found in the Tables). Look on the **Damage Table** for how many damage points result from that total.

*Example: Maximilian is in the midst (and let's not be hypocritical about this!) of savagely attacking an unhappy individual who tried only to threaten him with a knife. Maximilian has 13 in **Karate**, his adversary has a skill level of 12 with a knife. Maximilian rolls a D100 (no one gets any modifiers, both are operating at a level of difficulty of 0), gets 43. His adversary gets 85 on the D100. Maximilian inflicts normal damage on his adversary. He rolls location: 54, in the stomach. 13 on the D20 plus 1 because his STR plus MAS makes 26, plus 2 because of his level 13 skill in **Karate**, plus 4 because the hit is in the stomach [Zone 3], make a total of 20, or 6 points of damage. His adversary has 23 hit points, makes 94 on his D100 and falls into the apples [Translator's Note: for him the lights go out].*

### Surprise Attacks

In instances of silent attacks from behind, the victim has the right to roll on HRG if the attacker fails her roll for moving silently.

In instances of unexpected attacks (ambushed from behind a door when the victim is deep in conversation in a secure environment and so on), the victim has a right to a roll on ION.

### Multiple Combatants

In instances of combats of two, three, four or more against one, the lone combatant has to choose which of her adversaries she is going to attack before rolling any dice (there is also an additional Situation Modifier). She can only defend herself against the others. She still has to roll a D100 against all her adversaries to see if she parries. Against the chosen adversary the result is normal – that is, she can hurt him, while a hit which would normally wound the others does nothing to them and will just be counted as a successful parry.

### Temporary damage

In the case of wounds resulting from blunt instruments, half the damage is temporary (**if the damage total is uneven, the odd point is considered temporary damage**), with a maximum of the Constitution of the character in points of temporary damage. This damage heals itself at the rate of 1 hit point per hour. If a character's hit points fall to 0 or below because of temporary damage, see **1 – 3 Hit points** for information on how to proceed.

## ADDITIONAL RULES

The following section provides rules for special circumstances. They are considered to be part of the rules, and are recommended for standard play, but do not logically fall into the topics covered in the preceding two sections.

### MOVEMENT 3 - 1

Walking, one moves at a rate of six meters per round (six seconds). Running, one covers as many meters as 5 times one's skill level in Sprint, up to a maximum of 60 meters.

When wounded or burdened, handicaps are applicable, and the Traumatologist will decide on these.

*Example: Joe, who has a skill level of 9 in Sprint can get across 45 meters a round. Jim, who is a mad sprinter with 19 in the skill, covers 60.*

### FALLS 3 - 2

The table below provides the information needed to use the **Fall** skill, outlined in the Skills section of chapter 1.

Height	Level of difficulty	Damage if successful	Damage if fail roll
1 to 2 m	+5	no damage	0
2 to 4 m	0	no damage	+6
4 to 8 m	-2	0	+12
8 to 12 m	-5	+6	+25
12 to 18 m	-8	+12	death
18 to 50 m	-8	+25	death

If the ground is particularly soft (loamy, muddy) or the conditions are especially favorable, it is always possible to lower the damage modifier.

There is no specific hit location for the damage as the result of a fall. Depending upon the amount of damage taken, wounds can be treated as a broken limb or as multiple fractures accompanied by internal bleeding. If the Traumatologist feels that the situation calls for it a location can be assigned, or rolled (on the **Hand-to-Hand Location Table**).

### PURSUIT BY VEHICLE 3 - 3

Every minute (of game time), drivers roll D100 on their **Drive** skills, modifying the level of difficulty according to the following table.

Vehicle	City	Highway
Bicycle	-8	-12
Small motorcycle	0	-2
Large motorcycle	+1	+1
Ordinary small car	-3	-3
Ordinary large car	-4	-2
Responsive small car	-2	-1
Powerful large car	-3	-1
GTO type	-1	+1
Van, pickup	-6	-4
Truck	-7	-6
Local bus	-7	-7
Long distance coach	-6	-5

If both succeed in their rolls, they maintain the same distance from each other.

If the pursuer fails and the pursued succeeds twice in a row, the latter has escaped.

If the pursued fails and the pursuer succeeds twice in a row, the pursuer can trap the pursued, pass her or manoeuvre so as to get her to believe she has escaped.

If one of the drivers gets a 00 on the D100, conditions are right for her to have or to provoke an accident. First she rolls on her **Drive** skill with a level of difficulty of 0 and no modifiers. If the roll fails, it

is accident time, and the gravity of the accident must be determined by the circumstances and the luck [LCK] of the participants.

## ACCIDENTS

3 - 4

For a car accident, or motorcycle accident, consult the table below; use the speed of the collision to find a damage modifier.

Speed	Seatbelts	No Seatbelts
0 - 20 kph	No damage	-8
21 - 40 kph	-8	-6
41 - 60 kph	-6	-3
61 - 80 kph	-3	+1
81 - 100 kph	+1	+5
101 - 130 kph	+5	+9
131 - 170 kph	+9	+13
171 - 220 kph	+13	+17
221+ kph	+17	+21

*Example: the shock of a car running into a tree at 60 km/hr can be compared with a fall from 8 meters. Rolling on the **Fall** skill clearly does not apply here, but a roll on LCK can be used to see if the damage modifier on the **Fall Table** is to be taken from column 1 or column 2.*

## DROWNING

3 - 5

Rolls on **Swimming** or **Diving** skills are not called for except in particularly difficult situations. It is obvious that for someone who knows absolutely nothing about swimming there is never call for a roll in any circumstances (because drowning is inevitable). Special conditions that might entail a roll might include a storm at sea, a wounded swimmer, underwater combat, etc. In such conditions each protagonist must roll regularly, until the situation passes.

If a player fails her roll twice in a row, she begins to drown and has to roll on her **Swim** skill each minute thereafter. Each time she fails, she loses 5 hit points. If she succeeds, she begins to swim correctly again, and need not continue to make the roll each minute.

When a swimmer takes damage, whether from drowning or other circumstances, she must check to see whether she falls unconscious (using the usual

rules) - if she does, the only thing left to do is to pray for her soul.

## EXPERIENCE

3 - 6

All a character's skills can be increased through experience. If in the course of an adventure you make a critical success with a **level of difficulty of 0 or less**, put a cross in the 'Exp' column on the character sheet by the skill concerned (a single cross is enough: you will have only one chance to better any specific skill level per scenario).

For each skill with a cross in the 'Exp' column at the end of the scenario, roll 5D6. If the total is equal to or above your current skill level for that skill, you gain a level in that skill.

*Example: Maximilian has succeeded in a difficult roll on **First Aid**, a skill in which he has a level of 7. His critical percentage was thus 5% and, having made 03 on a D100, he notched it up in the 'Exp.' column. At the end of the adventure he throws his 5D6 and gets 13, now he has a level of 8 in **First Aid**.*

## ANNEX - FIREARMS

3 - 7

It is not absolutely necessary to use the information contained in this annex. It is intended for those who want to play more realistically by detailing the weapons which they encounter.

The calibre of the ammunition used in a firearm has a great effect upon the damage which the firearm will do. One of the tables provided at the end of this book lists several more or less current ammunition calibers, with the names under which they can be found and several weapons of those calibers. These are classified by increasing calibers from 5.56 x 45 to 11.56 x 33. The first figure indicates the nominal calibre, which quite often has nothing to do with the real calibre which itself can be represented by the diameter of the barrel at the bottom, or the marks made on the bullets when they are fired, or the surface of the rifling or even the diameter of the bullets. The second figure indicates the length of the cartridge. These figures are given in millimeters. Anglo-Saxon calibers are expressed in hundredths and thousandths of inches often with quite fantastic correspondences to reality. So, do not confuse the European, American, and real calibers, because the three are sometimes totally different.

## TRAUMA

As a general rule it is impossible, difficult, or even dangerous, to use a type of ammunition that has not been specified by the manufacturer (particularly for automatic weapons). There are a few exceptions, which are indicated below.

Unless otherwise noted, ammunition is grooved. This means that it is intended for use in automatic weapons and is totally unusable in revolvers because nothing would retain them in the perfectly cylindrical chambers. The ammunition types which are followed by an R have a base forming a rim (the .357 Magnum has this type of ammunition, for example), which forbids their use in other pistols of the same calibre because loading mechanisms will not take them.

A .44 Magnum round intended for an Automag will not work in a Smith & Wesson M29 even though the latter is also a .44 Magnum because it is a revolver.

In passing let us note that although they are called respectively 10.97 x 33 and 11.2 x 32, the diameters of these two rounds are identical, which is something of a miracle.

There are two other exceptions to the rule that ammunition is not interchangeable: .22 long rifle ammo which, as everyone knows, is completely standardized; pistols, carbines and even weapons which fire in bursts can use it as well as revolvers. 7.65 Browning ammo (a pistol cartridge with a half-

rim, that is a throat and an embryonic rim) can be used in certain revolvers as well (notably the Smith & Wesson .32 and the Mayer & Sohne M32).

At the end of the section are a set of tables which show information about a variety of firearms available (one way or another) today.

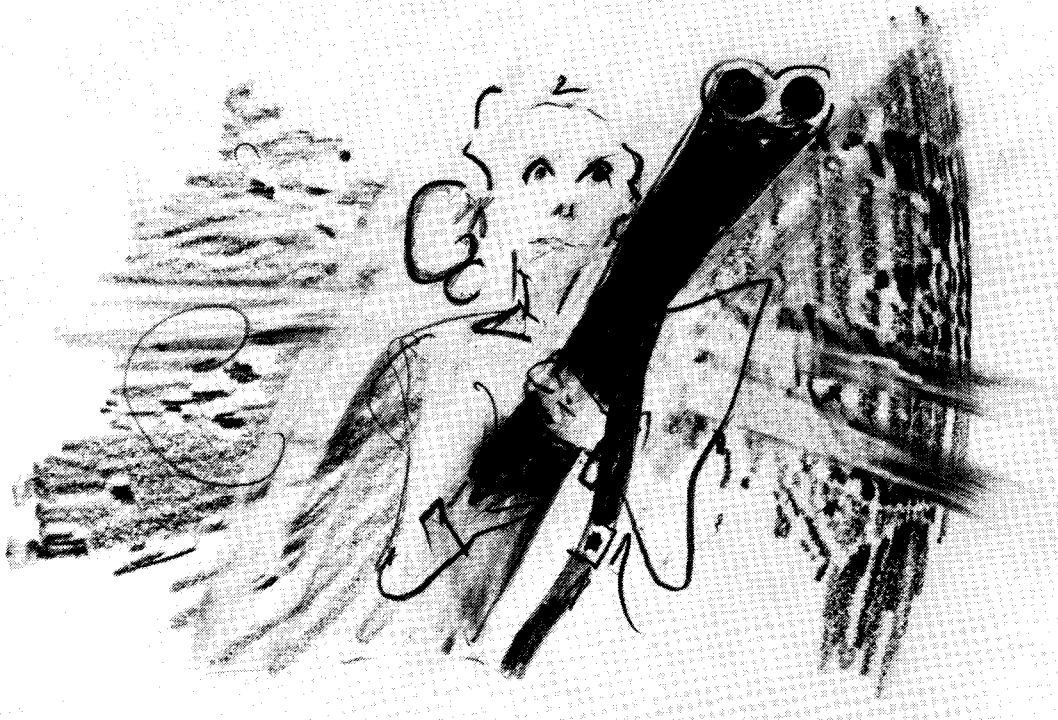
The column for "Action" indicates whether a weapon is single or double-action, semi-automatic, automatic, lever action, or user selectable.

A modern revolver is always (or nearly always, one of the exceptions being the celebrated Colt Peacemaker) double-action. In such weapons the pressure on the trigger draws back the hammer, turns the cylinder to bring a new chamber to the barrel and strikes the hammer on the plate which actually hits the detonator of the cartridge.

An automatic pistol can be either double or single-action. A single-action weapon, like the Colt .45 (Colt Government 1911 A1), has to have a cartridge chambered manually before the first shot can be fired. Ejecting the empty case and bringing a new cartridge into the chamber of the cylinder are done automatically after the first shot, by employing some of the energy from the explosion. In a double-action automatic pistol, arming the first shot is done by the pressure of the finger on the trigger.

So, it is possible to carry a double-action revolver or automatic pistol very safely (that is, disarmed, with the hammer retracted) and yet be ready to use it swiftly; whereas with a single-action automatic pistol time must be expended arming it or else it must be carried already armed, which is dangerous.

It is theoretically possible to carry any pistol with a safety catch on. While the safety catch should prevent the pistol





from going off unexpectedly, safety catches are far from infallible, especially when the weapon is severely jarred. Imagine yourself with a .44 Automag in your belt: you stumble and plunge down the stairs, the safety catch flips off, your belt buckle catches the trigger... BOOM!!!! ...with luck you will only lose your leg from the knee down, and not the whole thing.

On the firearms table, "select" indicates that the weapon may be fired either in bursts or shot by shot. "Auto" means that it is only possible to fire in bursts with that weapon.

The "Capacity" column indicates the number of shots that it is possible to fire before you must reload, and the type of shells which must be used. In this column "speed" indicates that the weapon has a speed-loader, which is a metal box (or plastic - there's no stopping progress...) into which cartridges are placed one by one. A "clip", on the other hand, is a metal sheet the sides of which have been made so that they hold the cartridges by their waists; such clips are used to introduce the shells into the weapon's magazine.

The "Rapidity" column tells you the number of cartridges which it is possible to fire in one round. Note that this is often less than the "Capacity" of the weapon.

The "Reloading time" represents the time it takes to reload the weapon completely (to the number of shells indicated by its capacity). This time takes account of method of loading used in the weapon. The time is given in rounds and assumes that you have an accessible loader or clip that is already filled. If the loader or clip itself has to be refilled, that operation takes 5 rounds for a pistol, or 10 rounds an assault rifle or machine pistol.

### Grenades

Grenades are classified in two categories: offensive and defensive.

Defensive grenades work by fragmentation and have an area of effect of 25 meters. Thus it is imperative to be under cover when using one.

Offensive grenades only create a concussion shock wave which is effective in a 3 meter area; usually there is no shrapnel.

When a character is within the area of effect of a fragmentation grenade she makes a **Luck** roll. This will normally be a roll of 4D6, but, in some cases, because of the cover, her position (standing, sitting, lying down), or the distance she is from the explosion, the number of D6 can lowered or raised.

If the **Luck** roll succeeds, the character is not hit by any shrapnel, and the first damage modifier listed for the grenade (see below) is used, without locating the damage on the body (this damage is due to the concussion shock wave).

If the **Luck** roll fails, throw a D3 to find out how many fragments of shrapnel hit; locate each one (use the ranged combat column on the **Location Table**) and use the second damage modifier listed for the grenade (see below), along with the location zone modifier.

Here are the statistics for two common fragmentation grenades:

#### MK II "Pineapple"

Fragmentation grenade

Timing: 4 seconds

Area: 25 meters

DAM: +4/+10

This is the classic "pineapple" that one sees in war movies, comics, cartoons, etc. Once the pin is pulled only keeping the lever against the grenade's body stops the percussion cap from firing. The grenade will explode four seconds after the lever is released.

#### M 33

Fragmentation grenade

Timing: 4 seconds

Area: 25 meters

DAM: +4/+5

A fairly new American army grenade, whose principles of operation are identical to those of the MK II.

Name	Category	Calibre	Action	Capacity	Rapidity	Reload	Damage Modifier
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## Revolvers

Sauer & Söhn SR3	1	5.5x17B	double	cham 6	6	2	+5
Mayer & Sohne M.32	1	7.65x17B	double	cham 6	6	2	+9
Colt Police Positive	2	9x29B	double	cham 6	6	2	+12
Colt Detective Special	2	9x29B	double	cham 6	6	2	+12
Sauer & Söhn SR3	2	9x29B	double	cham 6	6	2	+12
S & W Centennial Airweight	2	9x29B	double	cham 6	6	2	+12
S & W M36 Cheif's Special	2	9x29B	double	cham 6	6	2	+12
Colt Python	2	9x33B	double	cham 6	6	2	+15
Colt Trooper Mk III	2	9x33B	double	cham 6	6	2	+15
Dan Wesson D11	2	9x33B	double	cham 6	6	2	+15
Dan Wesson W12	2	9x33B	double	cham 6	6	2	+15
Ruger Security - Six DA	2	9x33B	double	cham 6	6	2	+15
Sauer & Söhn SR3	2	9x33B	double	cham 6	6	2	+15
S & W Combat Magnum	2	9x33B	double	cham 6	6	2	+15
S & W Model 27	2	9x33B	double	cham 6	6	2	+15
S & W Model 29	2	10.97x33B	double	cham 6	6	2	+17

## Automatic Pistols

High Standard .22	1	5.7x17B	single	speed 10	6	1	+5
HK 4	1	5.7x17B	double	speed 8	6	1	+5
Browning Baby	1	6.35x15B	single	speed 6	6	1	+6
CZ-45	1	6.35x15B	double	speed 8	6	1	+6
HK 4	1	6.35x15B	double	speed 8	6	1	+6
Mauser M1896	1	7.62x25B	single	clip 10	6	3	+13
Tokarev M33	1	7.62x25B	single	speed 8	6	1	+13
Vz-52	1	7.62x25B	single	speed 8	6	1	+13
Astra Constable	1	7.65x17B	double	speed 8	6	1	+9
Beretta M 90	1	7.65x17B	double	speed 8	6	1	+9
CZ VZOR 50	1	7.65x17B	double	speed 8	6	1	+9
FN Browning 1910	1	7.65x17B	single	speed 7	6	1	+9
HK 4	1	7.65x17B	double	speed 8	6	1	+9
Walther PP	1	7.65x17B	double	speed 8	6	1	+9
Walther PPK	1	7.65x17B	double	speed 7	6	1	+9
Mauser HSc	1	7.65x17B	double	speed 8	6	1	+9
M 14 Nambu	1	8x21B	single	speed 8	6	1	+11
HK 4	1	9x17B	double	speed 7	6	1	+10
Walther PP	2	9x17B	double	speed 7	6	1	+10
Walther PPK	2	9x17B	double	speed 6	6	1	+10
Mauser HSc	2	9x17B	double	speed 7	6	1	+10
Beretta M 34	2	9x17B	single	speed 7	6	1	+10
Beretta M 84	2	9x17B	double	speed 13	6	1	+10
Makarov PM	2	9x18B	double	speed 8	6	1	+11
P 64	2	9x18B	double	speed 6	6	1	+11
Colt Commander	2	9x19B	single	speed 9	6	1	+13
Mamba	2	9x19B	double	speed 15	6	1	+13
SIG P-210-1	2	9x19B	single	speed 8	6	1	+13
Browning H.P. 35	2	9x19B	single	speed 13	6	1	+13
Styer G.B. 80	2	9x19B	double	speed 18	6	1	+13
Lüger p.08	2	9x19B	single	speed 8	6	1	+13
S & W M.39	2	9x19B	double	speed 8	6	1	+13
S & W M.59	2	9x19B	double	speed 14	6	1	+13
Walther P.38	2	9x19B	double	speed 8	6	1	+13
MAB P.15	2	9x19B	single	speed 15	6	1	+13
MAS 50	2	9x19B	single	speed 9	6	1	+13
Beretta M 951	2	9x19B	single	speed 8	6	1	+13
HK P9S	2	9x19B	double	speed 9	6	1	+13
Beretta M 92S	2	9x19B	double	speed 15	6	1	+13
Colt Commander	2	11.43x23B	single	speed 7	6	1	+12
Colt Government 1911 A1	2	11.43x23B	single	speed 7	6	1	+12
.44 Automag	2	11.20x32B	single	speed 7	6	1	+18

## Rifles

Remington M700	4	7.62x51	bolt	5	3	1	+16
Winchester M70 African	4	11.6x63.5R	bolt	3	2	1	+20
Lee Enfield No 4	4	7.7x56R	bolt	speed 10	3	1	+17

Name	Category	Calibre	Action	Capacity	Rapidity	Reload	Damage Modifier
Lee Enfield No 4	4	7.7x56R	bolt	clip 10	3	1	+17
US Garand M1 Sniper Rifle	4	7.62x63	semi	clip 8	6	1	+15
Winchester Repeater	4	7.62x51B	lever	7	3	3	+15
Walther WA2000	4	.300WM	semi	6	6	1	+20
Walther WA2000	4	7.62x51	semi	6	6	1	+16
Walther WA2000	4	7.5x54	semi	6	6	1	+16
Franchi Riot Gun PA08	4	12 ca	pump	7	4	1	*
Mossberg Persuader Model 500	4	12 ca	pump	6	4	1	*
Franchi PG 85 Riot	4	12 ca	pump	7	4	1	*
Franchi PG 85 Riot	4	12 ca	semi	7	4	1	*

\* See the Shotgun Gages Table for damage.

## Assault Rifles

AK 47	5	7.62x39	select	speed 30	18	1	+13
C.E.T.M.E.	5	7.62x51	select	speed 20	18	1	+16
FN FAL	5	7.62x51	select	speed 20	18	1	+16
HK G.3	5	7.62x51	select	speed 20	18	1	+16
M14	5	7.62x51	select	speed 20	18	1	+16
SIG 510-4	5	7.62x51	select	speed 20	18	1	+16
AR18	5	5.56x45	select	speed 20	18	1	+14
AR18	5	5.56x45	select	speed 30	18	1	+14
Beretta 70/223	5	5.56x45	select	speed 30	18	1	+14
FN CAL	5	5.56x45	select	speed 20	18	1	+14
FN CAL	5	5.56x45	select	speed 30	18	1	+14
HK 33	5	5.56x45	select	speed 20	18	1	+14
HK 33	5	5.56x45	select	speed 40	18	1	+14
HK 53	5	5.56x45	select	speed 40	18	1	+14
M 16	5	5.56x45	select	speed 20	18	1	+14
M 16	5	5.56x45	select	speed 30	18	1	+14
SIG 530-1	5	5.56x45	select	speed 30	18	1	+14
Stoner 63 A	5	5.56x45	select	speed 30	18	1	+14
FA MAS	5	5.56x45	select	speed 25	18	1	+14
Styer Aug Rifle	5	5.56x45	select	speed 30	18	1	+14

## Machine guns

CIS Ultimax	5	5.56x45	auto	belt 100	18	1	+14
CIS Ultimax	5	5.56x45	auto	speed 20	18	1	+14
CIS Ultimax	5	5.56x45	auto	speed 30	18	1	+14
FN Minimi	5	5.56x45	auto	belt 100	18	2	+14
FN Minimi	5	5.56x45	auto	belt 200	18	2	+14
FN Minimi	5	5.56x45	auto	speed 30	18	2	+14
LSW	5	5.56x45	auto	speed 30	18	1	+14
AAT 52	5	7.56x54	auto	belt 50	18	2	+16
RPK	5	7.62x39	select	speed 30	18	2	+13
RPK	5	7.62x39	select	speed 40	18	2	+13
RPK	5	7.62x39	select	speed 75	18	2	+13
FN MAG 58	5	7.62x51	auto	belt 50	18	1	+16
L4A4	5	7.62x51	auto	speed 30	18	1	+16
MG3	5	7.62x51	auto	belt 50	18	2	+16
M60	5	7.62x51	auto	belt 100	18	2	+16
SIG 7103	5	7.62x51	auto	belt 50	18	2	+16
VZ 59	5	7.62x54B	auto	belt 50	18	2	+15
VZ 59	5	7.62x54B	auto	belt 250	18	2	+15

## Machine pistols

VZ 61 Scorpion	6	7.63x17	select	speed 20	18	1	+9
Ingram M11	6	9x17	select	speed 32	18	1	+10
Franchi LF 57	6	9x19	auto	speed 20	18	1	+13
Franchi LF 57	6	9x19	auto	speed 40	18	1	+13
HK MP 5	6	9x19	select	speed 30	18	1	+13
MAT 49	6	9x19	auto	speed 32	18	1	+13
Uzi	6	9x19	select	speed 25	18	1	+13
Uzi	6	9x19	select	speed 32	18	1	+13

# HOW TO FIGURE YOURSELF OUT

This chapter should give you some points of reference and reflection for working out characters based upon reality. First you must understand that rolled characters will be more competent and "effective" than "real" characters. This is because rolls on 4D6 to determine characteristics give above average results, and because the apportioning of skills is made in part according to a precise notion of the character desired; it is easier to make efficient use of a character's skills, and therefore easier to make them fit into a group of characters, if they have been constructed. Characters based on "real life" are not so neat and tidy.

It is not possible to provide a table of equivalences that would simply and fairly determine the value for a characteristic according to some global scale of values. Instead we propose a system of approximate determination, referring to averages and to personal judgement. The principal rule to follow is honesty.

It is suggested that you keep within the range 9 to 13 for Base Characteristics. You should recognize that such a range is very generous. All other things being equal, a person with 13 in anything has a 65% chance of succeeding with it, and a person with 9 has 45% chance. Roughly translated into Base Characteristic terms, a 13 is better than 65% of the population and worse than 35%; a 9 is better than 45% and worse than 55%. As Traumatists and players you should try to keep within these limits if you want to reflect any sort of reality.

It is preferable to have at least four players who want to play themselves to use this method effectively. It is also advisable to have a doctor around, or if that is not possible, the number of the nearest emergency unit will do! [Editor's note: this is a joke!]

## CHARACTERISTICS

4 - 1

The majority of people in our time possess characteristics in a range of 9 to 13, 13 already being a fairly exceptional score. Those less than 6 and above 15 are very rare, and thus indicate a strongly pronounced physical or psychic attribute. Below is a qualitative table relating to the various values:

Characteristic	Value
3	Handicapped
4/5	Defective
6/7	Very mediocre
8/9	Underdeveloped
10/11	Common
12/13	Developed
14/15	Remarkable
16/17	Rare
18	Exceptional

To begin with each person should assign themselves characteristics that they feel reflect their abilities. These assessments should stand if:

- 1 No Base Characteristic is above 13 or below 9.
- 2 There are no disputes within the group about a score someone has granted themselves.
- 3 The Traumatist considers the assessment to be reasonable, maybe after some consultation.

All decisions must be unanimous. Since it is likely that you will not all be in accord, you can resort

## How to figure yourself out

to comparisons by means of easy tests, which only require a minimum of material. The winner, she who has best succeeded in the test, should be rewarded with a 12 or a 13 unless the other players decide she has a remarkable characteristic, warranting a 14 or 15. The others will have lesser scores in descending order according to their degree of success.

**STRENGTH** - There are two possible methods: the first is to base the characteristic upon the ability to lift members of different MAS ratings, which are taken from the table below (the ability to lift a person of a given MAS would give you a STR equal to that MAS); the second method is a series of arm wrestles (although account should be taken of those who are experienced at arm wrestling!).

**DEXTERITY** - Use the Ruler-Drop Test. You drop a ruler from just above the primary hand of each player (maybe give them the best of three such drops). Note the length of the ruler that passed before the player caught it, and in that way rank the participants. (If someone can catch the ruler at the very start 10 times in a row they deserve an 18 DEX, but it won't happen.)

**CONSTITUTION** - group comparison of the frequency of illnesses or ability to take alcohol, or submit yourself to this little test: all the players must hold their breaths. The Traumatologist should rank them on the basis of how soon they must take a breath.

**AGILITY** - there are a multitude of possible tests, including:

*The apple tree test* - Climbing up and down a tree as fast as possible (falls incur a penalty of 30 seconds, if the subject is in a state to start over).

*The "wood and feathers" test* - Have the player get on a plank or beam, a meter/yard above the ground. Two others place themselves 5 meters/yards from there, each one with two pillows. The winner has to stay standing on the plank for the longest time while trying to evade the barrage of pillows which are launched at them.

*The duck test* - The Traumatologist yells "DUCK" at a surprise time, and notes how quickly the players react. This works best if you have an additional person to help keep track of the players.

**MASS** - this is the easiest to work out, it derives directly from weight. This is a characteristic whose

range is not limited within 8 to 13. Use the following table, which will work also for all animals:

Weight (kg)	Mass
1 - 5	1
6 - 11	2
12 - 17	3
18 - 24	4
25 - 31	5
32 - 38	6
39 - 46	7
47 - 54	8
55 - 62	9
63 - 70	10
71 - 78	11
79 - 86	12
87 - 94	13
95 - 102	14
103 - 110	15
111 - 119	16
120 - 129	17
130 - 140	18

One point for each 10 kg up to 250 kg.  
A further point for each 20 kg up to 500 kg.  
An additional point for each 100 kg thereafter.

**CHARISMA** - This characteristic will have to be left to either a random method (maybe 1D6+8, to keep everyone happy), or to group discussion. Keep in mind that the ones who are best able to persuade the others to give them a high Charisma score probably have one!

**WILL** - All the players should stare intently at a certain object. The Traumatologist should note the first time that each one blinks, and use this to rank them.

**MENTAL STABILITY** - This is another characteristic for which the players' assessments are the best guide.

**INTELLIGENCE** - Once again there does not seem to be a reliable way to judge this characteristic objectively. A mixture of group discussion and random rolls should be able to keep everyone happy.

**INTUITION** - Each player should predict what they will roll on a 6-sided dice. This is repeated twelve

## TRAUMA

times, and the number of correct answers is compared between the players, and the average (2 correct predictions for 12 rolls). It should then possible to rank the players relative to the rest of the population, and each other.

**EDUCATION** - This can be determined by the level of study attained. As a point of departure, use the following:

	number of years - 3
Before high school graduation	
Graduate of ordinary high school	10
Graduate of superior high school	11
Ordinary Bachelor's degree (3-4 years)	+1
Superior Bachelor's degree (4 years)	+2
Ordinary Master's degree (2+ years)	+1
Superior Master's degree (2+ years)	+2
Ordinary doctorate (2+ years)	+1
Superior doctorate (2+ years)	+2
Post doctoral research:	+1
[NB <u>not</u> per year, +1 for <u>all</u> Pd research]	

For reading and research done outside of such institutions the Traumato should award 1 point for each year of dedicated work. However, if a bachelor's degree has not been acquired, the first few years should be worth half a point or less. The final award is up to the Traumato's discretion.

**LUCK** - This characteristic lends itself to a treatment like that for Intuition; the players should each roll 2D6 18 times, trying each time to roll a 7. Once again the number of successes should be tabulated and the players ranked (the average number of 7s is 3, for 18 rolls).

The senses **SMELL**, **SIGHT** and **HEARING** - While there do exist official tests for these characteristics (used by the army, for example) we would

suggest that a simple random method might be the most reasonable. A roll of 1D6+8 for each, allowing the player to choose which roll goes with which sense, seems to be reasonable. Don't forget that those with glasses will need two Sight values (one with, and one without glasses).

## CHARACTER COMPLETION 4 - 2

It seems that one of the major interests of **TRAUMA** is playing one's self. On the other hand, the chances of you or me surviving more than a few hours in the kinds of everyday situations which occur in **TRAUMA** scenarios, are quite small. If the characteristics are figured generously (not indulgently), there is a good chance that when you start to figure out your skills you will have quite a few points left over.

When choosing your skills each player must first model themselves (ie. choose skills which match their abilities and proficiencies). After that process is completed, there should still be some points remaining. Each player is allowed to put these points into a skill (or with the Traumato's permission, skills) that they do not possess, but can make a case for having acquired during the course of their life. Additionally they may use the extra points to enhance the skills they have beyond their actual capabilities (within reason).

This means that what results will be a slightly enhanced version of the player, suitable for encountering the slightly elevated situations of everyday **TRAUMA**.



# THE HAPPY HUNTING GROUND

## INTRODUCTION

5 - 1

This scenario was first published in Chroniques d'outre monde number 3, December 1986. It was not credited to any particular author. It has been selected as an introductory scenario because of its subject matter - it should not be too difficult to get the players' characters into the action of the scenario. Additionally the characters are provided (if they get that far) with a decent amount of fire-power.

It is recommended that you play this as it has been translated, freely: if the characters should be killed during the action offer the players a chance to pick up from that point, assuming that the killing blow just missed (or did minimum damage). This will allow them to experience both the shock of death, and the entire scenario. Having said that, it is recommended that Traumatosis not treat the characters with kid-gloves - the opponents are smart, and know what they are doing. They should not make obvious mistakes, nor should they take ridiculous risks.

Enjoy the scenario, and **TRAUMA!**

## BACKGROUND

5 - 2

Behind the facade of politics, far from armed conflict, invisible yet desperate combats are played out: the economic war in which the attaché case replaces the assault rifle, where the signature on a contract often has more consequences for a nation than any diplomatic activity. Here, as on the battlefield, there are unspoken rules of honor. Unhappily, some try to cheat, using foul stratagems.

The CEO of the ASSAX ship yard, William J. Hornswell, is one of those men for whom the end justifies the means. His business has been in trouble for a while now and he stands to lose an important contract with an African nation calling for the construction of 12 coastal patrol boats. He has been out-manoeuvred by Le Bech, a new firm based originally in France, which had the great idea of

building its ship yards in Formosa, where labor is cheap. Hornswell thinks he still has a chance for the contract however, if he can mix Le Bech up in an international scandal, the kind from which there is no backing away. He has to act quickly: the initial agreement has been signed and work is to begin in March 1992. It is already November 4, 1991....

### December 7, 1986

Ensnared in his comfortable leather armchair in his New York office, Hornswell goes over the results of his inquiry into Le Bech ...

Lucas Le Bech is 54 years old and comes originally from France. He has been married 23 years. He doesn't drink. He doesn't gamble. He doesn't have a mistress, and he spends all his leisure time at his hobby, deep-sea fishing. His wife, Andrea, 39, doesn't have a boyfriend, doesn't do drugs, and divides her time between golf and her home, which she manages remarkably well. They have two children: Sophie, 17, who is studying a difficult course in Sydney, living with her aunt. She has a boyfriend, Andre Lacase (underage) too. Luke Jr, 20, is doing brilliantly in economics at Melbourne University. He spends his weekends organizing elaborate free-form roleplaying games with his friends ...

*Elaborate free-form roleplaying games? ... That's it! I think I'll organize one myself for Master Le Bech ...*

### December 19

A Qantas jet takes off from Mascot airport in Sydney with two of Hornswell's men on board. Destination: Tahiti, where they will rent a boat to take them to Hookinoora, a little island in the Tuamotu archipelago. This is a volcanic rock covered with jungle which Le Bech bought two years ago and upon which he built a luxurious vacation home. His son, Luke, has invited several friends to spend Christmas

## TRAUMA

with him in this little paradise. The two air travellers, Tommy Tumbstone and Jack Krugsmann, are not romantic types. They are Americans, both from the Bronx, and they are dyed-in-the-wool nasties who specialize in "difficult" operations required by certain big companies.

### December 20

Tumbstone and Krugsmann arrive in Papeete. They have a solid contact, Maurice Bellec, a trader, who will discretely furnish them with all the hardware they need. Using the inoffensive cover of a couple of tourists crazy for the fishing, they rent a little outboard motorboat for two weeks.

## PLAYERS' INFORMATION

5 - 3

The players have decided to spend their Christmas holidays in Tahiti - twelve days in the sun. This may make sense by itself, or the Traumatists may have to resort to a contest or an unexpected gift from a rich relative. They arrived on the 20th of December and have set themselves up in a fairly luxurious hotel by the ocean, several kilometers from Papeete.

### December 22

In the hotel restaurant or on the veranda, having drinks in the afternoon, the players make the acquaintance of a group of six people of the right sort - 5 guys and a babe. The two groups find they have something in common: a passion for roleplaying games, and Luke Le Bech, apparently the kingpin of the group, invites them to join him on Hookinoora for a free-form wilderness game (try to do this in such a way that the players, even though they are in **TRAUMA**, consider the proposition as a good opportunity to freak out in paradise).

Luke and his friends leave for the island the next day by helicopter, but, if the players accept his invitation, he will tell them that a boat is due to leave on the 26th with provisions for their New Year's celebrations. He will telephone the little agency which takes care of the house's business to tell them that several passengers will be on the trip. The rendezvous with the pilot of the ship is set for 6 am on the 26th. He will be waiting for the characters at the captain's cafe in the pleasure boat port of Papeete.

## Meanwhile

Tumbstone and Krugsmann have arrived without trouble on Hookinoora. Alone on the island, they beach their boat and disappear into the undergrowth the island's eastern point. Thanks to the information that Bellec has obtained on the layout, they are able to begin their operation in known territory:

- they get into the house and, using syringes, add a powerful hallucinogenic (a mixture of LSD and angel dust) to the bottles of champagne that Luke and his friends are sure to open up on Christmas Eve.
- then they modify the video surveillance system (see map of the villa and description of same) to record the massacre which the spiked champagne will generate. The original system is altered so that it will record any movement in any of the cameras' fields of vision, but they want to make sure that the good bits get recorded, so they have a portable control monitor on their boat, which will allow them to override the house's system and pan any of the cameras they wish. The eight cameras are represented on the map of the island by black dots.

After having finished their preparations, the two men remove all trace of their passage, get back to their boat, and go off tranquilly to fish until the evening of the 24th.

### December 23

Luke and his friends arrive on Hookinoora. All seems normal, and they spend two tranquil days, including a free-form post-holocaust game which is a huge success. It must be admitted that Luke Le Bech is well equipped for such things. When the villa was constructed, he asked his father to make a little bunker for him in the eastern part of the island (point 2 on the map) so that he would be able "to play his games in a realistic atmosphere". Daddy Sweetcakes, Luke Sr., agreed, thinking that this was a chance to see his son more often. The bunker is just one room, six meters by six, with weapon slits for windows and a single access door. Along one wall a locked metal locker contains:

- 8 plastic M16 assault rifles, which fire little pellets that make a red mark where they hit;



- 3 cases of plastic grenades, 30 in each;
- 2 imitation rocket launchers which also fire harmless plastic projectiles;
- 20 sets of fatigues, all sizes;
- Protective goggles;
- 2 walkie-talkie units.

### December 24

At 8 pm the occupants of the house seat themselves at the table and begin their Christmas Eve repast in an ambience of fun and games. Only Luke is a little morose: his parents, who were to have joined him on the 30th, have just telephoned to say they have been delayed in Geneva because of Luke Sr.'s business dealings. Things start to relax as the champagne flows....

Tommy Tumbstone and Jack Krugsmann debark on the island at 9 pm in the same spot as the first time. They repair to the bunker where they place 4 real M16s on the floor with three magazines for each, an RPG 7 rocket launcher with 8 rockets, and 15 real grenades. Returning to their boat, they activate the video control, stand off a little from the island and wait. The cameras placed in each corner of the house permit them to keep an eye on the celebrants.

At 11 pm there commences at the villa a series of scenes out of a Pasolini film. The celebrants plunge into madness, one by one. The chemicals they have absorbed are so strong that they will remain mad for life, if they survive.

### December 25

7:30 am. Luke and two of his friends, in a state of total dementia, go off to the bunker, find the weapons and begin "to have fun". The two hoods, well hidden in their boat 300 meters offshore, follow all the action on their video monitor. They enter the command for the video recorder at the house surveillance console to begin recording....

### December 26

6 am. The characters embark for Hookinoora. The boat is an outboard, some ten meters long. It transports provisions and drums of petrol for the house generator. The pilot, Louis, is an old, very talkative, Polynesian. He tells stories easily, but his repertoire is limited to giant man-eating sharks, miraculous catches of fish, and the ecologically catastrophic consequences of the French nuclear tests at Mururoa.

11 am. Tumbstone and Krugsmann are impatient. Luke is the only survivor of the massacre, and they are wishing that he would go to sleep so that they can replace the champagne bottles with empty drug packets and fix up the video system. Luke has not slept for 48 hours, but he is alert, armed, and dangerous. He prowls around close to the villa, letting off a burst from his M16 from time to time against an imaginary enemy.

Toward 3 pm Luke seems to be getting tired, he is sitting on the steps to the villa talking to himself. The two hoods decide to intervene, when they hear the noise of an approaching boat. This is the characters' boat which, after 9 hours *en route*, has arrived within sight of the island. The hoods try to hide their boat by going east around the island via the lagoon. A character who succeeds on a **Notice** roll at -3 will see the boat as it disappears in the east.

The characters' boat will berth alongside a wooden landing stage where one of Le Bech's boats, a large deluxe cabin cruiser, is already tied up. A roll on **Notice** at -4 will allow someone to note that two of its portholes are broken. Louis will ask them to give him a hand unloading the cargo on the landing stage, an operation which will only take a few minutes....

Make another roll on **Notice**, at -6, to see the tiny movement of a video camera situated in the foliage to the right of the paved path which goes up toward the villa (this is a video camera mounted on a pivoting foot, and the hoods are trying to see what's going down).

Make another at -2 five minutes after the arrival of the characters in order to notice that a man has come out of the jungle about 200 meters to the left of the landing stage and is now running somewhat awkwardly in their direction. A roll on **Vision/Sight** at 4D6 will allow successful recognition of his weapon, a rocket launcher. When he gets about 80 meters from the landing stage the man drops to one knee and fires at the boat (the stats for an RPG 7 are given at the end of the scenario). Luke, for it is he, turns and hides himself in the jungle immediately afterwards. A successful roll on **Notice** at -2 allows recognition of Luke and also notices the M16 which he is carrying over his shoulder. If Louis' boat has not been hit, Louis will take flight immediately, abandoning the characters to their fate.

The latter had better react rapidly or Luke will pick them off like sitting ducks. They are going first to have to hide and then to escape the killer who will start to stalk them.

## TRAUMA

### The situation

The characters are on this island which they know nothing about with a dangerous madman at large in the bush. Moreover, what they don't know is that Tumbstone and Krugsmann are about to debark on the island, too. These guys absolutely have to wipe out all witnesses and traces of their passage as quick as they can before the cops arrive (which is bound to happen if Louis has got away or if the characters get to the radiotelephone in the villa). Even so, if Louis does not return to Papeete, the agency which employs him will make inquiries and try to make contact with Le Bech.

It is to be hoped that the characters will have enough resources to eliminate the danger or to hold the fort until the police arrive. Don't forget that Tumbstone and Krugsmann are each as dangerous as Luke. They are killers, and they have a job to finish.

## PLACES

### 5 - 4

Even though the *jungle* on Hookinoora is fairly thick, it is still possible to get around off the paths through it. Nevertheless there is a risk of getting disoriented since the sun cannot be seen through the foliage. Rolls should be made on the **Orientation** skill every 5 minutes or less of game time with appropriate minuses, beginning at a level of -2. There are no dangerous animals, only birds making a perpetual noise and insects, the most fearsome of which is the simple mosquito.

There is a clearing of 200 meters around the *bunker* where two immobile human forms can be perceived near the door. These are Luke's first two victims, two of his friends. Riddled with bullets, they bear strange expressions, half surprised, half demented. In the bunker, the locker is open and its contents (see above) are scattered about the room. Of the real weapons, mixed in with the false ones, there remain only three M16s with but one load each and nine grenades (Luke opened the cupboard to put on fatigues after outfitting himself with weapons). If the characters only look at the first few M16s, they will quickly realize that they are plastic (by the weight). The only chance they have to discover the real ones as well as the real grenades is to fossick in the pile of weapons.

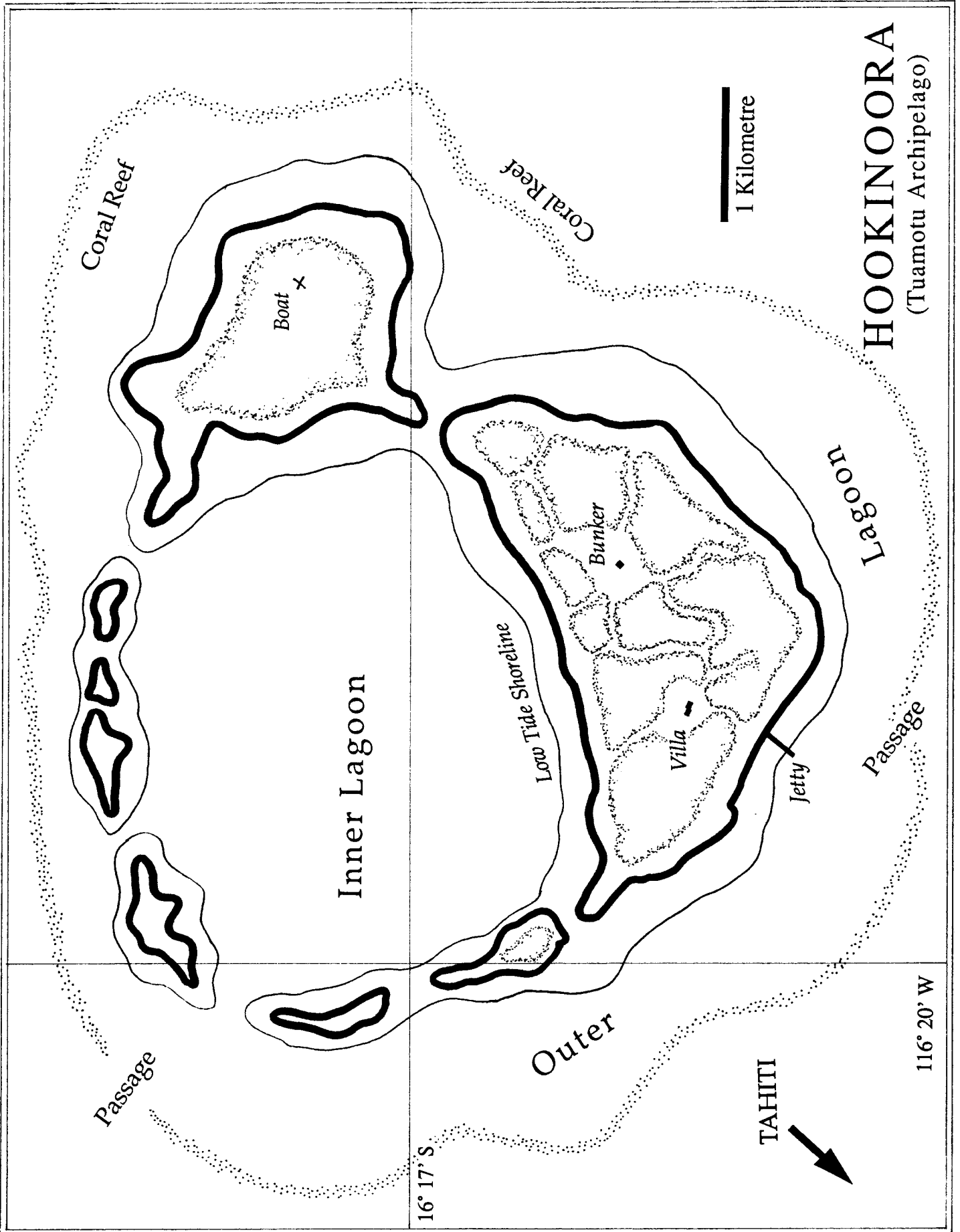
The *cabin cruiser* is not locked up. Below decks it looks like a battlefield: actually a grenade exploded here. The atrociously mangled corpse of a young girl is lying on a bench. The sight is truly awful, and one

must make a roll a 4D6 on MST to stand it. The boat is no longer in condition to go anywhere because the explosion has damaged the electric circuitry.

The *villa* (see additional map). A paved path from the beach leads here. The house is superb, set in the midst of a magnificent lawn dotted with flower beds. Inside it is not so nice. The bodies of two of Luke's friends are in the main room, peppered with bullet holes, and it seems as though a hurricane must have passed through here because everything is broken or upside down. Remnants of a meal and empty bottles are everywhere. In the refrigerator in the kitchen is the rest of the food and three bottles of champagne which have not yet been opened. They contain the drugs (which has no suspect odor), and if the characters drink from them, the effect will vary according to the quantity absorbed:

- more than 25 cl: total dementia for two hours; the character's brain has been affected and it is probable that she will never recover her reason. The Traumatoid can take the character over and play her according to her PSY tendency, which is now the dominant element in her behavior. This is what has happened to Luke: his paranoid tendencies have taken the upper hand....
- between 10 and 25 cl: same as the preceding, but the overall effect will wear off after 10 hours.
- less than 10 cl: for two hours the character will have pretty hairy hallucinations but she will be able to control herself, except in the case of PSY shock (when a MST roll is called for), when her dominant tendency will easily take over (without a roll).

The video and the television are still in good nick, and so is the radio telephone found in the corridor (to use this, one must make a roll on **Radio** at 0). The rooms to the right (bedrooms, etc.) and the basement have not been devastated. The only thing of interest below is the video room, where the eight cameras can be controlled, provided one finds and dismantles the system installed by Tumbstone and Krugsmann. This is situated beneath the console and will be noticed without difficulty if something like it is being sought. The wiring of the circuit can be worked out by making a roll on **Electronics** at +2 or on **Radio** at -3. There is a video cassette in the video recorder in the console. If the characters play it, they will see Luke and two friends entering the bunker,



**HOOKINOORA**  
(Tuamotu Archipelago)

Lagoon

Passage

Outer

Inner Lagoon

Low Tide Shoreline

Coral Reef

Coral Reef

Boat x

Bunker

Villa

Jetty

1 Kilometre

TAHITI

$16^{\circ} 17' S$

$116^{\circ} 20' W$

## TRAUMA

clearly not in their normal state. The camera zooms in and it can be seen that Luke is acting like a psychopath: shifty eyes, nervous tics, twitchy smile. As they leave the bunker, Luke guns down his friends....

### The arrival of the police

- If alerted by Louis: two helicopters, carrying four men each, will arrive on the 27th around 4 am, about 12 hours after his departure.
- If alerted by radio telephone: the two helicopters arrive one and a half hours later.
- If it is Louis' absence and the fact that no one responds to radio telephone calls which motivates their coming, only one helicopter will arrive with only two policemen on board, and it will come 48 hours after the characters landed.

## NPCs

5 - 5

### Luke Le Bech Jr.

(characteristics and skills under the effects of the drugs)

STR 12 AGI 11 MST 14 WIL 7 EDU 6  
DEX 13 MAS 14 INT 7 CON 10 CHA 13  
LCK 15 ION 10 SML 12 VIS 13 HRG 15

Hit points: 17

Ranged Weapons:

category 2 12

category 5 13 M16

(+14 DAM, 20 shots, rap 18)

category 7 9 RPG rocket launcher (see box for

statistics)

Street Combat 8

Hide 11, Move Quietly 10, Notice 9, Orientation 10,  
Throw 8, Track 6, Swimming 14

Rockets: roll a D8 for number remaining.

Grenades: roll a D4 for number remaining.

M16: roll a D6 for number of magazines remaining.

### Tommy Tumbstone

STR 14 AGI 16 MST 14 WIL 14 EDU 12  
DEX 15 MAS 14 INT 13 CON 15 CHA 10  
LCK 13 ION 11 SML 9 VIS 14 HRG 15

Hit points: 22

Ranged Weapons:

category 2 15 Walther P.38

(+13 DAM, 8 shots, rap 6)

category 5 9

Street Combat 15

Dodge 9, Interrogation 14, Lockpicking 17, Move Quietly 9,  
Navigation 15, Notice 14, Orientation 11,  
Pilot Helicopter 18, Pilot Motorboat 13, Search 13

He has three full reloads for his handgun.

### Jack Krugsmann

STR 12 AGI 12 MST 14 WIL 14 EDU 19  
DEX 16 MAS 10 INT 16 CON 12 CHA 14  
LCK 12 ION 14 SML 13 VIS 16 HRG 14

Hit points: 17

Ranged Weapons:

category 2 14 Walther P.38

(+13 DAM, 8 shots, rap 6)

category 5 14

Street Combat 12

Chemistry 12, Computers 12, Electronics 16, Hide 12,  
Move Quietly 12, Notice 15, Pharmacy 15,  
Pilot Motorboat 14, Radio 12, Search 16, Security Systems  
22

He has three full reloads for his handgun.

### RPG 7 Rocket Launcher

Weapon category 7

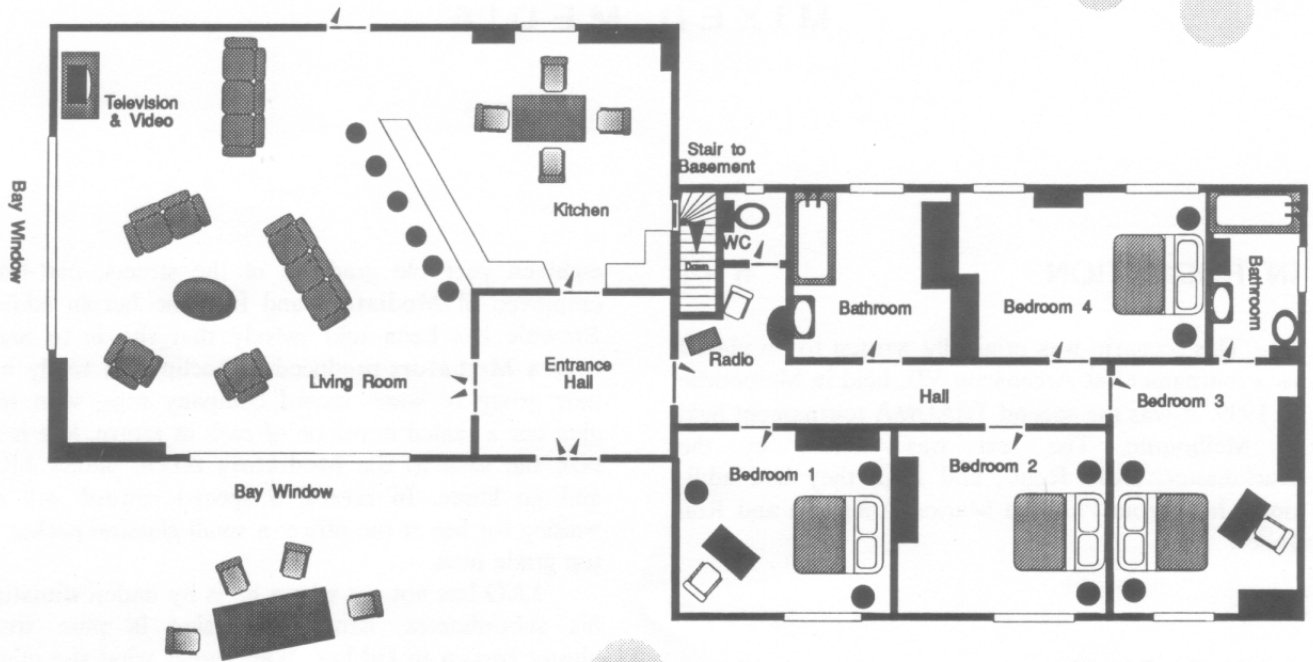
Capacity: 1 rocket

Reload: 2 rounds

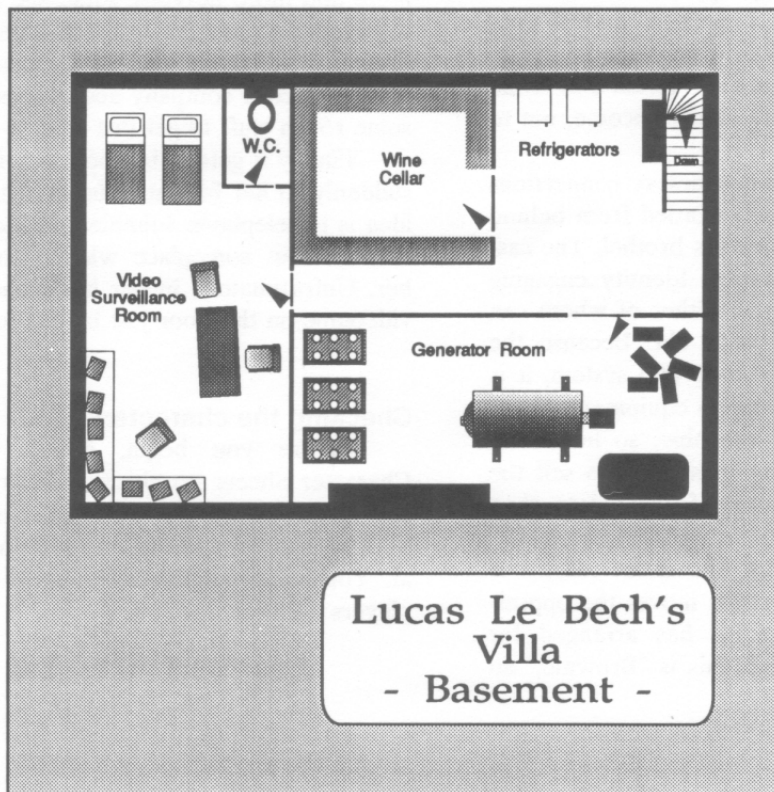
Area: 12 meters from point of impact

DAM: +3/+9

The Happy Hunting Ground



Lucas Le Bech's Villa



Lucas Le Bech's Villa  
- Basement -

# MIXED MEDIA

## INTRODUCTION

6 - 1

This scenario was originally written to be played as a tournament at Arcanacon VII, held in Melbourne in 1989. It was the second **TRAUMA** tournament held in Melbourne. The text was written by the Duckmaster, Liam Routt, and Rap; they had additional help from Phil and Marion Anderson and Ron Jones.

## BACKGROUND

6 - 2

John K. Wells ("J.KO" or "Johnnie") is the "silent" manager of **Mediators**, an audio-visual production and distribution outfit located in South Melbourne. **Mediators** handles overseas videos and does small-scale production, enough to maintain a middling trendy office - or so it seems. Actually, **Mediators** is Melbourne's major porn distributor and producer. Wells, whose name is nowhere publicly connected with **Mediators**, is tightly connected into an international network of sexual exploitation and crime which nets him a tidy six-figure annual income, not to mention the perks.

Last week one of J.KO's overseas connections sent him a VHS video cassette, recorded from behind a one-way mirror in a New Orleans brothel. The cassette shows an Australian Political Identity engaging in sexual activity with two girls, neither of whom can be over twelve or thirteen years old. Because the cassette was recorded on the US (NTC) system, it is not viewable on standard Australian equipment. However, **Mediators** has a NTC machine, so he knows what is on it. Johnnie's instructions were to sell the tape to the featured performer for no less than \$50,000.

This he has started to do. Too smart to expose his valuable self to whatever smart moves the opposition might want to make, J.KO has arranged for someone else to front for him. This is "Brownie," an

eighteen year old graduate of the streets, part-time employee of **Mediators** and full-time heroin addict. Brownie has been told merely that she is to hand over a **Mediators**-produced videoclip of a really hot new group to some record company reps, who will give her a sealed envelope of cash in return. She is to take the cash to the **Mediators** office, phone J.KO and go home. In return, a special reward will be waiting for her at the office: a small glassine packet of top grade junk.

J.KO has not got where he is by underestimating his subordinates. Brownie's packet is pure stuff, almost certain to kill her. Who knows what she might be able to figure out if she stayed alive?

### The meeting

Brownie is to meet the record company reps at a small Greek coffee lounge on Smith Street. Seated at a table in the rear, she has been waiting more than fifteen minutes beyond the assigned time, getting more and more nervous. First, she hasn't had a hit in too long. Second, she has noticed some guys hanging around outside and she thinks maybe they are from another record company and are getting ready to pull some rough stuff to get this tape.

Finally it gets to be too much for her. She lunges suddenly to her feet and rushes out of the place. Her idea is to telephone Johnnie and see what he tells her to do - but someplace where those guys can't see her. Unfortunately, in her hurry she has dropped the videotape on the floor just by her seat....

### Checking the characters

Before you begin, collect and look at all Character Sheets "to check them over." Actually you are looking to see if any character has a **Politics** skill. Make a note of who has the skill, and what level it is at. You will need this information later, without the players knowing about it.



## THE GAME BEGINS

6 - 3

The player characters are assumed to all be at Arcanacon, a roleplaying convention held each year in Melbourne, usually around the middle of July. It is held in the Collingwood Education Centre, on the corner of Cromwell Street and McCutcheon Way.

### 9:30 pm, Saturday, July 7

Deep in discussion of the dynamite Cthulhu session they just played, the characters have walked a long way over to Smith Street, perhaps further than they have gone before. They find themselves pausing in front of a coffee and cake shop with some Greek writing on the sign. Goopy pastries are in the window, gurgling sounds indicative of cappuccino come from inside. Right at the back there is a table for four (the one Brownie has just left). They sit down and order.

After talking for a short time, one of them discovers the video tape.

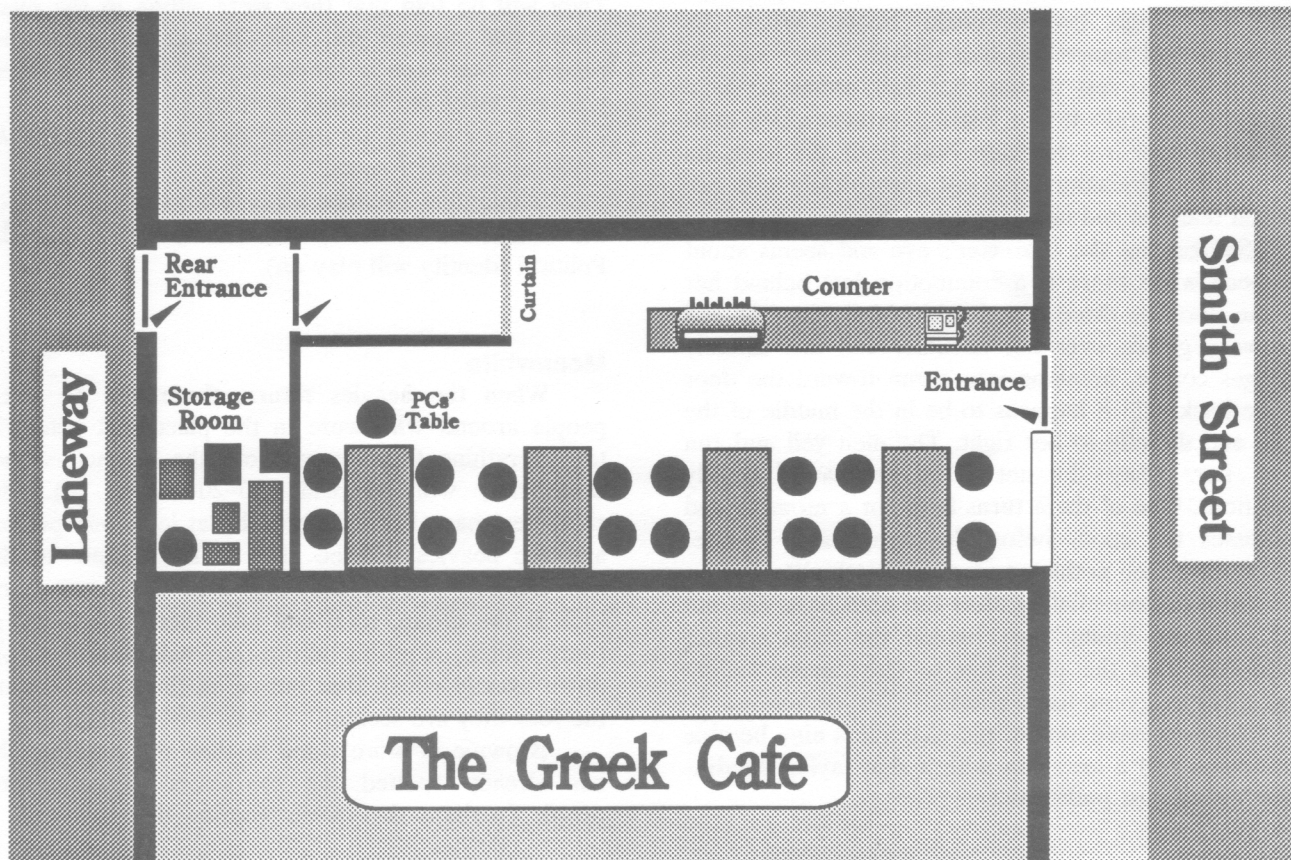
### The videotape

In appearance, it is a normal Sony VHS cassette in its case. The case is white with stripes of yellow shading to brown beginning about halfway down. The words "Sony" "Dynamicron" "E-180" and "VHS" appear on it. There is a torn stick-on label on one edge with the letters "M E D I A T O", a tear, then the letters "o u r n e" printed on it.

J.KO did not intend that the tape be put into a slip-case that could be linked to **Mediators**; Brownie put the cassette in it after he gave it to her at the office yesterday.

The video cassette inside has no labels or other special markings. However, there does not appear to be nearly enough tape to run for 180 minutes (there is about 1 cm on the left reel).

The tape can only be played on a machine equipped to play US NTC tapes. On any other equipment it will just show fuzz, although a audio will come through. The sound is of a high-tech thrash band singing a song about some old man and how they hate him. The song goes all the way through (2:43), then there is silence to the end of the reel (4:32).



## TRAUMA

On NTC equipment the first images are of a high tech thrash band (unknowns) singing a song about some old man whom they all seem to hate (could be Ronald Reagan). The drummer doesn't exactly seem young himself. This goes on for about 2 minutes and 43 seconds, then cuts off abruptly to a flash of electronic snow and the blackmail scene begins in silence.

**Identifying the Australian Political Identity shown** requires a bit of skill on the Traumato's part. Wait for a character to *ask* whether she can identify the person. If - and only if - any characters have the **Politics** skill allow those characters to roll, without knowing what they are rolling on. A successful **Politics** roll (-6) means that that character recognizes the figure (only one chance per day).

### In the cafe

Before they have had time to do more than note what they have found, one character should **Notice** a young woman coming toward their booth from the door. She is extremely thin, her wrists like matchsticks, her face almost skeletal, her eyes deep-set. She is fashionably over-made-up: carmine lips, feverishly toned cheeks, vivid blue rings around the eyes. She is wearing an open black leather jacket featuring grotesquely puffed shoulders, a plain yellow top, faded jeans and high brown suede boots. What the characters will remember later though, is her hair. In contrast to the rest of her, her hair seems to have been left "natural". It is a lustrous brown which tumbles down over her shoulders both front and back. Its richness and abundance contrast dramatically with her wasted features and her haunted look.

She catches the character's eye and seems about to speak when there is a commotion just behind her by the door, as three men in suits barge in. The girl throws a glance over her shoulder and immediately changes course, breaking into a run toward the door to the back, which happens to be in the middle of the shop and directly to her right. The men yell and run after her. They do not seem to have friendly intentions. One of them turns back for a moment and addresses the room before he disappears: "Youse! Youse didn't see nothin', undastan? Nothin'!"

Almost immediately after the men have run out the unshaven young man behind the cake counter announces that the place has to close early tonight and could everyone leave please.

As they leave, one of the characters may be able to **Notice** (-2) a grey van with a sign saying **Media-tors Video**, just pulling out.

## Heavies

STR	12	AGI	11	MST	9	WIL	11	EDU	8
DEX	10	MAS	14	INT	7	CON	12	CHA	8
LCK	13	ION	10	SML	12	VIS	11	HRG	9

Hit Points: 19

Street Combat 11

Fist (+0 DAM)

Blackjack or sap (+2 DAM)

Switchblade (+6 DAM)

Iron-toed foot (+2 DAM)

Bicycle chain (+3 DAM)

Dodge 9, Notice 7, Orientation 5, Run (Sprint) 8

### The cafe staff

One young man (the owner's eldest son Bernard) and two younger girls (Gloria and Samantha), neither of whom is over 18, friends of the owner's middle daughter.

The characters have ten minutes before the heavies (who are working for the Political Identity, of course), having failed to catch Brownie, return on the off-chance that there might be something in the booth where she was sitting. If they are hanging about outside, they will be attacked and the tape will be taken from them (these guys are furious and frustrated, as well as vicious).

If the characters try to leave the videotape with any of the staff, they will be met with firm refusals. They will be told that they were sitting in the place where that woman sat, and "*for all anyone knows somehow that tape is connected into it and no thank you very much but I don't want to get involved and if I were you I would get myself out of here and off the street as soon as I could.*"

If they toss the tape away, the game is over (for the characters at least; presumably J.KO and the Political Identity will play on).

### Meanwhile

When the heavies return, there will be some people around who were in the place and who will tell everything they know about the characters (because they will be paid \$10-20 to do so). The characters have been fingered by at least one person, and the heavies will be able to track them to the convention. However, the thugs didn't get a very good look at the group, so it will take them a full day of (very visible) inquiries before they will be able to pin down exactly which four out of all these weirdos are the four they are seeking.

Brownie is more clued in than the heavies. She has already spotted the characters as convention people (perhaps they were wearing their badges). If



they do not contact her during the night (see below), she will be at the convention on the following morning, dressed very simply and keeping out of sight of the heavies. She will be ready to tell the characters her story and to offer them a reward, which has to be picked up at the **Mediators** office.

**Brownie**

STR 6	AGI 12	MST 4	WIL 15	EDU 10
DEX 13	MAS 8	INT 12	CON 5	CHA 16
LCK 6	ION 14	SML 7	VIS 8	HRG 10

Hit Points: 9

Street Combat 6 Razor (+6 DAM)

Dodge 13, Hide 14, Notice 11, Orientation 9, Psychology 9,  
Run (Sprint) 8, Survival 16

**What would YOU do with a videotape some guys wanted really really badly?**

Give the characters plenty of time after they have been turfed out of the shop (if they have earned it) to work out what to do with the tape.

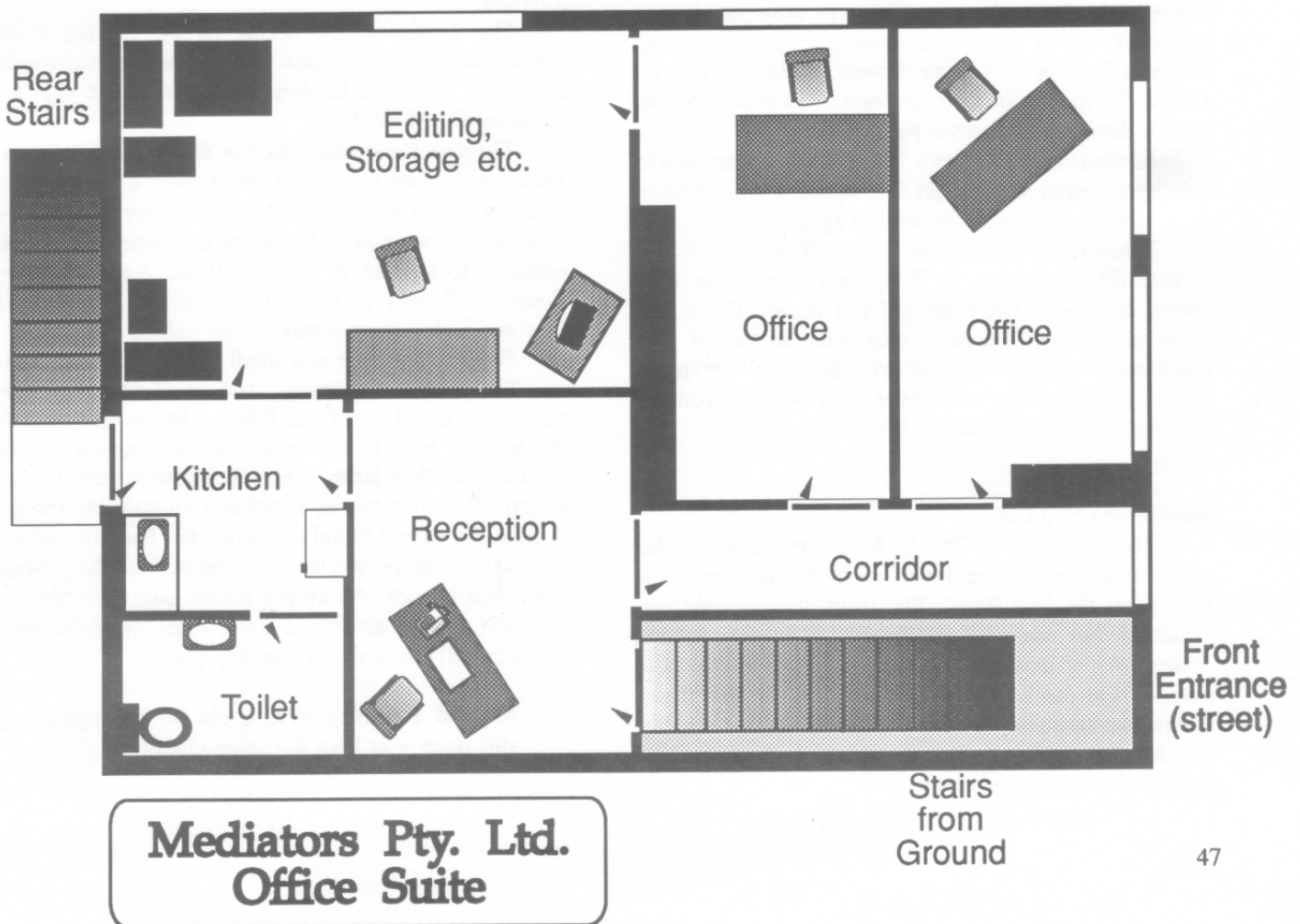
The preferred solution is to try to get this tape back to its rightful owner. This seems likely to be the brown-haired woman. However, failing a line on her, the label on the case seems promising.

In Volume 2 (L-Z) of the 1988 Melbourne White Pages, on page 1495, after "**Mediatech Pty Ltd 434StKildaRdMelb. . . 267 1817**" and before "**Mediatrain Film Video Prodcrs 15ParkCrsFrfld. 481 3387,**" they can find - for game purposes only - "**Mediators Video 210MorayStSMelb . . .**" and a telephone number.

In the 1988 Yellow Pages the Fast Find Index shows "**Video Cassette Mfgs &/or Distributors ... 2257**" and "**Video Production &/or Duplicating Services .. 2264.**"

On page 2257 of the Yellow Pages, between "**Mature Media Group**" and "**Melbourne Video Warehouse**" there is a boxed listing for "**Mediators Video. Overseas Imports Our Speciality. We Keep Foreign Hours. Ring Us Anytime Day Or Night For Direct Overseas Inquiries On That Special Item. 210 MorayStSMelb . . .**" and a phone number.

On page 2266 of the Yellow Pages, between "**Media House**" and "**Melbourne Video Duplicating Service**" there is a boxed listing for "**Mediators Video Production. Fast. Efficient. Professional. Available Anytime. 210 MorayStSMelb . . .**" and a phone number.



**Mediators Pty. Ltd.  
Office Suite**

## TRAUMA

A telephone call that night will find Brownie on the other end. She has gone back to the office, hoping that something good will happen for a change. Of course she will be grateful to hear that the tape is safe and will promise a reward (she figures **Mediators** can go \$100, considering how much the other record company wants the tape). She will tell them what she knows and has figured out about what is going on, but she will not mention J.KO (or Johnnie, or John K. Wells). She knows nothing about the group on the tape and has not looked at the tape herself. If they tell her that they can only get sound off the tape, she will get excited: *"Must be Atlantic or one of them American companies!! Brilliant!!"* No matter what, she will insist that they come to the office to deliver the tape as soon as possible.

Once she hangs up she will 1) telephone J.KO and tell him the whole story and 2) make herself a little celebratory pop of Johnnie's present.

## THE GAME CONTINUES

6 - 4

You can best figure out where 210 Moray Street ought to be by looking at Melways Map 2K (coordinates E 2). It is on the west side of the street, between Dorcas and Bank Streets, at the corner of Union Place. It is one of two Victorian terrace houses, heritaged in brown paint.

**Mediators Video Pty** has a small white plastic sign by a button at the right side of the door. Another button, below, has nothing written by it.

There is no activity on the street. However, the terrace directly across is lit up and faint, slow soul music can be heard coming from there. There are quite a few cars parked near that house. If the characters want to wait about, they will see men, almost always alone and never with women, coming out and going in at irregular intervals.

### Mediators Pty Ltd

The windows of 210 in front are dark (at the back, seen from Union Place, a cul-de-sac, there is a light from the first floor). The front door is solid (no window). No one answers the bell. The door is unlocked. When it is opened, some kind of heavy, percussive beat can be heard coming from the first floor. There is a staircase directly ahead and a door directly to the right (the house seems to have been remodelled inside for offices).

There is no one in the office to the right, which is locked and has been vacant for a couple of weeks now.

The stairs lead straight up to an open door, from which enough light is coming so that the stairs and ground floor entrance are faintly illuminated. On the wall which the characters can see through the first floor door at the top of the stairs the top of a poster for the movie **BLOOD DINER** "now on video" is just visible. It is the most prominent feature of the scene.

As the characters go up the stairs, they will become aware that there is a small desk placed at an angle on the left side of the room. A telephone is on this desk. A pad by the phone shows evidence of intense doodling. If a character **Notices** the pad and then looks it over carefully, she will see that the letters "JKO" and a five digit number have been incorporated into the doodle. There is no reason for anyone to take any particular notice of this, however - at least not now.

The room seems to be a very small reception area. A light in the ceiling is on. Posters for other video releases are on the walls. A door at the extreme right of the wall facing them is slightly ajar and light is coming from behind it. Another door faces this and is closed.

The music, which seems to be coming from behind the slightly opened door, is now recognizable as "White Lines," a hip-hop classic from the eighties featuring DJ Melle Mel.

Through the opened door is another lighted area. There is a counter with a basin and a coffee urn. Window over the counter. A small fridge beneath. A door, with a window in it and on the same wall as the counter, looks like it leads outside. Another door, closed, is directly to the left. The music is very loud now and is definitely coming from behind that door.

Behind that door is a small toilet, also fully lighted. The music is coming from a Toshiba ghetto-blasters on the floor of the toilet. Also on the floor is the woman with brown hair. She is lying on top of her black leather jacket. Her left sleeve is rolled up, a length of rubber tubing is twisted around her biceps. A little dot of red blood decorates her forearm, which is marked with purple tracings and scabs. The syringe has fallen by her. An empty plastic packet is nearby. *"D-d-d-d-don't do it!"* says the voice of Melle Mel, bouncing off the walls of this tiny place.

**Mental Stability** rolls might be appropriate at this point - at least for some characters.

### The heavies arrive

The party does not have much time. The heavies know that **Mediators** is involved and may be even now on their way to the front door. Luckily, when they arrive they will be neither very discrete nor very foresighted. Their lack of discretion means that they will make a helluva noise charging upstairs, and their lack of foresight means that they will not position anybody out the back.

Among the things the characters may be able to do, if they think about it, is to play the tape on an NTC unit. The position of **Mediators'** NTC unit is indicated on the map. If they get this idea, give them enough time to follow it up as far as they are willing. Remember, however, that all the other doors in this place are locked.

Try a **Hearing** Characteristic Roll using 2D6 to find out if anyone hears the heavies before they hit the front door. If the characters move quickly, they will have enough time to get out the back door, race down the steps, through the gate to the right and into Union Place.

### Out on the street

Union Place is really just an alley, and it only leads back to Moray Street. However, blocking their way out is a van on Moray Street, with both its doors open. "*Come on, Brownie, you stupid bitch!*" calls a masculine voice from inside the van, "*Let's go! They're practically on your tail!*"

If the characters take the voice up on his offer, the van will speed away into the night with them inside, make a few deft manoeuvres and get them the hell out of trouble (or, at least, out of that trouble).

Check which characters got in the back and which (if any) in front.

### A new friend? some background for the Traumato

The driver of the van is J.KO, of course. He responded to Brownie's call as quickly as he could, just in time to see the bully boys galloping into 210 Moray Street. In the dark he could not see whether Brownie was with the party or not (and it does not matter anyway). He does not know that Brownie is dead (who would have thought she would have been so stupid as to use that stuff before the job was done?), and he will pretend to be really shocked and upset when/if the characters tell him.

### J. KO

STR 11	AGI 12	MST 15	WIL 13	EDU 12
DEX 13	MAS 10	INT 14	CON 14	CHA 15
LCK 11	ION 12	SML 10	VIS 15	HRG 7

Hit Points: 19

#### Ranged Weapons:

category 2 9 Walther PPK/S  
(+10 DAM, 7 shots, rap 6)

Street Combat 8

Drive 12, Dodge 8, Fall 6, Hide 10, Jump 13, Law 14,  
Move Quietly 9, Notice 7, Orientation 11, Psychology 12,  
Run (Sprint) 8, Search 14

Johnnie's got a gun: a Walther PPK/S loaded with 7 shots. The close quarters give him a level of difficulty of 0 to hit, unless something untoward happens.

## THE GAME ENDS

6 - 5

In the gloom some of the characters at least will be able to see that they have been picked up by a heavy-set, round-faced man with wispy brown hair, conservatively cut. He is dressed in a sports jacket, pullover and casual slacks, all in varying shades of brown. The right sort of roll (**Other Skills**) by the right sort of character will recognize that these clothes cost lots of lolly. The man's face is open and boyish, but he has a nervous tick in his right eye (which will not be apparent to the characters, until or unless he turns to face them). It would be hard to imagine a more dramatic contrast to Brownie, actually.

The back of the van has no seats. Some video equipment (a camera, a tripod, some tapes) is on the floor.

Johnnie will keep Brownie's story going as long as he can. He will try to find out what Brownie has told them about him (nothing). A character who thinks about it might be able to spot something suspicious in his questions on a **Psychology** roll. He will tell them his name is **Tal Ordell** and that he is the producer of the video in question. He is about to sell it to an American record company (if pushed he will say it is Warners). Another company (he thinks it is an Australian one, maybe Mushroom) thinks it has rights to the band and will do anything to sink the deal. He didn't know about that outfit until Brownie spotted their heavies earlier this evening. Well, maybe they wouldn't actually do anything to stop the deal. I mean, nobody is in any real danger. Maybe you might have got roughed up a bit, but nobody in this business would kill anyone over a tape.

## TRAUMA

His idea is to get the characters to his place in Witchwood Close, Toorak (towards which he is heading as fast as he can without attracting attention - along St Kilda Road, Domain Road, Punt Road and Witchwood Close). He wants to lull them into handing over the video and find out what they know or think they know, to see if there are any loose ends. The video alone will not be enough: he needs to feel that they know nothing. If they are suspicious he is thinking of slipping them Mickey Finns in whatever beverages they ask for at his place and then sliding them into the bay.

If the characters do hand over the video at this point without arousing his suspicions, the game is over (for them), and they should feel pretty gullible.

Before the characters have been too long in the van, however, one of them in the rear will encounter something on the seat. It is a small plastic envelope which, in the street lights which flash past, can be seen to be filled with white powder....

### What should they do?

Let us suppose that the characters can get away from J.KO, still with the video. He does not want to kill them, after all. Not unless he has to. And, best of all, unless they have been incredibly stupid, he does not know who they are and has Buckley's of finding out very fast.

If they **do nothing** it is only a matter of time until someone catches up to them. Probably the Political Identity's minions will get there first, since he has more incentive and more connections. At that point, life would become very difficult - especially if a thorough search of the characters' various dwellings failed to turn up the tape. The minions are not likely to believe it if they are told that the characters have

no idea what is on the tape: they can't afford to. Accidents will be arranged....

**The police** will take the video and interminable statements. Then nothing will happen (one group or another will get to the police). Ditto for other government and official law enforcement bodies, including Royal Commissions and Broadcast Tribunals.

**"Alternative" legal services and other such groups** will welcome the tape and the story with a great deal of support and enthusiasm. The characters should definitely feel that they have done the right thing. Myra Fane, sharp and very tough, will take charge of the tape and tell them to keep in touch. A week later, however, Myra will have been incinerated in a car crash along with everything else in the car. (Yes, she definitely had the tape with her in the car that night. No, they hadn't made any copies yet....)

At the **"good" newspapers** (the *Age*, the *Australian*, the *Herald-Sun*, etc) and the **regular television and/or radio news services**, they won't believe a bunch of kids (got to be a prank). If someone in this category saw what was on the tape, it would go immediately to a superior, who would disappear it for his/her own purposes. The same goes for "name" crime reporters.

**Exposé Journalists?** Could be. They couldn't get it to air, of course - or, at least, not all of it....

**The Truth** (or clones like *Sunday Sport* or *Florida Weekly World News*)? Well, it's their kind of story....

# TRAUMA

Player: \_\_\_\_\_  
Date of Creation: \_\_\_\_\_

Name: \_\_\_\_\_ Profession: \_\_\_\_\_  
Birthdate: \_\_\_\_\_ Age: \_\_\_\_\_  
Citizenship: \_\_\_\_\_ Residence: \_\_\_\_\_  
Strength (STR): \_\_\_\_\_ Charisma (CHA): \_\_\_\_\_  
Dexterity (DEX): \_\_\_\_\_ Will (WIL): \_\_\_\_\_  
Agility (AGI): \_\_\_\_\_ Mental Stability (MST): \_\_\_\_\_  
Constitution (CON): \_\_\_\_\_ Intelligence (INT): \_\_\_\_\_  
Mass (MAS): \_\_\_\_\_ Intuition (ION): \_\_\_\_\_

Education (EDU): \_\_\_\_\_ Luck (LCK): \_\_\_\_\_  
Smell (SML): \_\_\_\_\_ Vision (VIS): \_\_\_\_\_ Hearing (HRG): \_\_\_\_\_

HIT POINT MAX (CON + 1/2 MAS):  
(-2) Threshold: \_\_\_\_\_ (-4) Threshold: \_\_\_\_\_  
-10 -9 -8 -7 -6 -5 -4 -3 -2 -1 0  
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Temporary Damage: 0 1 2 3 4 5 6 7 8 9 10  
11 12 13 14 15 16 17 18 19 20 21

LOCATION OF WOUNDS:  
\_\_\_\_\_

PSYCHOLOGICAL TENDENCY:  
\_\_\_\_\_

WILL POINTS MAX (WIL -7):  
current Will points | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |  
% of success: | 0 | 20 | 29 | 37 | 45 | 53 | 60 | 67 | 73 | 78 | 82 | 85 |

CATEGORY	LEVEL	EXP	RANGED COMBAT SKILLS			WEAPONS	DAMAGE MD	MECHANISM	CALIBRE	RAPIDITY	CAPACITY	RELOAD TIME
1												
2												
3												
4												
5												
6												
7												
8												
9												

HAND TO HAND COMBAT		STR MD	LEVEL MD	EXP
	LEVEL			
Street Combat				

D20	DAM	LEVEL	EXP	LEVEL	EXP
1	1				
2	1	anthropology		pickpocket	
3	1	botany		pilot airplane	
4	1	climb		pilot helicopter	
5	1	dodge		pilot motorboat	
6	1	economics		ride horse	
7	1	fall		ride motorbike	
8	1	geography		sailing	
9	1	hide		skiing	
10	1	history		swimming	
11	1	jump		undersea diving	
12	2	law			
13	2	literature		accounting	
14	2	move quietly		archeology	
15	2	music		cheating	
16	3	native language		chemistry	
17	3	notice		computers	
18	4	orientation		cypher/decypher	
19	5	politics		drawing, artistic	
20	6	physics, general		drawing, tech	
21	7	psychology		electricity	
22	8	run, sprint		electronics	
23	9	run, distance		explosives	
24	10	search		first aid	
25	11	seduction		forgery	
26	12	survival		mathematics	
27	13	throw		mechanics	
28	14	track		medicine	
29	15	zoology		morse code	
30	16	acting		occult	
31	17	business		pharmacy	
32	18	disguise		radio	
33	19	drive car		safecracking	
34	20	drive tractor		security systems	
35	21	drive truck		weapons expert	
36	22	gambling		languages:	
37	23	handyperson			
38	24	interrogation		other skills:	
39	25	lockpicking			
40	+	navigation			
		parachute			
		photography			

NOTES AND EQUIPMENT

# WOUND LOCATION

HAND TO HAND	LOCATION	ZONE AND DAMAGE	RANGED WEAPONS	SIGHTED FIRE
01-06 07-25	Skull Chest	Zone 1 +8	01-04 05-16	01-08 09-32
26-29 30-35 36-37	Face Neck Genitals	Zone 2 +6	17-21 22-24 25	33-42 43-48 49-50
38-64	Stomach	Zone 3 +4	26-44	51-88
65-70 71-76	Left Shoulder Right Shoulder	Zone 4 +1	45-47 48-50	89-94 95-00
77-78 79-80 81 82 83 84 85 86 87-89 90-92 93-94 95-96 97 98 99 00	Left Upper Arm Right Upper Arm Left Elbow Right Elbow Left Forearm Right Forearm Left Hand Right Hand Left Thigh Right Thigh Left Knee Right Knee Left Calf Right Calf Left Foot Right Foot	Zone 5 0	51-52 53-54 55 56 57-58 59-60 61-62 63-64 65-70 71-76 77-80 81-84 85-88 89-92 93-96 97-00	

# RESOLUTION TABLE

## LEVEL OF DIFFICULTY

	+5	+4	+3	+2	+1	0	-1	-2	-3	-4	-5	-6	-7	-8	-9	-10	-11	-12	
1	9	2	8	7	1	6	1	5	1	4	1	3	1	2	0	2	0	1	0
2	19	4	17	3	13	11	2	10	2	9	2	7	1	4	1	3	1	3	1
3	28	6	25	2	24	19	4	17	3	13	11	2	10	2	9	2	7	1	4
4	38	8	33	7	29	26	5	23	5	20	17	4	15	3	13	12	2	10	2
5	47	9	42	8	36	7	32	6	28	6	25	2	24	19	4	17	3	13	11
6	57	1	50	1	44	9	39	8	34	7	30	6	26	5	23	5	20	17	4
7	66	3	58	2	51	0	45	9	40	8	35	7	31	6	27	5	24	21	4
8	76	5	67	4	59	2	51	0	45	9	40	8	35	7	31	6	27	5	24
9	85	7	75	6	66	3	58	2	51	0	45	9	40	8	35	7	31	6	27
10	95	9	83	7	73	5	64	3	57	1	50	0	44	9	39	8	34	7	30
11	99	2	92	8	81	6	71	4	62	2	55	1	48	0	42	8	37	33	29
12	99	2	99	0	88	8	77	5	68	4	60	2	53	1	46	9	41	36	32
13	99	2	99	2	95	9	84	7	74	5	65	3	57	1	50	0	44	39	34
14	99	2	99	2	99	0	90	8	79	6	70	4	61	2	54	1	47	42	37
15	99	2	99	2	99	2	97	9	85	7	75	5	66	3	58	2	51	45	40
16	99	2	99	2	99	2	99	2	91	8	80	6	70	4	62	2	54	48	42
17	99	2	99	2	99	2	99	2	96	9	85	7	75	5	66	3	58	51	45
18	99	2	99	2	99	2	99	2	99	0	90	8	79	6	69	4	61	54	47
19	99	2	99	2	99	2	99	2	99	2	95	9	83	7	73	5	64	57	49
20	99	2	99	2	99	2	99	2	99	2	99	0	88	8	77	5	68	60	53
21	99	2	99	2	99	2	99	2	99	2	99	2	92	8	81	6	71	63	55
22	99	2	99	2	99	2	99	2	99	2	99	2	97	9	85	7	75	66	58
23	99	2	99	2	99	2	99	2	99	2	99	2	99	0	89	8	78	69	61
24	99	2	99	2	99	2	99	2	99	2	99	2	99	2	93	9	81	72	63
25	99	2	99	2	99	2	99	2	99	2	99	2	99	2	97	9	85	75	66
26	99	2	99	2	99	2	99	2	99	2	99	2	99	2	99	0	88	78	69

## S K I L L L E V E L

# WILL POINTS MAX (WIL -7)

CURRENT WILL POINTS	0	1	2	3	4	5	6	7	8	9	10	11
% OF SUCCESS	0	20	29	37	45	53	60	67	73	78	82	85



# SITUATION MODIFIERS

## HAND-TO-HAND COMBAT

Target prone or unconscious	+3
Target surprised (only with one target, only first round)	+2
Attack from behind	+3
Attack using longer weapon	+1
versus 2 opponents	-2
versus 3 opponents	-4
versus 4 or more opponents	-7

## RANGED COMBAT

Attacker:	
Surprised fire	-2
Instinctive fire	-2
Ready fire	-1
Sighted fire	0
Target moving	-1
Marksperson moving	-2
Target and marksperson moving	-3
Target has 50% cover	-2
Target has 75% cover	-3

# RESPONSE TABLE

Surprised fire	-3	Surprised	→	Sighted fire	-4
Instinctive fire	-1	Instinctive	→	Sighted fire	-2
Ready fire	0	Ready	→	Sighted fire	-1

Arming an automatic weapon -2

# DISTANCE MODIFIERS

## THROWN WEAPONS

METERS:	0-10	11-20	21-40	41-80	for each 40m beyond
MODIFIER:	0	-1	-2	-3	-1

## MECHANICAL PROJECTILE WEAPONS

METERS:	0-20	21-60	61-120	121-180	for each 60m beyond
MODIFIER:	0	-1	-2	-3	-1

# UNCONSCIOUSNESS TABLE

## DAMAGE TAKEN

INITIAL HIT POINTS	1-2	3-4	5-6	7-8	9-10	11-12	13-14	15-16	17-18	19-20	21-22	23-24	25-26	27-28
10-11	90	85	75	60	35	—	—	—	—	—	—	—	—	—
12-13	91	90	85	75	60	35	—	—	—	—	—	—	—	—
14-15	92	91	90	85	75	60	35	—	—	—	—	—	—	—
16-17	93	92	91	90	85	75	60	35	—	—	—	—	—	—
18-19	94	93	92	91	90	85	75	60	35	—	—	—	—	—
20-21	95	94	93	92	91	90	85	75	60	35	—	—	—	—
22-23	96	95	94	93	92	91	90	85	75	60	35	—	—	—
24-25	97	96	95	94	93	92	91	90	85	75	60	35	—	—
26-27	98	97	96	95	94	93	92	91	90	85	75	60	35	—
28-29	99	98	97	96	95	94	93	92	91	90	85	75	60	35

# HAND-TO-HAND COMBAT TABLE

## COMBATANT ONE

	Miss	Hit	Critical
Miss	No Damage	Normal Damage to TWO	Damage to TWO at location chosen by ONE
Hit	Normal Damage to ONE	No Damage	Normal Damage to TWO
Critical	Damage to ONE at location chosen by TWO	Normal Damage to ONE	No Damage

C O M B A T A N T T W O

# PROTECTION MODIFIERS

Type	Blunt Weapons	Cutting Weapons	Firearms
Thin Leather	-2	-2	0
Thick Leather	-4	-4	-1
Fur	-4	-3	-1
Kevlar Body Armour	-3	-8	-15*
Plate Body Armour	-12	-14	-19*

\* Half damage is temporary as for blunt instruments

# FALLS

Height (metres)	Level of Difficulty of Fall	Column 1 Damage if Successful	Column 2 Damage if Fail
1 - 2	+5	none	+0
2 - 4	0	none	+6
4 - 8	-2	+0	+12
8 - 12	-5	+6	+25
12 - 18	-8	+12	#
18 - 50	-8	+25	#
51 +	F	A	I
	L	U	R
	E		



# HAND-TO-HAND COMBAT

## WEAPON MODIFICATIONS

### CLUBBING WEAPONS

fist	0
bludgeon	+2
bike chain	+3
knuckle dusters	+2
axe handle, nunchukas	+4
baseball bat, crowbar	+5
boots	+1
iron shod boots	+2
motorcycle chain	+4

Half of all clubbing damage is temporary, rounding up

### CUTTING WEAPONS

penknife (10-12 cm)	+4
kitchen knife (15-20 cm)	+7
survival knife	+7
commando knife	+8
bowie knife	+10
razor	+6
hatchet	+9
foil	+9
ninjato	+11
cavalry sabre	+12
katana	+12
one-handed sword	+12
battle axe	+13
great sword	+14
switch blade	+6

# RANGED COMBAT

## WEAPON MODIFICATIONS

### PROJECTILE WEAPONS

crossbow bolts:	
one-handed	+5
target	+9
hunting	+12
arrows:	
target	+8 note 1
hunting	+10 note 1
metal sling bullets	+7 notes 1 & 2
javelin	+10 note 1
speargun:	
elastic	+7
compressed air	+10

Note 1: add strength modifier to damage done  
Note 2: half damage done is temporary

### Thrown Objects:

Weight in kg	.5 - 1	1 - 2	2 - 3	3 - 5	5 +
Damage modifier	0	+1	+2	+3	+4

Note: add Strength Modifier to damage done

### MODIFICATION FOR SKILL LEVEL

Skill Level	->9	10-12	13-15	16-18	19-21	22-24	25-26
Damage Modifier	0	+1	+2	+3	+4	+6	+8

### STRENGTH MODIFIER

STR + MAS	6-10	11-15	16-19	20-23	24-28	29-31	32-33	34-35	36
Strength Modifier	-3	-2	-1	0	+1	+2	+3	+4	+5

# CALIBRE TABLES

CALIBRE	COMMON NAMES	MODIFIER
5.56 X 45	223 Remington, 222 Remington magnum	+14
5.7 X 17B	22 long rifle	+5
6.35 X 15	6.35 Browning, .25 auto, .25 ACP	+6
7.5 X 54	7.5 MAS	+16
7.62 X 25	.30 Mauser, 7.63 Mauser, 7.62 Tokarev, 7.65 type P	+13
7.62 X 33	.30 Carbine	+13
7.62 X 39	7.62 Simonov, 7.62 Bloc, 7.62 short	+13
7.62 X 51	7.62 NATO, .308 Winchester	+16
7.62 X 51B	30-30, 30 WCF	+15
7.62 X 54B	7.62 Russian	+15
7.62 X 63	30-06, .30 M2, .30 Springfield	+15
7.65 X 17	7.65 Browning, .32 auto, 7.63 x 17, .32 ACP	+9
7.7 X 56B	.303 British	+17
9 X 17	9mm short, 380 auto, 380 ACP	+10
9 X 18	9 mm Markarov	+11
9 X 19	9mm Parabellum, 9mm Luger	+13
9 X 29B	.38 special, .38 Smith & Wesson special, 38-44	+12
9 X 33B	.357 magnum	+15
10.97 X 33B	.44 magnum	+17
11.2 X 32	.44 automag	+18
11.43 X 23	.45 auto, .45 ACP	+12
11.56 X 33	.45 Colt	+12
11.6 X 63.5B	.458 Winchester magnum	+20

SHOTGUN GAUGES				
GAUGE	PELLET TYPE	RANGE MODIFIERS (METRES)	41 ->	
20	8 TO 3	0-20	21-40	41 ->
20	2 AND UNDER	+7	+6	+5
16	8 TO 3	+10	+8	+6
16	2 AND UNDER	+10	+8	+6
12	8 TO 3	+13	+10	+8
12	2 TO 0	+12	+9	+7
12	00	+15	+11	+9
12	00 MAGNUM	+16	+12	+10
12	SLUG	+18	+14	+12
10	00	+19	+19	+18
		+18	+14	+12

MODIFIERS FOR TYPE OF SHOT				
Full Metal Jacket	0	Armor Piercing	+1	
Tracers	+1	Incediary	+2	
Explosive	+4	Hollow Point, Dum-Dum	+5	

*He's got a gun. He's out there somewhere... and he's not going to let you leave the island alive...*



This book contains the rules for TRAUMA, a complete roleplaying game, and two scenarios. Designed in Paris by Dominique Granger and Frederic Leygonic, TRAUMA took the French-speaking roleplaying world by storm. Now it is available in a newly translated and revised English edition.

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