



The Roleplaying Game of Modern Horror

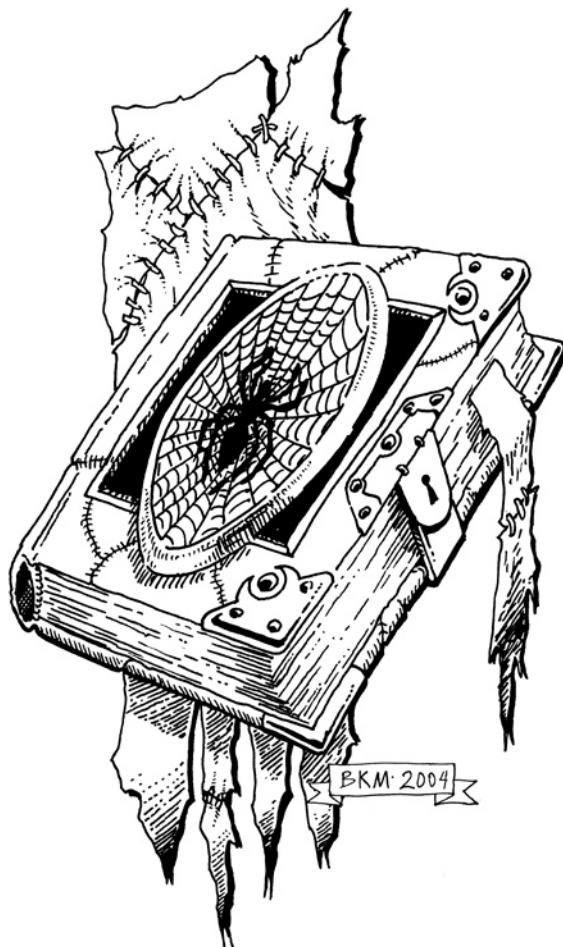


POSTMORTEM STUDIOS (James Desborough)

Blood!

The Role-playing Game of Modern Horror

Second Edition



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Disclaimer

Blood! is a horror game of adult themes, gore and other disturbing matters and imagery. It is probably not suitable for anyone under the age of fifteen (the certificate rating for most horror elements in film in the UK). We should also take the time to point out that amateur blood transfusions, cauterisation and surgery with rusty cutlery should not be attempted, however bad a headache you might have. In short, anything you do is your own responsibility, not ours. Games and stories are a recreation and an escape, not a lifestyle guide.

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introduction

Foreword

She runs, or tries to run. Fear makes her legs stumble from under her, the heel of her shoe snaps and she falls to the ground. Gravel cuts her palms, cold water with a thin sheen of oil splashes her, she shudders, weeps, cries...

...she looks back.

He's still there, his face hidden in that hood; blood encrusting his jacket, the hooked knife held in his hand scrapes along the wall, showering spikes. Not human... he can't be human, he'd been stabbed and he'd just kept on coming. His hands were like talons, clutching the blade in a death grip and he just walked, slow, assured towards her as though it were the most natural thing in the world.

She tried to pick herself up, she scrambled forward, she crawled, pitifully towards the warehouse door. Maybe it was open now, maybe when he'd come in after them he'd left it ajar. She could hope, she could dream. She reached it, his footsteps close behind her now, her hand reached up, grasped the chain and...

Sparks, pain, she was flung back, bodily. Every nerve, every muscle screamed in agony, the breath taken from her, her mouth tasting of ozone and a strange sweetness, she spasmed and shivered, opening her eyes, looking up.

He was there.

The knife descended, her throat was cut open and her blood fell in a warm sheet down her front as she gurgled and clutched with desperate, spasming hands at flapping flesh, pumping blood and severed tubes, trying desperately to hold her body together as everything faded.

Steam rose from the corpse in the cool air. He flicked the blade once and stabbed it into her chest, unwinding the chain around it and dragging it, the hook catching in her ribs as he hauled, dragging her body across the concrete floor.

Another for the collection.



Blood! is a game of unflinching, splatterpunk horror inspired by slasher films, gross-out horror and the literary work of the likes of *Graham Masterton*, *Sean Hutson* and *James Herbert*. This is contemporary horror where we do not look away from the killing blow, we revel in it, we enjoy the disgust, the fear and the terror for what it is – a dark and horrible fantasy.

Blood! is a game of contemporary horror but, contemporary horror, today's 'blockbuster' horror hits owe a great deal to the horror of the seventies and eighties, even remaking many of the old hits with improved effects and a, somewhat bleaker, modern sensibility. At the same time you

have the influence of new, psychological and mythological horror such as *Ringu* and the out-and-out tributes to the 70's grind-house horror films seen in the likes of *Rob Zombie's House of 1,000 Corpses* or the remakes and prequels to films like *Texas Chainsaw Massacre*.

Another element to consider is the rise of the horror computer games. Now that graphics have finally gotten to a level where they can be convincing we have a whole plethora of interesting horror titles from the *Resident Evil* series to the spookier and more unsettling *Silent Hill*, amongst others. Even games such as *Half Life 2* include horror elements which can be tapped into for good sessions of *Blood!*

Who hasn't watched one of these films and winced at the stupidity of the people on the screen as they investigate the horror stalking them, or railed at the lack of options in a computer game? What sort of fool goes off alone into the woods without a weapon of some kind, especially after their friends have been gutted like fish? Maybe you've even shouted at the idiocy in the cinema, frustrated by what you see and, if you haven't been thrown out, who hasn't come away from such films with an idea of how much better they would have coped?

Blood! will allow you to recreate these horror moments ranging from the standard mode of play, which is visceral, gory horror, through things of a more psychological bent and ending up with our own, special mythos horror where something bigger and altogether darker is going on.

Blood! goes against many of the current trends in game design, those that create very rules-light and heavily improvisational games. *Blood!* is fairly rules-heavy, in part because in order to be a remake of the original it must stick to its roots, but also because luck, the roll of the dice, plays a big roll in the survival of horror victims and also because when you swing a chainsaw

at a zombie you probably want to know just what sort of terrible damage you're doing to the poor thing, in gory detail.

Blood! has a trump card in its combat system which is gratuitous, deadly, gory and details over four-hundred different weapons – including household items – which can be turned to the purpose of self defence. You can pick up anything from a sword to a heavy book and use it to defend yourself against your attackers, though some things may be better for the purpose than others.

The first edition of *Blood!* never managed to live up to its glorious promise but, this time around, thanks to the wonders of small/PDF press, we hope to support it properly with supplementary material including adventures and the promised, but never made, setting books for *Star Shock* and *Hell on Earth*, the science fiction and medieval witchcraft settings respectively as well as scenarios, bestiaries adventures and examinations of various genres such as survival horror.

So, now you have an idea of what *Blood!* has to offer you're ready to dive in and read the book and after that, here's hoping you have many years of fine horror gaming ahead of you! Most of all, just remember...

Make it moist!

ABOUT THE AUTHOR

James 'Grim' Desborough is a 30 year old freelance writer and self publisher of role-playing games and card games, mostly over the internet. *Grim* is responsible for unleashing gaming horrors such as *Final Straw* and *Hentacle* on the unsuspecting public and has also written somewhat tamer material for *Mongoose Publishing*, *Steve Jackson Games*, *Wizards of the Coast*, *Cubicle 7 Entertainment* and others. He and his writing partner at the time, Steve Mortimer, created *The Munchkin's Guide to Powergaming* from which the card game,

and everything else, sprang. They don't see a penny of the spin offs, but they're not bitter, oh no.

Grim lives in the wilder parts of deepest Hampshire where he plays the role of house husband while engaging in the epic struggle to make any cash from writing. He is assisted in this endeavour by *Charlie*, his cat and accomplished feline typist. Without the support of his loving wife *Donna* he is nothing, NOTHING! Living so far from civilisation he spends his time working in his pants, listening to music, cruising the internet and otherwise living the life of a hermit writer, sustained only by a regular intake of caffeine and sugar. Occasionally he might kill, and eat, tourists who take a wrong turn in the countryside but that is strictly to keep up appearances.

THE HISTORY OF BLOOD!

Blood! was originally produced and published back in 1990, a full sixteen years ago now which feels like a very long time indeed in the mind of this writer. Back then *White Wolf* were only just really getting started, *Wizards of the Coast* had hardly been heard of and *Magic: The Gathering* and the *d20* system weren't even twinkles in anyone's eye. The gaming landscape was very different to what it is today and the internet and mobile telephony hadn't even taken off properly yet.

Can you imagine?

The prototype for *Blood!* was a game called *Behind the Lines* that the original *Blood!* authors worked on. This was a gritty combat game based around a military campaign. This setting soon proved too limited and repetitive for the original writers and they sought a way to take what they'd achieved and to put it into a more interesting context. Horror was the answer, taking the game from beyond pure combat and giving it more of a context and an unexpected flavour.

Thus *Blood!* came about and was launched on the gaming public, especially the British public, to some success. The game deserved to do better than it did as it was a real gem of a system with a glorious irreverence and a solid, if old fashioned, system. Things were changing though and compared to the likes of *Nightlife* and the new *Storyteller* games *Blood!* seemed, but wasn't, lacklustre. For whatever reason *Underground Games* never took *Blood!* any further than that original release and a few notes, so it was doomed to relative – but beloved – obscurity, known only to a few fans, like me.

I picked up the game shortly after it came out and I found it to be an excellent game for running horror scenarios of all kinds. I particularly gravitated towards running survival horror games which the percentile based system and gorily 'realistic' system seemed particularly suited to, but there was much more I did with it, including a complete conversion of *Dungeon's and Dragons* turning it into something much more dark and nasty than even *Warhammer!*

More recently I managed to track down the *Blood!* guys and to propose to them that it was high time that a new version of the old game came about. Perhaps surprised, they agreed and thus here we are with a new edition, revised rules and a will to make it work and fulfil the promise it once had. This version has been modernised, just a touch, reorganised for greater ease and streamlined for somewhat faster play while retaining everything that once made *Blood!* great.

Enjoy!

POSTMORTEM STUDIOS

Postmortem Studios is the personal publishing imprint of James 'Grim' Desborough, *Origins* Award winning author of *The Munchkin's Guide to Powergaming*. *Postmortem Studios* publishes primarily in PDF format through the usual PDF outlets such as www.rpgnow.com (soon to become part of Onebookshelf), but is also available in print either via the sites or through... www.leisuregames.co.uk.

Postmortem Studios is a full time enterprise and is always looking for assistance from freelance artists, editors and writers.

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However...

The role-playing game industry is not huge, not rich – with only a couple of exceptions – and can ill afford your piracy – unlike many software companies. I am a one man show, not a large company by any stretch of the imagination and I am attempting to build a business from the ground up. I need every penny.

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That's all I ask.

GLOSSARY

Actions: Actions represent how much energy and speed you have. You gain Actions every turn and spend them to attack, parry, dodge, move or perform other deeds during combat.

Attribute: Attributes are your inherent qualities as a person, without training. There are nine such attributes and they influence your character's skills and other abilities.

Botch: A particularly bad result on the dice is termed a 'botch' and the results turn out much worse than expected.

BPs: Blood points. People only have so much 'juice' inside them and it is bleeding out that you really have to worry about in combat, more than anything else.

Campaign: A campaign is a series of scenarios strung together with a common theme or common characters working through them one after another. Think of it as a television series with each scenario a different episode in the overall story arc.

Character: The player's persona in the game world. It can also mean the characters that the GM portrays which is everyone else in the scenario.

Critical Hit: A particularly good result on the dice is termed a 'critical hit' and the results can turn out to be better than expected.

Dice: Blood! uses a variety of dice and convention is to call dice by 'dX' where 'd' indicates dice and the 'X' is the number of sides. So a d6 is a standard, box-shaped, six-sided dice. These 'polyhedral' dice can be bought from game shops or online.

Dodge: Dodging is 'getting out of the way' of incoming attacks but too many attacks and you may not be able to react fast enough.

EPs: Energy Points. You can only exert yourself so much before you become exhausted and unable to run any more. Energy Points are used to track how tired you are and how much reserve energy you have.

Experience: As characters survive, if they survive, they may gain in skill and understanding and develop new or greater abili-

ties. This is called 'experience'.

GM: The Games Master, the narrator and referee who takes you through the game acting as arbitrator for the characters' actions. The GM creates the plot of the story and guides the player's actions through it.

Group: Your group is your GM plus however many players you have. Somewhere between two and six players is probably optimal. *Blood!* is best with between two and four players.

HPs: Hit points. Hit points are a measure of how much physical trauma your body can take before beginning to buckle. They are a, largely, arbitrary measurement based on physical fitness. When your hit points run out you're in serious trouble.

Melee: Melee combat is close-in combat using hand weapons or fists.

NPC: Non Player Character. These are the characters that the GM takes the part of through the story from contacts, witnesses and allies to psychopaths and monsters.

Parry: Parrying is blocking a strike with a weapon, shield or with your own arms or hands. As with dodging you may not be able to react quickly enough.

PC: Player Character, this is a character portrayed by the player as his persona in the world. See 'character'.

Player: The players are your friends (hopefully) who play the game with you, the people behind each character.

Profession: Characters have a 'profession'. This is a basic description of their abilities and the broad definition of the concentrated area of their abilities. An example might be 'soldier' or 'artist'.

Ranged: Ranged combat is combat conducted at a distance from thrown rocks to guns or bows and arrows.

RPG: Role-Playing Game, a cooperative game in which players and Games Master work together to tell a story and have fun.

Rust: Skills don't only increase they can also decrease through lack of use as someone gets 'rusty'. Neglected skills can decrease the same way that heavily used skills can increase.

Scenario: A scenario is an 'episode' of the

game, it could be like a feature film – an all in one story – or it could be more like a series. A scenario can span several sessions and describes one particular story, whether it be in an ongoing series or not.

Session: A session is the individual instance of a game. You and your group sit down and play for a few hours before stopping at a suitable point. This is a game session.

Skill: Where attributes are the inherent physical and mental characteristics of a person skills are learned, or honed, abilities gained through training, education and practice.

What is Roleplaying

The odds are that anyone purchasing this game is already well aware of what role-playing games are and how they work. For those few who don't already know a short explanation might be in order to try and describe how these games operate. It is also useful to have some sort of description in order to inform people who might ask you what you are doing.

The Basics

A role-playing game is a sit-down, table-top game played by, usually, between two and six people. You need at least two people, one to play and one to be the Games Master, explained below. You'll also need scratch paper, pens and pencils and a set of polyhedral dice which can be bought in most game shops and many book shops. Failing that, if you have a laptop you can always download a dice-rolling program to perform the same purpose.

The game proceeds with the Games Master setting out the beginning of the game, in a similar fashion to how the beginning of a book might start, the player reacts with their actions, the Games Master interprets and adjudicates their actions and the story proceeds. The fun of the game comes, for the player, through the character part that they play in the story, overcoming (or fail-

ing to overcome) challenges and sharing in a story-making experience with the Games Master.

The game ends when the story ends, when you run out of time for that session or when the characters fail and/or die. Several stories can be strung together following the same characters or the same storyline and this is called a 'campaign'. Game sessions could be thought of as chapters, a single storyline as a book and a campaign as a trilogy, or more, of books.

The players and characters

The players take on personas in the game world, these are the characters that they play and they don't have to have anything in common with the player themselves. Someone with a high school only education can play a research scientist; someone in a wheelchair can play a mighty-thewed athlete. All that limits you is your imagination and the rules and setting of the particular game. In Blood! you're likely to play fairly ordinary people in extraordinary situations rather than anything particularly outlandish but the possibility is always there.

Characters are defined by statistics, numerical scores that describe their abilities and characteristics that enable them to interact with the fictional world being created. Someone with a high strength score, for example, will be able to lift heavier things and to inflict a bit more damage through higher impact when they strike with weapons. Someone with a higher intelligence score might have more skills or be better at using those skills that require a high degree of intellect.

The player guides the character through the story presented by the Games Master, sometimes making contributions to the story themselves, portraying the character and steering their actions depending on their own choice and on the roll of the dice, the dice being used to determine if the character is successful at what they try to do.

The Games Master

The Games Master, or GM, is the narrator, referee and arbitrator of the game rules. The Games Master interprets and reflects the actions of the players and also creates and arbitrates the actions of their opponents, environment and other incidental characters along the way. While it can seem like it, especially with Blood!, the Games Master is not the player's opponent. Role-playing games are cooperative, not competitive. The ultimate goal of everyone in a role-playing game is to have fun together, not to 'win' per se, save winning by having the most fun possible and telling a good story.

A Games Master must be fair, creative, able to think on their feet and must have the capacity to know when to bend the rules in order to keep people happy. That isn't to say that players should always get their own way, where's the challenge then? Rather it is to try and keep that balance where everyone is having fun and feeling like the risks they take in their character's decisions are rewarded with greater interest in the game.

The Games Master in most ways has the hardest job of anyone in role-playing and it is the Games Master to whom the majority of this book is addressed. When you're playing try to remember that the Games Master has the hardest job and appreciate that they're providing you with entertainment. In many gaming groups the Games Master doesn't have to chip in for the pizza or snacks, some small payment for the effort they put into creating a good game.

The story

Games usually start from a fairly basic premise such as 'Zombies rise and pursue the living'. From this basic starting point you can take many different tacks. 'The characters are caught in the rising and forced to take cover in a farmhouse', or 'The characters take cover with a motley crew of

other survivors in a shopping mall' or even 'The characters are one of the last military/scientific outposts to survive, trying to work out how to stop the plague'. The devil is in the details however. How do the characters interact, who else is around, how do the zombies stay a threat to people in a fortified area, how long will the food, water or power last?

A good story should have a beginning, a middle and an end. The beginning brings the characters together and describes how the situation arises. The middle explores, investigates and describes that situation and the end brings the situation, dilemma or conflict to an end of some kind. In the case of our first example above, the farmhouse we can describe these stages like this...

- The Beginning – The zombies rise from the grave, survivors try to escape them and end up at the farmhouse.
- The Middle – The survivors try to fortify the house and keep the zombies out while getting patchy information about how the world is collapsing outside.
- The End – If they survive a militia finds them and either rescues them or wipes them out.

Not every story will be as structured and some can be open-ended, feeding on the player's ideas. Indeed, players are extremely likely to do things that the Games Master may not have anticipated, such as to ignore the farmhouse and to keep travelling towards civilisation, across country, day and night.

A good Games Master will be able to improvise to cope or will be able to change their premise and ideas in order to gently steer the players back towards their planned storyline. Too much of this or being too obvious about it will frustrate players and make them resentful, the term for this is 'rail-

roading' since you would be forcefully keeping the players running on rails, following the exact plot that you have pre-written.

THE RULES

The rules of the game provide the game 'physics' of the game world. In *Blood!* for example, characters aren't very powerful and combat can be extremely nasty, brutal, gory and quick. In other games that try to emulate cinematic heroics the rules might be very different and characters might be a good sight more capable than those in *Blood!*

The rules describe and limit your character's capabilities. A character without the 'drive' skill may find it very difficult to operate a vehicle, for example, while someone with a higher 'drive' skill will be able to cruise around or perform high speed manoeuvres with ease.

Since there are no winners or losers in a role-playing game it is even worse form than usual to cheat. The Games Master might fudge a few dice rolls here and there to keep things fun but cheating on your dice rolls as a player only cheats yourself out of fun and the thrill of the challenge and the risk of failure.

While the Games Master needs to know the rules best of all it is a good idea for the players to also know them, especially those that relate to their character. One thing players should avoid is arguing over the rules with the Games Master. Even if they're getting something wrong it would be a better idea to wait for the end of the game, or at least that particular scene, before informing them. Otherwise you break up the flow of the game and may end up in a heated argument and spoil everyone's fun.

What do i need

In order to play you will need...

- Someone to be the Games Master.
- At least one other person to play (around four people is probably optimum).
- An adventure idea, hopefully somewhat pre-prepared.
- A set of polyhedral dice.
- Some paper.
- Some pens and pencils.
- Game boards and miniatures are optional, though you may find *Horrorclix* helpful.

HOW IS BLOOD PLAYED

Blood! can be played in a variety of ways depending on how your Games Master and group want to play it. Indeed, several of these styles can be mixed together into one adventure or campaign and it is fairly likely that almost any session will include an element of humour, in game or out, since people play RPGs for fun.

Each of these styles has its own appeal and considerations to keep in mind, pitfalls to watch out for and strengths to play to. Each of them can also be typified by films or books that describe that type of genre perfectly. That can give you a hook into the type of mood and elements you might want to include in the film.

TONGUE IN CHEEK

Most horror films contain notes of humour in them, often in order to build a contrast between the humour and the gut-wrenching horror to follow. Some are out and out comedies though and the likes of *Sean of the Dead*, *Brain Dead* and the *Chuckie* franchise hang their hooks on horror comedy, albeit in a very different way to each other. As successful horror franchises build up and get into their sequels they often descend into comedy as the villains of the piece lose their fear factor and become caricatures of their earlier selves, someone

the viewers root for rather than their hapless victims.

In games comedy is, perhaps, the hardest type of game atmosphere to create and sustain on any real level requiring a great deal more effort from both Games Master and players than most other types of game. A horrific atmosphere is difficult on its own but going for a comedy one is that much harder again.

The easiest ways to create a comedy atmosphere are...

- Slapstick (easy to do with gore).
- Comedy formula (predictable jokes).
- Scattergun (throw as many jokes as possible into something hoping they'll stick).
- Absurdity (killer shoes).
- Puns.
- Parody (take an existing genre or scenario and turn it into a joke).

GOREFEST

The 'gorefest' style is very much the main style of game for which *Blood!* was invented. This would take in the slasher flicks of the 70's and 80's and many of the more gratuitous films about cannibals, psychotic hillbillies and the like, as well as films made in the same idiom like *House of 1,000 Corpses*.

The 'gorefest' style is about stomach churning, physical horror, about ambush, about surprise, about grossing people out. Getting the balance right without it turning into 'tongue in cheek' is tricky and to create the right horror atmosphere requires a good effort on the part of the GM. Good, horrible, descriptions are key and the nature of the games should consist of pursuit/escape and killing in the most horrible fashion or ambushes, surprises and other situations of high tension and a high probability of death.

'Gorefest' games often rely on a gimmick of some kind, a particular weapon that the killer uses, isolation from civilisation, a trapped, hothouse scenario or the requirement for those who wish to survive to do something deadly, nasty or stomach churning in order to survive. Perhaps they have to sacrifice one of their number, take part in cannibalism or saw off part of their own body to escape.

Investigative Horror

The default style taken by most horror games is that of investigative horror. In these games some incident or other takes place, or is stumbled upon by the players and then they progress to investigate it, find the horrific or supernatural cause of the problem and then either defeat it or become its victims. Example of this from the film world would include *The Ring* and *Seventh Gate*.

Investigate horror often has a slow build up in much the same way that psychological horror does. The horror or cause is hinted at and built up along with the tension until the final, terrifying or bloody scene where the investigators confront it and are either destroyed or prevail, often to the indifference or hatred of the world at large.

Investigative horror scenarios are built up of layers, every layer adds a new aspect, secret or interest group to the problem or conspiracy that is at hand. Layer by layer the conspiracy or secret, and its history, are built up to create a more complex web of deceit and interest that are more the focus of the game than whatever horrific incident is taking place in the first place. Because of this investigative games can be extremely involving but also require a good deal more preparation on the part of the GM as they have to be consistent.

Survival Horror

After 'gorefest' the survival horror genre, as typified by Romero's '*of the Dead*' series or the *Resident Evil* video games is prob-

ably the best genre in which to play *Blood!* The open ended nature of survival horror makes it relatively easy for the GM to come up with scenarios and they can also be very much lead by the player's actions. 'Zombies rise' is a very good place to start a game and depending what the player's characters do, the game can be shaped by their choices and actions. Perhaps they want to emulate the films and hide in a shopping mall. Perhaps they decide to take over a train and ride the rails looking for somewhere safe.

Zombies aren't the only possibility; there is disease, comet strikes, nuclear Armageddon and all manner of other disasters that can turn the ordinary world into a madhouse of brutality and day to day survival. Survival horror is also, perhaps, one of the best choices of style for making long-running campaigns as, even with a high rate of attrition, new survivors can join the group and many long term goals can be made such as trying to find surviving military camps, restoring power or finding a safe supply of food.

Psychological Horror

Psychological horror plays off of horrific situations, tension and mental anguish. It is much less visceral than most other forms of horror, though situations may be gruesome. The point is the mental degeneration and stress of the protagonists before the situation that they are confronted with, be it the unknown or some terrible deed they are eventually forced to perform.

Psychological horror often has powerful twists that make the whole thing suddenly make an awful sort of sense. In the Korean film *Old Boy* for example the film is played out as more of an investigative, if dark, drama and is only revealed to truly be an horrific and truly psychological film with the twist at the very end.

As with comedy it can be hard to establish the right kind of mood in a psychological

horror game especially as there is a disconnect between the characters and the players which can make it hard for people to identify with, and thus be horrified by, the ordeals of their characters.

mythos

A mythos is a collective and coherent set of beliefs and metaphysics, legends and ideas that bond together a culture. In horror it represents a cohesive set of ideas and commonalities that define a setting, its antagonists and its theme and character. The best literary example of this would be the *Cthulu Mythos*, the works of *H.P. Lovecraft* in creating a consistent setting of incomprehensible ancient horror and alien minds and creatures beyond mortal ken. To a lesser extent *Clive Barker's* work can be considered a mythos, there is a definite overall theme and mood to his work with similar topics and ideas being returned to again and again. While there is no consistency between his worlds each world of each of his books is internally consistent and a mythos unto itself.

In creating a mythos you can create a gameworld that transcends sessions. This can help to create a sense of continuity despite the high rate of character death and can even create a campaign atmosphere despite new characters being needed every session. The plan with *Blood!* is, hopefully, to create an urban horror mythos for the new edition which will be described through various supplements and adventures as time goes on. With ours as with your own the main things to consider are consistency and the slow release of information that expands and fills out the setting as play continues.

i'm the games master help

The Games Master has the most important job in any role-playing game. The Games Master is the director, producer, supporting cast, extras, special effects department, half the scriptwriting team, the marketing department and editor of the 'film' that makes

up the game. The good news is that for all the hard work being the Games Master is extremely rewarding too. Seeing how everyone has fun and talks about one of your games years later gives a great deal of satisfaction.

Most games tend to skimp on decent advice for the Games Master however and a lot get thrown in at the, relative, deep end without much in the way of preparation. In the following section we will try to give you some decent advice, specifically for *Blood!* but applicable to lot of other games as well.

What a GM DOES

When it comes to the game world the Games Master is in, negotiated, control of the game world and everything about it apart from the actions of the characters. The Games Master still interprets the actions of the players and defines what is possible or impossible but within those bounds they are free to do whatever they want and it is up to the Games Master, guided by the rules, to let them know how those actions turn out.

As the Games Master you need to...

- Come up with the idea for the game.
- Prepare the game.
- Guide through the game, acting as arbitrator for the rules.
- Try to make sure that everyone playing – including you – has a good time.

HOW TO RUN A GOOD SESSION

These guidelines will help you to run a good game for you and your friends when playing *Blood!*

KNOW THE RULES

Someone at the table has to know all the rules and to be able to speak with reasonable confidence about all of them. If it isn't the Games Master it is going to be one of the players and that can lead to problems with the Games Master's authority

and control of the game being undermined by people who try to 'rules lawyer' rather than play the game as it is. If you know the rules you can nip these problems in the bud and it also helps prevent the game getting bogged down while people churn through the books looking for clarification on how to interpret a particular rule in a particular circumstance. If the Games Master knows the rules well it saves time and helps them retain, fair, control over the game.

Forget the Rules

While game rules help and support the game and assist the Games Master in creating a good mood, as well as helping to arbitrate situations by placing fate in the hands of the dice they can also get in the way. No rules, no matter how comprehensive can cover every situation and you will need to be able to improvise and to deal with situations that nobody could have thought to cover in advance.

You also need to know when to let the rules go, when to ignore the dice and to do what fits best for the circumstances, what tells the best horror story. This doesn't mean that you should arbitrarily kill characters on a whim but it does mean you should know when not to kill them just because the dice say so, when to give them extra chances and when to ignore something completely. After all, what is more fun and exciting? Someone falling off a ledge to their immediate doom or someone falling, catching the ledge and struggling to get back up before they do plummet to their doom?

The Players Aren't Your Enemies

Most games that you might play are competitive. The players try to contest with one another in order to 'win'. The Games Master is not like the banker in Monopoly, he is not another player as such and is not in competition with the players.

A good Games Master will not try to kill the player's Characters (necessarily) or to

defeat them but will, instead, be trying to provide a fun experience for everyone by giving them an appropriate level of challenge, excitement, puzzles and good story. If you fall into the mindset of competing with and defeating the other players then you will end up upsetting them and likely bring the game to a screeching halt. That does not mean that players should always get their own way, exactly, or that characters should always survive, it just means that the Games Master should not be malicious and out to get them.

Have a Good Idea

Good games hinge on good ideas but they don't have to be original ideas necessarily. With a little bit of reworking or recombination old ideas can be made relatively new and, in any case, it can be satisfying for players to work through situations they have seen in familiar films and seeing how their ways of dealing with the problems work out. Thusly you could, instead of having zombies in a shopping mall, have zombies on a cruise liner. Instead of a blob of protoplasmic goo attacking a small Mid-western town you could have it attacking a block of flats in South London and so forth.

Original ideas may be even better and you can draw inspiration from the things and ideas that scare you, from nightmares, paintings, music, anything that helps to get your creative juices flowing. Once you have a good idea you need to retool it into something that players can interact with and that they have a reason to interact with. Taking the zombies on a ship idea from above they could be...

- Coastguard finding the vessel.
- Passengers caught up in the mess on board.
- Navy SEALs sent to clean up the mess.
- Salvage engineers finding it half sunk.

A good way to go about this is to frame it in the same way that it is often imagined that movies are pitched in Hollywood. There are two ways of doing this...

1. Its <blank> but <blank>.
2. The players are <blanks> in/on a <blank> and they <blank>.

Again, taking the zombies on a ship example this could be presented as...

1. It's *Dawn of the Dead*, but on the Titanic.
2. The players are passengers on a zombie filled ship and they fight to escape.

Prepare

If you're running a game of *Blood!* as the Games Master it is a good idea to have things prepared. You should have character sheets for the enemies and non-player-characters that the players will meet. You should have an idea of the layout of the area in which the story will take place and you should have an idea of how events are going to progress as time goes on and the players move through the story.

Some Games Masters have a wonderful gift of being able to improvise very well indeed with a bare minimum of preparation. Most, however, will need to prepare somewhat and even those improvisers will have a much better game if they have things like monsters and non-player-characters already generated ahead of time.

...BUT DON'T OVER PREPARE

A real risk for many Games Masters is to over prepare a scenario. Players will never, ever do quite what you expect and the danger in over preparing is that because you have everything too plotted out and predetermined that you will try to force the players back onto the track you have planned out. This is called 'Railroading' and ruins one of the major advantages that tabletop role-playing has over computer games.

Freedom.

Ideally you should leave your story loose enough that there is room for the players to do what they want to do while still being able to nudge them more subtly in the sort of direction you want them to go. Think ahead of time where they might want to go, outside the bounds of what you have decided, and try to anticipate it but, if you must force them back on track try to do it with the minimum of brute force as players will tend to resent that.

FEEDBACK

Lastly, once the game is over, don't be afraid to ask for feedback from your players. They'll let you know what makes a good game for them and what doesn't and you can combine that with your own tastes and desires to make scenarios that you all find enjoyable. If the players don't like something you have done don't despair, nobody is perfect, just take their ideas on board and alter your scenarios, or try the same scenario with a different group. Tastes differ!

making it moist

Blood! is designed to be a visceral horror game and a great deal of that atmosphere comes from the descriptions you will make as a Games Master. For some examples you can read through the critical hit tables later in the books but, in essence, what is required is additional detail and description that doesn't shy away from the horror or disgust inherent in many horror scenes. That is the difference, often, between splatter horror and video nasties and the older, gentler horror films that preceded them. Rather than shying away, showing a silhouette or otherwise abstracting the scene these horrific moments were filmed lovingly, closely, in full detail and with great attention paid to the special effects.

In *Blood!* that comes out as the following... consider these two descriptions...

1. *There is a dead body upon the floor of the shed, decapitated. Make a Will roll for terror effects.*

2. *The shed is filled with the coppery scent of blood. Sprawled upon the floor is a man's body, minus his head. Gore is splashed upon the walls, the tools and the floor, soaking into the wood, the scent of released bladder and bowels mixing with that of the blood to create a pungent, stinking sweetness. Make a Will roll for terror effects.*

Number '2' is clearly more effective in invoking the horror of the scene and justifying the need for characters to check for fear or terror! You don't have to be Shakespeare but loving, lengthy and gratuitous descriptions that include as many senses as possible will help create the proper tone of visceral horror.

GOLDEN RULES OF Gming

These are the golden rules of good Games Mastering as they appeared in the original edition of Blood! Expanded just a little bit...

1. Smile. This can be an evil smile, a knowing smile or just a friendly smile, but smiling will – in general – improve the mood around the table, or put the fear of god into the players. Both are good.
2. Know the rules and use them reasonably.
3. Improvise on both rules and events should you need to.
4. Love thy players. Impartiality is a gift that all Games Masters should have. The bad guys should only have access to what they know. Not what you know.
5. Reward success and punish failure.
6. Be prepared to admit if you make a mistake. Be firm but fair.
7. Have patience.
8. Suspend disbelief. Keep things consistent.
9. Entertain your group (and yourself).
10. Make it moist!



Character creation



Didn't anyone tell you role-playing was evil?

introduction

The players will need characters to represent their alter-egos in the game world and the Games Master will also need to be able to create the occasional, incidental character, psycho killer, policeman or bystander. The same rules are used for both the player characters and the Non-Player Characters with the exception that the Games Master can make the Non-Player Characters exactly as they wish.

The Player Character is the persona that the players play the part of in the horrific scenarios and situations that the Games Master presents and puts them through. Unlike a great many games most 'heroes' in *Blood!* are quite ordinary people who find themselves in extraordinary and testing situations, they're not meant to be titans, kung fu masters, elite special-forces or anything else of that ilk. *Blood!* Characters are, by default, the lost teenagers, the despairing retail workers and the taxi drivers who either rise to the occasion or become monster chow.

creating your character

There are some things you need to remember in creating your character that will help make for a more interesting character and a more enjoyable game.

1. **Gotta Die Sometime:** *Blood!* does not normally lend itself to campaign play and it much more likely to be played as rather deadly one shot scenarios, though they may last several sessions. Accept and embrace that your character may well, and probably will, die.
2. **The Luck of the Draw:** Character creation in *Blood!*, at least at the level of Attributes, is random. Just like a real person you have little control over your genetic heritage, what you do with it is, however, up to you. If you roll poorly and end up

with a weak character embrace it and make it part of that character. Entertaining failure and success against the odds can be as exciting and fun as waltzing through every challenge.

3. **Make a Back Up:** In some games it will be possible to introduce a new character if your first character die, or you could help the Games Master by playing one of the bad guys or taking over a Non-Player Character. If such a possibility exists, go ahead and make up a secondary character ready for the, possibly inevitable, death of your primary character.

casting couch

Sometimes the Games Master will be looking for a particular effect from a game or may want particular kinds of characters to be played. Often in these instances it will be quicker and easier for the Games Master to make characters for the players rather than have them make them for themselves. This does take away some creativity and fun from the players in creating their characters but it can also make a game much quicker and easier to get into and can ensure that the game takes the right 'track'. A good Games Master will do their best to ensure that the available characters are suited, in some way, to their players – provided that they know their players well enough to anticipate their tastes.

Attributes

There are nine Attributes that, together, describe the inherent physical and mental capabilities of a character separate to their education or experience. These are divided into physical and mental Attributes, one describing the body and physical appearance of the character, the other describing mental ability and strength of will. Luck is folded into mental attributes for wont of anywhere better to put it and

because positive thinking can play such a great role in someone's perceived level of 'luck'.

Physical Attributes

- **Strength:** Strength is a measurement not only of bulk muscle mass but also the ability to effectively exert that muscle for effect. Characters with a higher Strength can lift more, do more damage in hand to hand combat and will have a greater reserve of energy than weaker characters.
- **Stamina:** Stamina is a measurement of physical resilience and health. It helps determine how resistant a character is to toxicity, disease and physical trauma as well as their ability to cope with the effects of such should they take effect. Someone with high Stamina is hale and hearty, rarely falls ill and can exert themselves for long periods of time without becoming winded.
- **Agility:** Agility is a measurement of athletic prowess and dexterity. People with high Agility have good hand-eye coordination and fine motor control. This makes them accurate and fast with good reflexes.
- **Perception:** Perception is a measurement of the ability of the person to notice and process significant details around them and is also a measure of the keenness of the senses that they use in order to pick up information about the world around them. Someone with a high perception not only has good senses but also has the ability to understand the significance of what those senses bring to them.

- **Appearance:** Appearance is a measurement of the physical beauty of the person. Appearance determines how pretty or handsome the person is. This is not a measurement of charisma or personal magnetism, in *Blood!* this is much more a function of role-playing ability and portrayal of the character. Appearance is just that, appearance.

Mental Attributes

- **Intelligence:** Intelligence isn't just a measure of 'IQ' but also of cunning and the ability to apply that intellect to problems in order to find a solution through reason and logic. Intelligence helps to determine the character's education level.
- **Willpower:** Willpower is both a measure of a character's determination and of their courage. Someone with high Willpower is better able to deal with, or ignore, horrific incidents, frightening situations and the outlandish without necessarily freaking out.
- **Pain Threshold:** Pain Threshold is almost a subset of Willpower. Pain Threshold represents a character's ability to deal with and compartmentalise pain, to control it, ignore it and cope with it in order to carry on despite the pain. Pain Threshold contributes to how much harm a character can withstand and how that character copes with crippling or painful injuries.

- **Luck:** Luck is that ephemeral ‘something’ that falls for or against people at times when nothing else seems to have bearing. Luck seems to favour some people over others and this is reflected in the varying levels of this Attribute. Luck is only rolled when absolutely nothing else applies and where only raw luck can have an influence on the outcome.

DERIVED ATTRIBUTES

- **Actions:** Actions show how many things you can attempt in a combat turn which might include attacks, protecting yourself or moving.
- **Blood Points:** While Hit Points determine your overall physical resilience it is your Blood Points that determine when you actually die. You need to keep close tabs on the red stuff and prevent it all leaking out if you want to stay alive.
- **Damage Bonus:** Stronger people tend to do more damage when they leverage muscle-powered weapons, or their fists. This is added or subtracted from any close combat or thrown weapon damages.
- **Education Bonus:** Intelligent hard workers will generally do better in education and have more opportunities to advance. This is reflected in the Education Bonus which will have influence over your level of schooling.
- **Energy Point Bonus:** More physically fit people have greater reserves of energy to call upon and this is reflected in a bonus to their Energy Points.
- **Energy Points:** Energy Points reflect people’s reserves of energy. When these get depleted a person is exhausted and much less able to act, they might even, eventually, collapse.
- **Exert Strength:** This represents a person’s ability to use their strength to overcome, force or push. The standard percentage reflects someone’s ability to force through a standard, locked, wooden door.
- **Hand to Hand Bonus:** People with greater physical prowess get a bonus to their close-combat melee skills. The Hand to Hand Bonus is added to the Hand to Hand and Melee combat skills.
- **Hearing:** A person’s ability to hear, recognise and correctly interpret sounds around them.
- **Hit Point Bonus:** People with great physical prowess are fitter and better equipped to absorb some physical damage.
- **Hit Points:** Hit Points reflect a person’s ability to soak up harm from being bashed, cut, shot and otherwise beaten around. Losing all your Hit Points doesn’t mean you die, it means you start taking critical hits from every strike as your luck has, very much, run out.
- **Initiative Bonus:** When rolling for Initiative in combat this score is added to your roll.
- **Mind Points:** Willpower reflects your ability to cope with mentally damaging situations but even so the stress and strain can get to you. Mind points represent your grasp on sanity and reality and, when they get too eroded you can find yourself driven insane.

- **Movement:** Your general physical prowess determines how far and how fast you can run.
- **Parry Bonus:** Protecting yourself can be a little easier than attacking. If you have fast reflexes and a strong sense of self preservation you may get a bonus to protect yourself from incoming blows.
- **Range Bonus:** Keen eyesight and a steady hand may confer a bonus to thrown and other ranged attack skills.
- **Shock Survival:** Physical shock can outright kill you if you suffer truly severe trauma. Shock Survival represents the ability of your body and nervous system to soak up trauma of various kinds without locking up or expiring.
- **Sight:** This measures your eyesight, your ability to notice and pick out details and their significance, using your sight.
- **Smell:** This measures your ability to notice and pick out details from scents that surround you. Humans do not have a particularly good sense of smell.
- **Taste:** This measures your ability to notice and pick out details from things that you taste. This might help you notice contamination or poison.
- **Touch:** This measures your ability to notice and pick out details about things purely from touch. Roughness, smoothness, heat, cold and other sensations of touch can be detected through this score – though it is meant for seeking for subtler things.

- **Toxin Resistance:** This score measures your ability to resist poisons, diseases and other generally debilitating effects such as radiation poisoning. Fitter and stronger individuals are better able to cope with such things.

ROLLING THE DICE

In order to create your character you first have to generate their Attributes. This is accomplished by rolling a d100 (a one-hundred sided dice, or two ten-sided dice, one dice determining the tens, the other denoting the units) for each Attribute.

Each Attribute in *Blood!* has a range, Strength – for example – has a range between thirty and eighty. When you roll slot your roll into an Attribute that fits that roll, if the roll does not fit into any of the available Attributes you re-roll and try again.

Example:

Steve is creating a new character and he starts to roll for his Attributes.

His first roll is a '70', which can comfortably fit into any of the Attributes but he decides to put it into Luck, since it is the maximum that Luck can be.

His second roll is an '18'. A pretty bad roll. This can fit into Appearance, Intelligence, Willpower and Pain Threshold. A tough choice. Steve decides to put it into Appearance, his character will be no looker that's for sure!

His third roll is a '99' which is an excellent roll, but which unfortunately can't fit into any of his Attributes, so he re-rolls and scores a '75', placing that into his Strength. He continues to roll until all his Attributes are filled, as follows...

Strength: 75
 Stamina: 65
 Agility: 70
 Perception: 61
 Appearance: 18
 Intelligence: 50
 Willpower: 23
 Pain Threshold: 49
 Luck: 70

From those Attributes we can already start to get some idea of who Steve's character is. Some sort of thug or athlete suffering from a lack of confidence and an overabundance of fear would seem to be fitting. Steve names his character 'Filthy' and decides that he's going to be a small time underworld thug.

Table: Attribute Ranges	
Attribute	Range
Physical Attributes	
Strength	30-80
Stamina	30-80
Agility	30-80
Perception	45-90
Appearance	01-100
Mental Attributes	
Intelligence	10-90
Willpower	10-90
Pain Threshold	01-90
Luck	30-70

DERIVED ATTRIBUTES

Table: Movement and Actions					
	Speed per Action (Metres)				
Str+Sta+Ag	Walk	Jog	Run	Sprint	Actions
<60	1	2	-	-	1
60-96	1	2	5	-	1
97-132	2	3	6	9	2
133-168	2	4	7	12	3
169-204	2	4	8	15	3
205-240	2	4	10	20	4
240>	2	6	13	23	5

Table: Damage, Energy and Hand to Hand Modifiers			
Strength	Damage Bonus	Energy Point Bonus	Hand to Hand Bonus
<10	-1d10	-30	-20
11-20	-1d8	-20	-15
21-30	-1d6	-10	-10
31-40	-1d4	-5	-5
41-50	-	-	-
51-60	-	-	-
61-70	+1d4	+5	+5
71-80	+1d6	+10	+10
81-90	+1d8	+20	+15
91>	+1d10	+30	+20

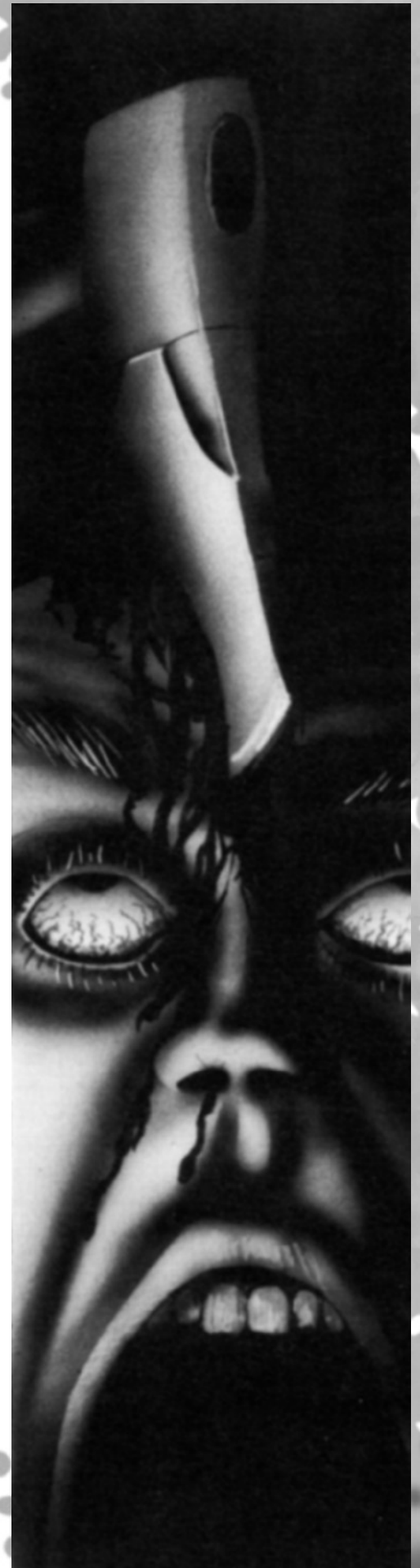


Table: Education Modifier	
Int + Will	Education Modifier
<20	-80
21-40	-60
41-60	-40
61-80	-20
81-100	-10
101-120	-
121-140	+10
141-160	+20
161-180	+40
181>	+60

Table: Exert Strength Score	
Str + Will	Exert Strength Score
<20	2%
21-40	5%
41-60	15%
61-80	25%
81-100	30%
101-120	35%
121-140	45%
141-160	55%
161-180	65%
181>	75%

Table: Initiative, Range and Parry Bonus			
Ag + Per	Initiative	Range+	Parry+
<20	-4	-50	-20
21-40	-3	-20	-15
41-60	-2	-10	-10
61-80	-1	-5	-5
81-100	+0	-	-
101-120	+0	-	-
121-140	+1	+5	+5
141-160	+2	+10	+10
161-180	+3	+20	+15
181>	+4	+50	+20

Table: HP Bonus, Shock and Toxin Resistance			
PT + Sta	HP Bonus	Shock	Toxin Resist
<20	-10	5	5
21-40	-5	20	20
41-60	-2	35	35
61-80	-	50	50
81-100	-	65	65
101-120	+2	65	65
121-140	+5	70	75
141-160	+10	85	90
161-180	+15	100	105
181>	+20	115	120

Table: Senses					
Per	Hear	Sight	Smell	Taste	Touch
<10	3	5	2	2	2
11-20	5	10	3	3	3
21-30	15	20	10	10	10
31-40	25	30	15	15	15
41-50	35	40	20	20	20
51-60	45	50	25	25	25
61-70	55	60	30	30	30
71-80	65	70	35	35	35
81-90	75	80	40	40	40
91>	85	90	45	45	45

*You can transfer up to five points from one sense into another sense and you may do this for each sense. The highest possible score is 100% and the lowest possible score 0%.

toughness and running out Hit Points also means running out of luck. Once Hit Points reach '0' any further causes of damage automatically cause critical hits.

Hit Points are calculated by adding together your Strength and Stamina Attributes, dividing the result by five and adding your Hit Point Bonus and an additional 2d10 to the result.

HP = ((Strength + Stamina)/5) +2d10 and bonus

Example:

Steve calculates Filthy's Hit Points. His Strength and Stamina total at 140 and when divided by 5 give a result of 28. Steve rolls '6' to add to that resulting in 34. On top of that there is Filthy's Hit Point Bonus to consider which comes out at +2. As a result Filthy's Hit Points come out at a respectable 36

Variable Attributes Hit Points

Hit Points are a measurement of how much physical punishment a character can take, be it slashing, clubbing, punches to the head or an application of a belt sander to the groin. Hit Points, along with Blood Points, determine how 'hardy' your character is and how well they can survive the slings and arrows of a game of a Blood!.

Every time a character is wounded points are taken away from their Hit Points to reflect the damage to their body and their weakening flesh, bone and resolve. When you run out of Hit Points you are, however, not dead. You are just in serious trouble. Hit Points reflect luck as well as physical

BLOOD POINTS

In a game called *Blood!* one would expect blood to form an important part of the game and we try not to disappoint. Blood Points are the stuff of life itself and represent the blood supply of the character, their tenuous grasp on life itself. Blood Points also take into account the character's will to live and ability to cope with extreme trauma so they cannot be converted directly into pints.

Blood Points are lost whenever an attack, in effect, 'breaks skin'. Blunt weapons do this somewhat less than others while bladed weapons tend to break skin, lacerate flesh and cause altogether more damage to a character's Blood Points. Severe wounds will also bleed, causing a regular loss of Blood Points unless the wound is treated, clots or the character bleeds out.

Blood Points are calculated by adding together your Strength and Stamina Attributes, dividing the result by five and adding an additional twenty to the result.

$$\text{BP} = ((\text{Strength} + \text{Stamina})/5) + 20$$

Example:

Steve calculates Filthy's Blood Points. His Strength and Stamina total at 140 and when divided by 5 give a result of 28. Steve adds '20' to add to that resulting in 48. Blood Points are not modified any further, so that's it for Filthy's Blood Points.

ENERGY POINTS

Energy Points represent a character's reserves of energy and ability to press on despite exhaustion, to push their body to the limit and to fight on. Keeping track of Energy Points is optional as the book-keeping can become a bit much for some people. If you do decide to use Energy Points they are lost for every action and when a character is wounded, slowing them down until they reach a state of exhaustion and helplessness.

Nursing these points, Hit Points, Blood Points, Energy Points and Mind Points can help create an atmosphere of survival horror with people constantly seeking a chance to rest, relax, heal and take care of themselves to nurse their points back up. Similarly it can help players make judgements about what they want their characters to do based upon the risk to their body or mind as opposed to the payoff. It also means that hounding characters and depriving them of sleep can have a real effect.

Energy Points are calculated by adding together your Strength, Stamina and Agility Attributes, dividing the result by three and adding ten to the result, along with your Energy Point Bonus.

$$\text{Energy Points} = (\text{Strength} + \text{Stamina} + \text{Agility})/3 + 10 \text{ and bonus}$$

Example:

Steve goes to calculate Filthy's Energy Points. Filthy's Strength, Stamina and Agility total '210' which, when divided by three is '70'. He adds the +10 bonus to make '80' and checks the additional bonus which turns out to be +10. This gives Filthy a very respectable '90' Energy Points.

MIND POINTS

Mind Points are a measure of a character's grip on sanity and reality. They represent the resilience of the conscious and rational mind to visions of horror, strangeness, unreality and shock. While Willpower represents the momentary ability to deal with a shocking situation, such as the discovery of a dead body, Mind Points represent a more long term ability to deal with the horror and to cope with other issues such as long term stress. When Mind Points reach '0' a character is pushed into a state of insanity, though quirks may appear beforehand to try and deal with the mental issues before they 'blow'.

Mind Points are calculated by adding together your Intelligence and Willpower and dividing the result by two.

$$\text{MP} = (\text{Intelligence} + \text{Willpower})/2$$

Example:

Steve calculates Filthy's Mind Points. Adding together his Intelligence and Willpower gives a result of '36.5'. This is rounded up to '37' for the final total of Filthy's Mind Points. Filthy has a tenuous grasp on sanity.

Character Background

Now we have an idea of what the character looks like and what their strengths are. A character is more than just a series of abilities however; they are also a personality and a storehouse of experience and knowledge from their life. These things are reflected in both the mechanics of the game (in the form of Skills) and in role-play (in how the player plays the part of the character).



Most games of *Blood!* aren't going to be particularly deep and aren't going to delve too much into the background of the character but it is still a good idea to have some idea of who they are and where they come from to get an idea of how they might react to things. A world-weary, unmarried policeman is likely to act very differently to a travelling salesman with a wife and child when confronted with horror. All things a player should consider when playing their character in the game.

Who am i

You should try to sum up your character in around a paragraph of text to take in the more important aspects of their life and background as well as summing them up in one or two words with their 'Philosophy'. You can extend this at a later date but a paragraph and a philosophy will give you a good point of reference for acting out.

Example:

Steve is working on Filthy's background and decides to write up his paragraph and select his philosophy now. For philosophy he chooses the phrase 'What's in it for me?' and his paragraph is written as follows...

'Filthy is named for how he appears, and smells. He doesn't care about anyone or anything besides himself and works as a general henchman for various underworld, criminal types while just trying to make a few quid on the side. His complete lack of loyalty to anyone outside himself has limited his opportunities to rise and he has a massive chip on his shoulder as a result.'

QUIRKS

Quirks are little details and habits a character might have to make them a little bit more memorable and to give the player a few 'cheat-sheet' shortcuts to role-playing a character who is someone other than themselves. Quirks are these little foibles, weaknesses, strengths and circumlocutions that act as quick hooks, lazy-man's acting.

Examples might include...

- A particular favourite phrase or quote.
- A habit of reading self-help books.
- Incessant smoking.
- Coffee obsession.
- Huge collection of comedy t-shirts.
- Pornography addict.
- Nose picker.
- Embarrassing taste in pop music.
- Vegetarian.

Example:

We've already established that Filthy doesn't wash much, if at all, that's a quirk already, but he needs something else. Steve decides that Filthy also peppers every sentence with 'Like' and 'Y'know' to an annoying frequency.

SKILL POINTS

Skill Points are the measure of your character's past experiences, what things have made them what they are as play commences, describing their capabilities and knowledge and, most particularly, those skills associated with the profession with which they identify the most.

Skill Points are derived from a character's Attributes and education. They are only used during character creation and can be safely ignored after that and so they don't need to be noted on your character sheet.

PHYSICAL SKILL POINTS

Physical Skill Points represent the extent to which you have leveraged your natural physical talents and honed them into skills which are more reliant upon your physical capabilities than your mental ones. Physical skills include examples such as Driving, Sports or the ability to Consume Alcohol without immediate ill-effect.

Physical Skill Points are derived from adding together your Strength, Stamina, Agility and Perception and dividing the total

by two, before modifying according to the character's education level.

Physical Skill Points = (Strength + Stamina + Agility + Perception)/2 + Education Bonus

Example:

Filthy's physical Attribute total is '271'. After division and rounding up that is '136'. We don't know his education level yet so we do not know the final total.

MENTAL SKILL POINTS

Mental Skill Points represent the extent to which the character has honed their mental abilities. This is not limited to purely academic achievement or knowledge but can also represent skills that are more to do with logic, cunning or devious thinking. Mental skills include examples such as First Aid, Teaching and Fast Talk.

Mental Skill Points are derived from adding together your Intelligence and Willpower before modifying them according to the character's education level.

Mental Skill Points = Intelligence + Willpower

Example:

Filthy's Intelligence + Willpower total '73'. Filthy is not a great thinker. This may be modified further depending on how he does with his education.

EDUCATION LEVEL

Education level reflects how much schooling the character has had, whether they dropped out, grew up without any effective education or graduated top of their class and did postgraduate work. The educational level to which the character was taught is determined by a d100 roll, modified by their Education Modifier.

This table assumes an education in a wealthy western nation. The Games Master may adjust accordingly or restrict level

if the game is based in places of reduced privilege or educational opportunity.

You do not have to take the highest roll, you can choose to take any education level lower than that which you do roll, representing your character's choice to drop out of higher opportunities. If you are playing a student, for example, you might want to stop at 'Further' or 'Higher' education levels.

Table: Education Level			
Roll	Education	Mental SP	Phys SP
<10	None	-40	+40
11-20	Basic	-20	+20
21-70	Average	-	-
71-80	Good	+5	-
81-85	Further	+10	-
86-90	Higher (Basic)	+20	-
91-98	Higher	+30	-20
99>	Postgraduate	+40	-40

Example:

Filthy's Education Modifier is -20. He rolls '60' which, modified, is '40' which means Filthy had an 'Average' education, completing Secondary School, though not necessarily with good marks.

SPENDING SKILL POINTS

For every ten points you spend, from your Mental or Physical Skill Points you get a dice of the appropriate type to roll and add on to your score in a particular skill. The highest that any skill can go, under normal circumstances, is 100%. The first time you buy a skill, however, you get only the base score, which is determined from one of your Attributes, halved, rounding up, to give the initial score. After that you add the indicated dice type to the percentage value with each dice that you buy.

Each profession comes with three types of skills and these influence how you spend your Skill Points.

- **Base Skills:** You get the base score and two dice of advance in your base skill without having to spend any skill points.

- **Main Skills:** You pay once for the base and two advances in these skills. After that you pay as normal.
- **Associated Skills:** You pay once for the base and one advance in these skills. After that you pay as normal.
- **Other Skills:** You pay for the base and each and every advance in any other skill you would like after your Profession package is completed.
- **Excess Points:** Spend all your points until less than ten are left. These points, mental or physical, can be spent on any Skill or combat skill to raise its score on a one for one basis. This must be a skill you have already learned at the base level.
- **Not Enough Points?:** If you do not have enough points in Physical or Mental skills to buy everything from your Profession you simply miss out on the skills you cannot afford.

Example:

Steve is spending Filthy's skill points so, first, he works his way through Filthy's Profession template, selecting 'Criminal' as the best fit for Filthy's actions and abilities.

Filthy looks through the Criminal profession and starts picking his skills.

He gets Lie Low with two advances for free.

He then selects three of his Main Skills from the list, selecting Burglary, Fence Goods and Security Systems, these cost him ten points each but he gets each with two free advances.

After that he gets to select five Related Skills, each with one free advance. He chooses Dodge, Driving (common), Evade, Intimidate and Street Fighting.

After all his Profession Skills he has 63 Mental and 66 Physical Skill Points left. Before he increases any others he looks through the Skill lists to see if there are any other Skills he wants and he adds Body Building, Consume Alcohol, Toughness and Street Knowledge to his list .

This leaves him with 53 Mental and 36 Physical Skill Points remaining. He adds an advance each to Body Building, Toughness and Street Fighting to reflect his role as an enforcer or goon. He also adds three advances to Intimidation and two advances to Street Knowledge, further helping with his imagined role.

After all that he still has three Mental and six Physical Skill Points left, he decides to save these to put into his Hand to Hand and Melee Skills to help him be a more effective goon, so he sets them aside for now.

After calculating his base scores and his advances his Skills are now

*Lie Low 38%
Burglary 35%
Fence Goods 36%
Security Systems 34%
Dodge 37%
Driving(common) 38%
Evade 33%
Intimidate 28%
Street Fighting 5%
Body Building 11%
Consume Alcohol 33%
Toughness 5%
Street Knowledge 31%*

PROFESSIONS

Professions are packages of Skills that help describe each character and their role in the world. They are not exhaustive and are, by necessity, rather broad. They are not in any way a 'character class' but serve only as an identifier and general templates to give the character a sense of 'place'.

Profession indicates how a character thinks of themselves, not necessarily what they actually do in the world. Thus someone who works as a driver but who deals drugs on the side might be a 'criminal' with some side skills in driving, or a 'driver' with some side skills more suitable for criminal enterprise. Similarly an actor ('artist') may well be working as a waiter ('service worker') while waiting for their big break.

Each profession describes a Base Skill, suitable Main Skills and suitable Related Skills. You get your Base Skill and two advances for free. You get to choose three Main Skills that you get with two advances for the cost of buying once and you also get to choose five Related Skills that you get with one advance for the cost of buying once. Additionally you can buy any other skills you want with your leftover Skill point, provided you have some left.

Archaeologist

Most archaeologists don't swing around on bullwhips and steal priceless artefacts from trap-filled tombs but uncovering ancient artefacts with a brush or translating ancient documents has its own reward.

Base Skill

- Archaeology

Main Skills

- Basic Science
- Languages
- Local History
- Photography
- Research



Related Skills

- Any Main Skill
- Computer Use
- Judge Character
- Local Knowledge
- Memorise
- School Subjects – Geography, History.
- Science- Geography, Geology, Palaeontology, Anthropology, Linguistics, Sociology.
- Teaching

ARMED FORCES

Military personnel from any of the different forces at work. Their specialisation and degree of skill is reflected in their Attributes and skill levels.

Base Skill

- Weapon Training - Rifle

Main Skills

- Body Building
- Demolitions
- Survival
- Toughness
- Weapon Training – Rifle, Pistol, Heavy.

Related Skills

- Any Main Skill
- Communications
- Driving(Common)
- Driving(Uncommon) – Tank
- First Aid
- Piloting – Choose one type
- Quick Draw
- Sport - Parachute
- Sport - Scuba
- Street Fighting

Artist

An artist is a person who seeks to perfect and express themselves through a creative skill. This includes crafts and similar skills as well as fine art.

Base Skill

- Art/Craft

Main Skills

- Additional Art/Craft
- Acting
- Dance
- Entertainment
- Etiquette

Related Skills

- Any Main Skill
- Computer Use
- Consume Alcohol
- Cosmetics
- Fast Talk
- Improvise
- Music
- Scavenge

Athlete

Any professional or gifted amateur athlete is included in this category. These are people who hone their bodies and abilities toward the end of excelling in one particular activity to the near exclusion of all else.

Base Skill

- Sports - Any

Main Skills

- Body Building
- Calm
- First Aid
- Sports – Any, additional
- Toughness

Related Skills

- Any Main Skill
- Diagnose
- Dodge
- Hotness
- Leap
- Martial Arts
- Tumble

Aristocrat

Blue blooded or not, some people are just born into privilege and make the most of it. Whether they be a young prince or an heiress to an enormous fortune their money has given the opportunities nobody else has even had the chance to squander.

Base Skill

- Etiquette

Main Skills

- Public Speaking
- Leadership
- Law
- School Subject - History
- Local History

Related Skills

- Any Main Skill
- Weapon Training - Rifle
- Professional
- Sports
- Law
- Local Knowledge
- Drive (common)
- Dance

Bimbo or Himbo

Gold diggers or lounge lizards, even much less grandiose terms can apply. Whatever the reason – personal gratification or money – these people put it out there a lot and survive on their sex appeal and their ability to bend others around their little fingers.

Base Skill

- Hotness

Main Skills

- Consume Alcohol
- Cosmetics
- Fast Talk
- Seduction
- Sexual Technique

Related Skills

- Any Main Skill
- Body Building
- Entertainment
- Pub Games
- Sports
- Street Knowledge
- Toughness
- Judge Character

Child

Children live lives that, while they can seem terrible to the child, are most often full of play, wonder and learning. This profession covers children from a young age into their early teens, after that 'Student' becomes a more appropriate profession. This profession should be used in conjunction with the optional rules in the appendix.

Base Skill

- School Subjects

Main Skills

- Art/Craft
- Dodge
- Fast Talk
- School Subjects - Additional
- Sports

Related Skills

- Any Main Skill
- Computer Games
- Computer Use
- Judge Character
- Local Knowledge
- Music
- Tumble



That's another fine mess you've got me into Stanley.

Criminal

From wannabes to serious gangster, from knuckle draggers to criminal masterminds the criminal profession covers them all. Anyone who makes a real living on the wrong side of the law, or mostly on the wrong side of the law, is a criminal.

Base Skill

- Lie Low

Main Skills

- Burglary
- Fence Goods
- Forgery
- Pick Pocketing
- Security Systems

Related Skills

- Any Main Skill
- Bribe
- Disguise
- Dodge
- Driving (common)
- Escapology
- Evade
- Intimidate
- Law
- Leap
- Move Silently
- Smuggle
- Spot Tail
- Street Fighting
- Street Knowledge
- Toughness
- Vehicle Theft

Driver

A driver or pilot from an airline pilot or chauffeur to a truck driver or a taxi driver. Drivers know their vehicles well, know how to put them through their paces, know their limits and know – somewhat – how to take care of them.

Base Skill

- Driving(common),
Driving(uncommon) or Piloting

Main Skills

- Communications Technology
- Driving(common),
Driving(uncommon) or Piloting
(secondary type)
- Local Knowledge
- Mechanical Repair
- Professional

Related Skills

- Any Main Skill
- Calm
- Fast Talk
- First Aid
- Judge Character
- Smuggle
- Spot Tail
- Vehicle Theft

Drop Out

This includes tramps, alcoholics, travellers, failed students, chavs and other ne'er do wells who simply exist and bum around.

Base Skill

- Scrounge

Main Skills

- Computer Games
- Consume Alcohol
- Improvise
- Pub Games
- Street Knowledge

Related Skills

- Any Main Skill
- Burglary
- Evade
- Fast Talk
- Lie Low
- Local Knowledge
- Pickpocketing
- Street Fighting
- Vehicle Theft

Entertainer

These are actors, singers, comedians, jugglers, DJs, TV chat show hosts and others who earn their keep or keep an interest in entertaining others with their talents.

Base Skill

- Entertainment

Main Skills

- Act
- Dance
- Entertainment (secondary)
- Sing
- Writing

Related Skills

- Any Main Skill
- Cosmetics
- Etiquette
- Hotness
- Languages
- Leadership
- Memorise

Journalist

TV journalists, reporters, interviewers and other media fabricators. These days this would also include some of the more noteworthy bloggers.

Base Skill

- Research

Main Skills

- Communications Technology
- Computer Use
- Photography
- Public Speaking
- Writing

Related Skills

- Any Main Skill
- Bribe
- Detect Lie
- Driving(common)
- Languages
- Local History
- Local Knowledge
- Street Knowledge

Labourer

This includes builders, roofers, bricklayers, electricians, plasterers and decorators amongst many others including dockworkers and loaders.

Base Skill

- Body Building

Main Skills

- Building
- Electrical Repair
- Improvise
- Mechanical Repair
- Toughness

Related Skills

- Any Main Skill
- Consume Alcohol
- Driving(common)
- Local Knowledge
- Pub Games
- Street Fighting

manager

The general management staff of any company whose chief purpose appears to be preventing you getting any actual work done.

Base Skill

- Professional (Management)

Main Skills

- Etiquette
- Judge Character
- Languages
- Leadership
- Public Speaking

Related Skills

- Any Main Skill
- Detect Lie
- Driving(common)
- Fast Talk
- Professional (secondary)
- Teaching

medic

This covers any medical professional who does hands-on work, be they a brain surgeon or a part time medic.

Base Skill

- First Aid

Main Skills

- Calm
- Diagnose
- Field Doctor
- Surgery
- Veterinary

Related Skills

- Any Main Skill
- Drive(common)
- Medical Expertise
- Medical Research
- Psychology
- Psychology
- Science

model

Clothes horse of the fashionistas, private escort of the highest class or anyone else who trades off their looks – in a more upscale fashion.

Base Skill

- Cosmetics

Main Skills

- Fast Talk
- Seduction
- Etiquette
- Hotness
- Professional

Related Skills

- Act
- Any Main Skill
- Body Building
- Dance
- Entertainment
- Sexual Technique
- Sing

parent

A stay at home parent, a housewife or house husband who puts their life on hold for the sake of the children.

Base Skill

- Calm

Main Skills

- Art/Craft (cooking)
- Detect Lie
- Driving(common)
- Fast Talk
- First Aid

Related Skills

- Any Main Skill
- Art/Craft (other)
- Diagnose
- Improvise
- Judge Character
- School Subjects
- Teaching

policeman

The pigs, the fuzz, the filth, the rozzers whatever you want to call them they're bad news for criminals and anyone who thinks they can bend the rules, even when zombies are eating their face.

Base Skill

- Law

Main Skills

- Detect Lie
- Driving (Common)
- Interrogate
- Judge Character
- Weapon Training

Related Skills

- Any Main Skill
- Communications Technology
- Dodge
- First Aid
- Intimidate
- Local Knowledge
- Public Speaking
- Research
- Spot Tail
- Street Knowledge

POLITICIAN

From the relatively humble local councillor to the Prime Minister politicians of all levels are basically the same, making promises they can't keep to secure votes they don't deserve.

Base Skill

- Public Speaking

Main Skills

- Leadership
- Research
- Writing
- Fast Talk
- Law

Related Skills

- Any Main Skill
- Calm
- Languages
- Local History
- Local Knowledge
- Professional

PRIVATE EYE

Generally this is a boring profession, finding missing persons and gathering evidence of infidelity. Occasionally however, something a little more interesting might come their way.

Base Skill

- Law

Main Skills

- Judge Character
- Driving(common)
- Photography
- Interrogate
- Detect Lie

Related Skills

- Any Main Skill
- Bribe
- Detect Lie
- Evade
- Intimidate
- Local Knowledge
- Research
- Spot Tail
- Street Knowledge
- Tracking
- Weapon Training (usually pistol)

PROFESSIONAL

This covers any professional, white collar worker from advertising consultants and salesmen to accountants and stockbrokers.

Base Skill

- Professional

Main Skills

- Computer Use
- Etiquette
- Languages
- Law
- Professional (secondary)

Related Skills

- Any Main Skill
- Communications Technology
- Computer Hardware
- Computer Software
- Driving(common)
- Fast Talk
- Judge Character
- Leadership
- Research

Researcher

These are people who sift through libraries, old records and the internet as well as performing and correlating surveys and other tasks in an attempt to discover and understand important information for their employers or their purpose. Researchers often work for large companies or institutions and they haven't been completely supplanted by Google, yet.

Base Skill

- Research

Main Skills

- Computer Use
- Judge Character
- Languages
- Fast Talk
- Bribe

Related Skills

- Any Main Skill
- Driving(common)
- Intimidate
- Local Knowledge
- Local History
- Scavenge
- School Subjects

Retail Worker

Retail workers work the front line of the shopping experience dealing with belligerent customers and hoping, perhaps, one day they might rise as high as manager in a job they really can't stand.

Base Skill

- Fast Talk

Main Skills

- Calm
- Computer Use
- Etiquette
- Professional (sales)
- School Subjects (Mathematics)

Related Skills

- Any Main Skill
- Driving(common)
- First Aid
- Judge Character
- Local Knowledge
- Security Systems

Scientist

Hardworking brainiacs doing all they can to solve the mysteries of the material universe. Clever chaps.

Base Skill

- Basic Science

Main Skills

- Any Science Skill
- Computer Use
- Laboratory Skills
- Research
- Writing

Related Skills

- Any Main Skill
- Any Science Skill (secondary)
- Computer Software
- Electrical Engineering
- Improvise
- Mechanical Engineering
- Teaching

Service Worker

Call centres and customer service are the bane of the existence of both those who work there and those who have to use them. Somehow everyone still seems to manage.

Base Skill

- Calm

Main Skills

- Detect Lie
- Fast Talk
- Interrogate
- Judge Character
- Profession (customer service)

Related Skills

- Any Main Skill
- Intimidate
- Driving (common)
- Communications Technology
- Use Computer
- Speed Typing

Social Worker

Saints or the very devil himself; the reaction depending on who you ask and what their situation is.

Base Skill

- Judge Character

Main Skills

- Detect Lie
- Languages (from a common ethnic minority)
- Psychiatry
- Psychology
- Public Speaking

Related Skills

- Any Main Skill
- Calm
- Driving (common)
- Law
- Public Speaking
- Research

Student

Your typical hard working and conscientious student working hard and proving they deserve the opportunity, and debt, they've been given.

Base Skill

- School Subjects (Any)

Main Skills

- Computer Games
- Computer Use
- Fast Talk
- Pub Games
- Research

Related Skills

- Any Main Skill
- Consume Alcohol
- Memorise
- Seduction
- Sports
- Street Knowledge
- School Subjects (Secondary)

Teacher

Guardians of future generations swamped by paperwork and overrun by their students these failed scientists/artists/writers still do their best to cram some knowledge into unruly brains.

Base Skill

- Teaching

Main Skills

- Detect Lie
- Judge Character
- Leadership
- Public Speaking
- School Subjects

Related Skills

- Any Main Skill
- Computer Use
- First Aid
- Languages
- Local History
- Local Knowledge
- Sports

Technical

Many technical support staff will cut their teeth working technical support phone lines, which can make them a cynical and misanthropic sort.

Base Skill

- Basic Science

Main Skills

- Computer Hardware
- Computer Security
- Computer Software
- Computer Use
- Speed Typing

Related Skills

- Calm
- Communications Technology
- Detect Lie
- Electrical Engineering
- Mechanical Engineering
- Research

MAKE YOUR OWN PROFESSION

The list of professions above is far from exhaustive and you may find that you need to create others in order to accommodate your needs. This is simple enough to do and new professions can be created by following these steps...

1. Consider what the profession is, some are quite specific, others are far more open. The broader professions will need a broader range of skills to cover possibilities.
2. Select a Base Skill – the one skill that defines the profession in all its incarnations.
3. Select at *least* four Main Skills associated with the core tasks of the profession.

Select at *least* six Related Skills. This is where you can cover the more diverse incarnations of the profession and skills that are common to, but not essential for, that profession.



SKILLS

Skills represent your accumulated knowledge and the honing of your physical abilities in relation to general, or specific, tasks. They are accumulated knowledge, garnered through experience and raw talent alike. Attributes help define what you are, Skills define what you know and background and personality define who you are.

Skills are represented by a percentile number (1-100%). Some are rolled upon using a d100, others have a rating 1-100 and effects that are produced by that rating, still others use both their percentile rating and their bonuses in play.

making up your own

If you feel that the existing Skill list is insufficient for your needs you can create your own Skills to make up for the lack. Skills have the following components...

- **Name:** Skills have a descriptive name. Some skills are broader than others, the more specific skills should have a more defined name to reflect that definition. These are generally also the more difficult Skills that require more training and education. Some skills will be general heading under which there is a selection of Skills. Science is a good example of this. The Skill description text should make this clear and list the sub skills.
- **Skill Type:** Is the Skill a Physical or Mental Skill? This isn't always obvious and, in the case of a Skill where you are unsure, try to decide which is more important and place it in that category.

- **Base:** Skills should have a base level. This is the starting level of ability that someone learning the Skill receives and is usually, but not always, related to one of their Attributes. Most skills will start out at half the person's Attribute score. Some skills, such as Body Building will start with a dice level instead.
- **Advance:** This is the dice roll used to advance the skill should it increase. This is set at 1d4 for complex skills, 1d6 for average skills and 1d8 for easy skills.
- **Skill Text:** The necessary Skill description text and any special circumstances to do with that Skill are written separate from the lines above. This describes the Skill, its application and anything important to do with it.

Physical Skills

Physical Skills are demanding of a Character's hand-eye coordination, Stamina, Strength or a combination of their physical abilities. Some of them may also require a decent intellect but it is the Character's physical capabilities that are the most important.



Table: Physical Skills

Skill	Base	Advance
Acting	Perception/2	1d6
Art/Craft	Perception/2	1d6
Body Building	1d6	1d6
Building	Strength/2	1d6
Burglary	Perception/2	1d4
Computer Games	Agility/2	1d8
Consume Alcohol	Stamina/2	1d4
Cosmetics	Perception/2	1d6
Dance	Agility/2	1d6
Demolitions	Perception/2	1d4
Disguise	Perception/2	1d4
Dodge	Agility/2	1d4
Drive (Common)	Agility/2	1d6
Drive (Uncommon)	Agility/2	1d4
Entertainment	Attribute/2	1d4
Escapology	Agility/2	1d4
Evade	Perception/2	1d4
Fence Goods	Perception/2	1d4
Forgery	Perception/2	1d4
Hotness	1d6	1d6
Leap	Strength/2	1d6
Lie Low	Perception/2	1d4
Locksmith	Perception/2	1d4
Martial Arts	1d8	1d4
Move Silently	Agility/2	1d4
Parry	Agility/2	1d6
Pick Pocketing	Agility/2	1d4
Piloting	Agility/2	1d6
Pub Games	Agility/2	1d8
Quick Draw	Agility/2	1d6
Scavenge	Perception/2	1d6
Security Systems	Perception/2	1d4
Sexual Technique	Stamina/2	1d6
Sing	Perception/2	1d6
Smuggle	Perception/2	1d4
Sports	Attribute/2	1d8
Spot Tail	Perception/2	1d4
Street Fighting	1d6	1d6
Survival	Stamina/2	1d4
Tail	Perception/2	1d4
Toughness	1d6	1d6
Tracking	Perception/2	1d4
Tumble	Agility/2	1d6
Vehicle Theft	Agility/2	1d6
Weapon Training	1d6	1d6

Acting

Acting is as much about physical presence and impact as the ability to memorise lines. This Skill is primarily used for putting on performances, of all kinds, for an audience but it can also be used, with difficulty, to imitate people – provided they are similar to the actor – or to simply pretend to be someone or something you are not.

Art/Craft

Art/Craft covers a variety of practical artistic, creative and practical skills. You may take this Skill multiple times, each time learning a different form of art or craft.

Some examples would include...

Architecture, Beadwork, Candle Making, Cooking, Drawing, Engraving, Glassblowing, Model Making, Origami, Painting, Pottery, Sculpture, Textiles, Woodwork.

Body Building

Body Building is the ‘pumping of iron’ and the enactment of intense exercise in order to build muscle mass and to train oneself in the best exertion of existing physical strength. Thus, someone with a high Body Building score needn’t necessarily be a ‘Mr Universe’, it can also reflect someone wiry who has trained to release their physical energy more explosively. Body Building is rolled as a percentile to reflect someone’s ability to compete in a conventional Body Building contest but it is mostly used for the values that it adds to existing physical abilities

Table: Body Building Bonuses

Skill	Exert Str	HP/2	EP/HP	Damage
<10	+1%	+1%	+1	+0
11-20	+2%	+2%	+2	+1
21-30	+3%	+3%	+3	+1
31-40	+4%	+4%	+4	+2
41-50	+5%	+5%	+5	+2
51-60	+6%	+6%	+6	+2
61-70	+7%	+7%	+7	+3
71-80	+8%	+8%	+8	+3
81-90	+9%	+9%	+9	+3
91>	+10%	+10%	+10	+3

Building

This Skill reflects the various building trades and as such can be taken many times. Building Skills include *Bricklaying, Carpentry, Decorating, Electrician, Manual Tools (+10% to attacks with manual tools), Plasterer, Plumbing, Power Tools (+10% to attacks with power tools).*

Burglary

This Skill represents some good knowledge around the arts of burglarising, knowing the best approaches, knowledge of types of security systems and so forth. This, in effect, tells the Character the best way to approach burglarising a location but other Skills will be needed to properly exploit the opportunities that this Skill might identify.

Computer Games

This Skill allows a Character to be truly 'uber' at a variety of computer games. It represents the ability to get into 'the zone' while playing video games and to play flawlessly.

Consume Alcohol

Everyone can consume around two units before having to start to make Toxin checks not to fall drunk. Every unit of alcohol thereafter requires a check with each failure advancing the Character through the inebriation scale. With this Skill the Character both increases the number of units they must consume before making checks and they can also substitute their Skill score for their Toxin resistance when drinking, if it is higher.

A pint of beer is 2 units, a glass of wine is 1 unit, a shot of spirits is 1 unit, a pint of strong beer is 3 units and a pint of cider is 3 units. Very strong beers and ciders can contain 4 units per pint.

Table: Consume Alcohol	
Consume Alcohol	Unit Tolerance
<10	6
11-20	8
21-30	12
31-40	16
41-50	18
51-60	20
61-70	24
71-80	28
81-90	30
91>	32

Cosmetics

Through the application of a regimen of personal hygiene and primping the Character is able to present themselves in the best light. This requires at least two hours and access to a bathroom and gives them a bonus to their Appearance afterwards. Men can benefit from this as well, though 'metrosexuality' may well earn them a beating in more traditional quarters. The percentage is the chance to apply the process effectively or to do it for other people.

Table: Cosmetics

Cosmetics	Appearance
<10	+1
11-20	+2
21-30	+3
31-40	+5
41-50	+7
51-60	+9
61-70	+12
71-80	+15
81-90	+18
91>	+20

Dance

A Character with this Skill has training in all types of dance from ballroom dancing to freestyle jazz dance. If the Character chooses to specialise in one particular type of dance instead then their starting Skill level receives a 10% bonus.

Demolitions

The Demolitions Skill allows a Character to both effectively place and to defuse explosive devices effectively and safely.

Disguise

The Disguise Skill allows a Character to dress up and otherwise modify their appearance in order to either conceal their identity or to imitate someone else. The Acting Skill would need to be used in conjunction with this in order to fool someone effectively but the Disguise Skill by itself should prove sufficient to fool CCTV and casual observers.

Dodge

The Dodge Skill is used to avoid melee attacks, gunshots and other incoming sources of harm that someone may have a chance to recoil from. This is further covered in the combat section.

Drive (Common)

Drive (Common) covers standard motor vehicles such as cars, motorcycles, pick-up trucks and vans. It does not cover any specialist vehicles, only those driven in common day-to-day circumstances.

Drive (Uncommon)

Drive (Uncommon) covers non-standard vehicles and must be taken once for each type of special vehicle. Heavy goods lorries, JCBs, tanks and other specialist vehicles are covered by this Skill.

Entertainment

Entertainment covers many different forms of specialist entertainment each of which must be bought as a separate Skill. These skills can be based on any Physical Attribute, it is the Games Master's call which applies to which. Examples might include...

Clowning, Fire Eating, Impressionism, Juggling, Stage Magician, Stand-up Comedy, Striptease, Trapeze Artist, Unicycle.

Escapology

Escapology represents training, or bitter experience, in how to slip free of handcuffs, ropes and other bonds in order to get free. It includes things like breathing in to swell one's just, clenching one's muscles when being bound, dislocating joints and other tricks to wriggle free.

Evade

The Evade Skill is used to avoid detection or tracking. It enables a Character to mask their passage and to lose someone who is tailing them.

Fence Goods

The Fence Goods Skill allows Characters to offload stolen items and other shifty goods, including information, safely and cleanly. The skill is rolled to determine of a fence can be found and it also represents the percentage of the actual value that the Character can get by fencing the item in question.

Forgery

The Forgery Skill allows the Character to create passable forgeries of documentation or even banknotes, though some things are more difficult than others, especially with biometrics and other technology coming in. The percentage is both the ability to make the forgery and its chance of passing a reasonable inspection after the fact.

Hotness

If you've got it, flaunt it. Hotness is the ability to show off one's physical assets to the best ability through the use of clothes, attitude and bearing. It can be rolled against to make someone notice the Character sexually and otherwise it provides a boost to Appearance that is permanent.

Table: Hotness	
Hotness	Appearance
<10	+1
11-20	+2
21-30	+3
31-40	+4
41-50	+5
51-60	+6
61-70	+7
71-80	+8
81-90	+9
91>	+10

Leap

Anyone can attempt a Leap with an Agility check at half of the values presented here while those using the Leap Skill successfully can leap the distances presented here on a successful roll. Failure at a Leap check results in jumping half the normal distance. A botch represents a trip and fall at the start of the leap. Either may result in a plummet to one's death.

Running jump – 2x Character's height

Standing jump – 1x Character's height

Running vertical jump – 2/4 character's height

Standing vertical jump – 1/2 character's height

Lie Low

Lie Low is used to 'drop off the radar', disappearing into safe places, not using one's credit card and using other techniques so as to be hard to find. In the age of the cell phone and the computer this is a lot more difficult than it used to be and requires a lot more skill and knowledge.

Locksmith

This is both the ability to fit locks, of all kinds, and the ability to bypass or pick them, including safes.

Martial Arts

Lots of people learn a martial art for the philosophy, for the physical exercise or because they have seen one too many Jackie Chan films and suddenly wish they were a real badass. Martial Arts are not necessarily as massively helpful as they could be, to be truly effective in hand to hand combat requires, mostly, that you be truly willing to hurt the other person. Nonetheless the katas and techniques do have a good deal of defensive value. The percentage value is used for demonstrations and the formal execution of kata. It also determines the level of bonuses which only apply to hand to hand combat.

Table: Martial Arts			
Skill	Achievement	Parry	Crit
<10	Basic Self Defence	+1	-
11-20	Advanced Self Defence	+2	-
21-30	White Belt	+3	-
31-40	Yellow Belt	+5	-
41-50	Orange Belt	+6	+1
51-60	Green Belt	+7	+3
61-70	Blue Belt	+8	+5
71-80	Brown Belt	+9	+7
81-90	Black Belt	+10	+9
91>	Nth Dan	+12	+10

Move Silently

Move Silently shows the Character's ability to move while making the absolute minimum of noise possible. Those with an advanced level of this Skill can creep around almost without making any sound at all.

Parry

The Parry Skill represents effective training in how to parry with any of the melee skills, the honing of reflexes and perception to better be able to intercept incoming attacks and protect oneself.

Table: Parry	
Parry	Parry Bonus
<10	+1
11-20	+2
21-30	+3
31-40	+4
41-50	+5
51-60	+6
61-70	+7
71-80	+8
81-90	+9
91>	+10

Pick Pocketing

Pick Pocketing is the ability to sneak something out of someone's pocket without them noticing. This is usually a wallet but it can also be used to get your hands on a keychain, a watch or other, similar items that are kept on a person's body.

Piloting

The Piloting Skill can be taken multiple times to represent the piloting of particular kinds of air or sea craft. Examples might include...

Airliners, Commercial Aircraft, Fighter Jets, Helicopters, Light Aircraft, Hovercraft, Jet Ski, Motor Boat, Sailboat, Ship, Yacht.

Pub Games

Pub Games are an assortment of physical games that are played in pubs. Pub Games represents an ability to be good at one of these games and the Skill may be taken multiple times to represent others. Pub Games include...

Darts, Pool, Shuffleboard, Skittles, Table Football.

Quick Draw

A successful roll on Quick Draw allows a weapon to be readied at one less Action than usual, even no Actions at all. An unsuccessful roll means that the weapon

still takes an Action to be readied. A Botch means the weapon is fumbled and dropped, a Critical means even weapons that normally require two Actions to ready are ready in none.

Scavenge

Scavenge represents the ability to find useful items through begging, hunting, looting or scrounging. It is used by art students, beggars and shipwrecked people to find the things that they might need or to apply things that they do have in interesting ways.

Security Systems

With this Skill a Character learns how to bypass alarm and detection systems, deactivate electric fences and otherwise fox or get through assorted security devices designed to keep them out. Both burglars and fitters of these devices may have this skill.

Sexual Technique

Sexual Technique represents the ability to please one's partner in the bedroom department leaving them satisfied, happy and more likely to be positively disposed towards you.

Sing

Sing represents having a trained voice with a good range, able to sing in a variety of styles through a combination of confidence and charisma. A few tunes on a Karaoke night doesn't qualify for this Skill.

Smuggle

The Smuggle Skill shows how good the Character is at sneaking contraband, weapons or other things that they do not desire to be found past various security measures. In the post 9/11 world security at airports and ports is a lot stricter than it used to be making this a lot more difficult in some cases but it remains a useful skill for sneaking a spliff or two into nightclubs.

Sports

This Skill may be taken multiple times to represent the Character's ability to play different sports. Different Sports may be governed by different Attributes, the final arbitration is down to the Games Master. Some Sports might include...

American Football, Athletics, Baseball, Basketball, Bowling, Cricket, Field Events, Football, Ice Hockey, Jockey, Netball, Rugby, Skating, Swimming, Tennis, Volleyball.

Spot Tail

This is the Character's ability to tell when they are being followed. This applies both on foot and in vehicular transportation and is a mix of training, a 'sixth sense' and good perceptive abilities.

Street Fighting

The Character has been trained through the 'school of hard knocks' in the ability to use their fists, feet, teeth and a variety of improvised weapons in the most vicious manner possible. Characters with the Street Fighting Skill get a bonus to hand to hand, melee and damage when using either of those sorts of combat abilities.

Table: Street Fighting			
Skill	H2H	Melee	Damage
<10	+1	+1	+0
11-20	+2	+1	+1
21-30	+3	+2	+1
31-40	+4	+2	+1
41-50	+5	+3	+2
51-60	+6	+3	+2
61-70	+7	+4	+2
71-80	+8	+4	+3
81-90	+9	+5	+3
91>	+10	+5	+3

Survival

The Survival Skill is a grab bag of knowledge that includes shelter building, hunting, identifying food plants, dealing with exposure and dehydration and a number of other things that all help one to survive in hostile climates and situations.

Tail

Tail is the ability to unobtrusively follow someone, following them without being noticed yourself and seeing where they lead. Tail is countered by 'Spot Tail' though the person tailing may mess up and allow themselves to be noticed.

Toughness

Toughness represents physical training to increase Stamina and hardiness making the Character better able to deal with harm and ill health as a whole. It provides bonuses to Energy Points, Hit Points, Shock Survival and Toxin Resistance.

Table: Toughness			
Toughness	EP/HP	Shock	Toxin
<10	+1	+0	+1
11-20	+2	+1	+2
21-30	+3	+1	+3
31-40	+4	+2	+4
41-50	+5	+3	+5
51-60	+6	+4	+6
61-70	+7	+5	+7
71-80	+8	+6	+8
81-90	+9	+7	+9
91>	+10	+8	+10

Tracking

Tracking can be used to follow men or animals over terrain after they have passed beyond visual range. This is done by following 'spoor' – trampled plants, scuff marks, rubbish, boot prints and other signs that someone has passed by.

Tumble

The Tumble Skill allows a Character to negate some of the damage from falling – up to a height of '15' metres. A successful check negates half the damage of the throw or fall while a critical negates all of it. Anything further than '15' metres fallen still does full damage.

Vehicle Theft

Getting into cars and stealing them, for a joyride or for some other purpose, can be frighteningly easy, even with some modern cars and security systems. This Skill is the ability of a thief to get access to a car and to hotwire it to get going.

Weapon Training

This Skill represents training with a particular kind of Combat Skill category. It also represents the Character's ability to maintain such a weapon and keep it functioning despite bad weather, exposure to water, dust or other potential problems.

Table: Weapon Training	
Skill	Bonus
<10	+1
11-20	+2
21-30	+3
31-40	+4
41-50	+5
51-60	+10
61-70	+12
71-80	+15
81-90	+20
91>	+25



mental skills

Mental Skills are demanding of a Character's intellect, will and education. Some of them may also require a decent ability for physical precision but it is the Character's mental capabilities that are the most important.

Table: Mental Skills

Skill	Base	Advance
Basic Science	Intelligence/2	1d6
Bribe	Intelligence/2	1d6
Calm	Willpower/2	1d6
Comm Tech	Intelligence/2	1d4
Computer Hardware	Intelligence/2	1d6
Computer Security	Intelligence/2	1d4
Computer Software	Intelligence/2	1d4
Computer Use	Intelligence/2	1d8
Detect Lie	Perception/2	1d4
Diagnose	Perception/2	1d4
Electrical Engineering	Intelligence/2	1d4
Etiquette	Perception/2	1d6
Fast Talk	Intelligence/2	1d6
Field Doctoring	Intelligence/2	1d4
First Aid	Intelligence/2	1d8
Hypnosis	Willpower/2	1d4
Improvise	Intelligence/2	1d6
Interrogation	Willpower/2	1d4
Intimidate	Willpower/2	1d6
Judge Character	Perception/2	1d4
Laboratory Skills	Intelligence/2	1d6
Languages	Intelligence/2	1d8
Law	Intelligence/2	1d4
Leadership	Willpower/2	1d4
Local History	Intelligence/2	1d6
Local Knowledge	Intelligence/2	1d8
Mechanical Repair	Intelligence/2	1d4
Medical Expertise	Intelligence/2	1d4
Medical Research	Intelligence/2	1d4
Memorise	Willpower/2	1d6
Music	Intelligence/2	1d8
Photography	Perception/2	1d6
Professional	Intelligence/2	1d6
Psychiatry	Perception/2	1d4
Psychology	Perception/2	1d4
Public Speaking	Willpower/2	1d6
Research	Perception/2	1d6
School Subjects	Intellect/2	1d8
Science	Intellect/2	1d4
Seduction	Willpower/2	1d6
Speed Typing	Agility/2	1d4
Street Knowledge	Intelligence/2	1d6
Surgery	Intelligence/2	1d4
Teaching	Willpower/2	1d6
Veterinarian	Intelligence/2	1d6
Writing	Intelligence/2	1d6

Basic Science

Basic Science covers the bases of all the scientific fields to somewhere above a High School graduate level. This represents basic knowledge of all fields, of the scientific process and the ability to understand scientific jargon of all but the most esoteric type from most fields.

Bribe

Bribe is the ability to pass off a little reward to someone in exchange for information. The trick is in doing this in such a way as the person being bribed can write off the bribe as something else as well as measuring the right amount of money so that it does not appear to be insulting to the recipient. The bigger and better the bribe the more likely it is to work though the person being bribed may well have enough willpower to resist.

Calm

Calm uses soothing tone of voice, physical contact and other measures – perhaps a stiff brandy or a cup of hot sweet tea – to calm down people who are hysterical or infuriated. It is invaluable for calming down people in the throes of shock or terror and restoring them to some semblance of normality.

Communications Technology

Communications Technology covers networking, telephony, mobile communications, radios and all manner of other communication paraphernalia. A Character with this Skill can set up and operate all of the mentioned equipment and potentially even tap the data or signal for their own purposes.

Computer Hardware

This is the ability to put together computer boxes and associated peripherals and to get them set up and configured for us. It also covers repair and replacement and, somewhat, teasing new life out of damaged or unreliable components.

Computer Security

Firewalls, virus protection software, spyware, adware, password selection and operational procedure, you know them all. You also know about dumpster diving, fake phone calls, decryption, encryption and numerous cracking techniques and scripts. You can keep people out of a machine or you can worm your way in. Once you get there what you do is up to you.

Computer Software

The ability to program and script in order to rehash old software or create new software in order to make it do what you want it to do. You may be working alone or as part of a coding team but its vital that you get your parts right or it may not work at all.

Computer Use

As far as you're concerned computers may as well work by magical pixies but at least you know how to use one! So long as you can fire up and use Word, Excel, Photoshop and any other package you need you're happy enough, you just don't know, or need to know, how it all actually works.

Detect Lie

With this Skill you have honed your ability to pick up on visual and aural clues as to when someone is lying to you. Once you're sure someone is lying to you, you can respond appropriately.

Diagnose

Whether a hypochondriac or a medical professional you are familiar with a whole lot of symptoms of various diseases and ailments and stand a good chance of identifying them. This may enable the right sort of treatment to be given to the sufferer and it may even save their life.

Electrical Engineering

Wiring can be a complicated thing but with this specialist knowledge a competent electrical engineer can wire up a house or put together electrical components according to a plan to create most electrical devices. Good electricians make a good amount of money in the building or industrial trades.

Etiquette

Etiquette is the ability to fit in with the middle, upper and noble classes in a social setting, how to use the proper terms of address, whether to curtsy, what sort of compliments to make and what fork to use at dinner. It is useful for charming and fitting in with these richer and more powerful echelons of society.

Fast Talk

Fast Talk is the ability to charm and schmooze or to cover up one's transgressions with a speedily thought up excuse or lie. Fast Talk covers all of this ground and a great deal of verbal dexterity but what is most important is to be able to think on your feet to respond to the other person's fears and suspicions.

Field Doctoring

Field Doctoring covers emergency surgery and triage. It is crude, on-site actions taken to preserve someone's life, sometimes at the cost of a limb and using whatever resources that there are to hand to make the best of things. This is useful for treating wounds caused by violence or accident but proper care will take genuine surgery.

First Aid

First Aid is immediate on-the-scene help, bandaging wounds, stopping bleeding, treating concussion and otherwise aiding people in recovering from wounds or placing them into a position where those wounds won't necessarily kill them. First Aid doesn't grant a great deal of medical knowledge or know-how but just enough to help someone survive or potentially to resuscitate them.

Hypnosis

Hypnosis allows one to place cues into people's subconscious helping them to overcome problems, delving into repressed memories or even making them make fools of themselves through stage hypnosis. More controversially some believe in enables people to relive past lives through past life regression therapy or to uncover repressed memories of alien abduction.

Improvise

Improvise represents a crude sort of mechanical know how and the ability to bodge things together to keep them working or to fiddle things together in a MacGyver type fashion to accomplish some aim or other. This would include things like using stockings as a fan belt, electrifying doorknobs and other, similar feats of ingenuity.

Interrogation

Interrogation uses threats, cajoling, authority and force of personality to extract information from an unwilling subject in a contest of wills. Torture can make interrogation easier but it can also make someone so desperate that they will make things up if they don't know the answers.

Intimidate

Intimidation uses physical and social impact, command presence, to scare people and to make them more compliant.

Judge Character

People can be hard to read and everyone puts on a public face that hides their inner self. People also give themselves away in little ways that the aware can sometimes pick up on. Judge Character enables a Character to cut through the bullshit and to discern someone's motivation in what they are doing.

Laboratory Skills

This Skill enables the Character to operate complicated lab equipment such as centrifuges, microscopes and so forth. It also enables them to properly record results and to repeat scientific experiments and confirm results by following the same procedures.

Languages

This skill may be taken multiple times, each time reflecting a new language. Dead and obscure languages advance at a d4 rate instead. 50% in a Language Skill is considered to be fluent conversationally.

Law

This represents knowledge of the law of the land, a particular land (or international law) each time this Skill is taken. A Character can specialise in, say, property law or criminal law and thereby receive a +5% bonus to their skill, but this tightens them down to that field.

Leadership

Leadership is the ability to inspire, provoke and bring others under your sway. It is an important Skill for business leaders, military officers and managers in order to get the best from their teams. A good Leadership roll, along with a speech or other action, can inspire those who follow a person giving them a +1 bonus to their rolls, +2 with a Critical.

Local History

This Skill may be taken multiple times, each time taking into consideration a different area. This can be a city or a country area or a particular historical site. It could also be the history of a particular invention or item and all the little pieces of information around it.

Local Knowledge

With Local Knowledge you have an almost encyclopaedic knowledge of an area, a city or similar type of place. You know the local personalities, you know the lay of the land, you know the pubs and bars and places to eat. You could work as a local guide.

Mechanical Repair

Oil and grease, cogs and gears, manifolds, engines, anything with moving mechanical parts you're a whiz with from car repair to maintaining industrial machinery.

Medical Expertise

Medical Expertise is used to represent a particular level of medical skill in one particular field of study. This does include general practice but also covers specialisations like radiology, ear nose and throat, gynaecology and so forth. In effect a specialist medical area.

Medical Research

Medical Research is the ability to thoroughly study and research medical information towards a specific end. It can be used to discover the origin of an illness and to find potential cures for new illnesses. This can take weeks, months, years, even decades of work but this skill can also be used to trace the origins of outbreaks of existing illnesses and to identify particular strains.

Memorise

By training your mind you can learn to more effectively memorise things, pictures, information and so forth. This skill represents your ability to recall things you have committed to memory. The longer the period since you memorised the information the more difficult it is to recall based upon week/month/year and so forth.

Music

With this skill you can read and compose music and you can also play a single instrument. The skill may be taken multiple times to reflect the ability to play multiple instruments.

Photography

Photography covers two skills, Photography (Still) and Photography (Motion). Still Photography covers taking and developing pictures using still digital and film cameras while Motion Photography covers making films, animations and so on while making good use of cinematography.

Professional

Professional Skills cover non-manual work skills used in people's professions. These would include examples such as...

Accounting, Business, Management, Economics, Estate Agent, Stock broking, Merchant Banking, Retail Management.

Psychiatry

This Skill covers the treatment of mental disorders and diseases through therapy. Treatment can take months or even years depending on the severity of the mental damage involved.

Psychology

This is the study of the mind and how it works, examining motivations and predicting behaviours based upon this knowledge.

Public Speaking

Public Speaking provides the Character's ability to speak clearly and to express their point in a public setting without too much hemming and hawing or pausing to peer at their notes. Combined with other Skills such as leadership this is a very powerful oratory skill.

Research

Research is the ability to churn through library records, microfiche and the Internet to discover particular pieces of data pertinent to the subject at hand. The information may well be out there but it takes skill to find it and discern its relevance.

School Subjects

This Skill is taken multiple times to represent School Subjects that the Character is particularly good at (if a student) or in which they take a particular interest, if not. School Subjects covers from secondary school level up to degree level. Some 'subjects' are covered by other Skills, such as Art/Craft.

Science

Science represents a Character's particular special area of scientific expertise and can be taken multiple times to represent multiple fields of knowledge, these are often – but not always – in related fields. Available sciences to take with this skill include...

Acoustics, Agrophysics, Analytical chemistry, Anatomy, Anthropology, Astrobiology, Astrodynamics, Astronomy, Astrophysics, Atomic physics, Biochemistry, Biochemistry, Bioinformatics, Biophysics, Biophysics, Botany, Cell biology, Cladistics, Cognitive Science, Computational chemistry, Computational physics, Computer Science, Condensed matter physics, Cosmology, Cryogenics, Cytology, Demography, Developmental biology, Dynamics, Ecology, Economics, Electrochemistry, Entomology, Environmental chemistry, Environmental geology, Environmental

science, Environmental soil science, Epidemiology, Evolution, Evolutionary developmental biology, Fluid dynamics, Freshwater Biology, Genetics, Geodesy, Geography, Geology, Health Science, Histology, Hydrology, Immunology, Inorganic chemistry, Limnology, Linguistics, Marine biology, Materials physics, Materials science, Mathematical physics, Mechanics, Meteorology, Microbiology, Military Science, Mineralogy, Molecular Biology, Molecular physics, Morphology, Neuroscience, Nuclear physics, Oceanography, Ontogeny, Optical physics, Optics, Organic chemistry, Palaeontology, Particle physics, Philosophy, Phycology, Phylogeny, Physical anthropology, Physical chemistry, Physical therapy, Physiology, Planetary Science, Plasma physics, Political Science, Polymer chemistry, Polymer physics, Population dynamics, Quantum chemistry, Seismology, Sociology, Soil science, Solid State, Spectroscopy, Statics, Stereochemistry, Structural biology, Taxonomy, Thermochemistry, Thermodynamics, Toxicology, Vehicle dynamics, Virology, Zoology.

Seduction

Seduction is a combination of confidence, sexual allure and wordplay designed to titillate and arouse someone with the express purpose of getting them into bed. Seduction needn't be shallow and needn't be entirely based upon looks.

Speed Typing

An average typist can manage around 30-40 words per minute of flat out typing. The world record is around 200 words per minute. A person with this skill can type at double the value of their Skill score per minute.

Street Knowledge

Street Knowledge reflects the character's understanding of the code of the street, of local gangs and of places to score drugs and other contraband substances. Someone with Street Knowledge knows which areas of town are safe and which are a bad place to go after dark.

Surgery

Surgery represents the character's ability to perform in depth surgical procedures more complicated and performed with more finesse than field work. This would include plastic surgery, bypass operations and others.

Teaching

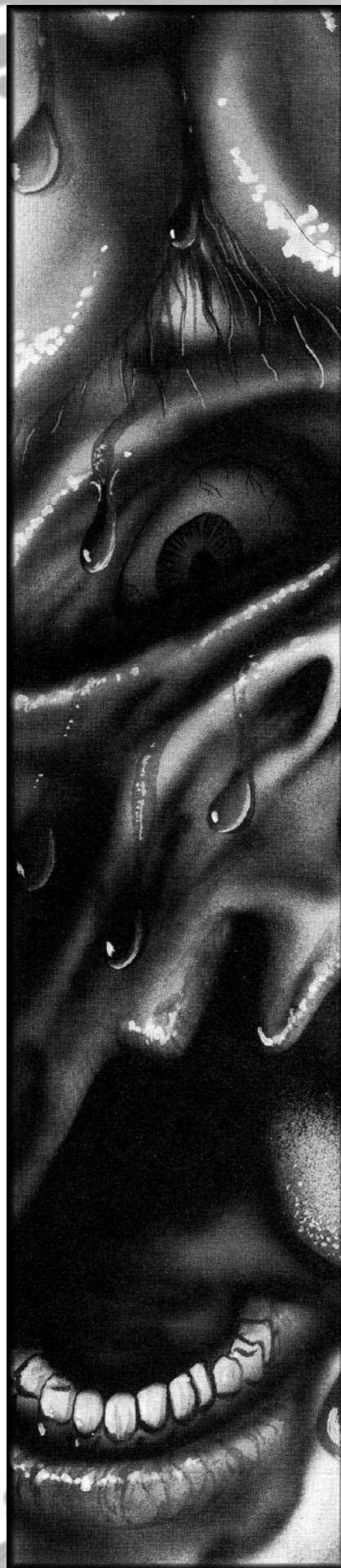
Teaching is the ability to impart knowledge, other knowledge that one already possesses, to others. Teaching techniques are methods of breaking down that knowledge into progressive, bite-sized chunks to be more easily mentally digested along with inspiring and interesting the students.

Veterinarian

A lot of the same principles for taking care of animals apply to humans and vice versa but a vet is, by necessity, much more of a generalist than a human physician. This skill allows a Character to diagnose and to treat ailments in animals though they may have difficulty treating the more exotic animals.

Writing

Writing represents the Character's ability to string together words into meaningful and grammatical sentences in order to express emotion, meaning or to convey knowledge.



COMBAT SKILLS

Combat skills reflect your Character's personal ability to hit things, hit things with other things, throw things or aim things. These percentages, modified by your Attributes and any excess Skill Points, as well as some additional points, are used as your 'base skill' which is then modified according to your weapon to see if you hit.

You get '80' points to spend amongst the various Combat Skills at Character Creation though no more than '30' points may be added to any individual Combat Skill at this time.

Hand to Hand bonus applies to Hand to Hand and Melee. Ranged bonus applies to Archaic, Pistol, Rifle and Heavy.

Table: Combat Skills		
Skill	Base	Advance
Hand to Hand	20%	1d6
Melee	5%	1d6
Thrown	3%	1d6
Archaic	5%	1d6
Pistol	5%	1d6
Rifle	5%	1d6
Heavy	0%	1d4

Example:

Steve is spending Filthy's points in his Combat Skills. With his leftover Skill Points he has an extra '9' points to spend on top of his '80' that he normally gets. He spends '30' on Hand to Hand, '30' on Melee, '10' on Pistol and '19' on Rifle to reflect some experience with Shotguns of the sawn-off and normal varieties. Then he adds his Attribute bonuses to get his final scores before play.

Hand to Hand

Base: 20%

Advance: 1d6

Hand to Hand governs unarmed attacks – punching, kicking, biting, barging, wrestling – and also attacks with 'fist weapons' such as brass-knuckles, punch daggers and so forth.

Melee

Base: 5%

Advance: 1d6

Melee governs the use of any hand-held weapon that is not used in a 'punching' manner. Daggers, swords, clubs, crudely wielded televisions and chainsaws are all Melee weapons.

Thrown

Base: 3%

Advance: 1d6

Thrown governs the use of any muscle-powered projectile that is flung without any mechanical assistance. Rocks, shuriken, throwing knives, cricket balls and so forth.

Archaic

Base: 5%

Advance: 1d6

Archaic governs the use of muscle powered mechanical weapons. This would include bows, crossbows, slings, slingshots and atlatl.

Pistol

Base: 5%

Advance: 1d6

Pistol covers the use of one handed projectile weapons, firearms.

Rifle

Base: 5%

Advance: 1d6

Rifle covers the use of two-handed projectile weapons from shotguns and air-rifles through to support machineguns.

Heavy

Base: 0%

Advance: 1d4

Heavy governs the use of large scale, usually military, emplacement weapons such as cannons, mortars, trebuchet and so forth.

Character Advancement

In games of *Blood!* that go on for more than one scenario it is possible that Characters can learn from their experiences, or train in order to compensate for their inadequacies. This is called 'Advancement' or 'Experience'. You have already encountered 'Advances' in Skills and these Advances are the means by which characters expand their capabilities.

Experience

As you play you use your Skills. As you use your Skills you get the potential to learn something new from your experience. On your character sheet – if you use the ones provided – there is a little box next to your Skill listings. If you succeed or fail at a Skill roll mark that box with a slash, like this '/'. If you score a Critical or a Botch with that Skill, mark that box with an 'x'. After you have completed the Experience process, rub out the marks ready for the next session – so make sure you do it quite lightly and in pencil.

Increasing Skills

Each skill with a slash or 'x' by it represents the possibility of increasing your store of knowledge or honing your ability in some way. You must roll on each of these skills to see if they get an advance.

- If you succeed in the Skill check that Skill does not get an advance.
- If you fail in the Skill check, that Skill gets an advance, two advances if it was marked with an 'x'.
- No Skill may go above 100%.

Training

Between scenarios, provided there is enough time (at least two in-game weeks) a Character can also choose to train one Skill. They get to roll as above under 'Increasing Skills' to see if they get an advance on that Skill. There is still only one roll, regardless of the time between scenarios, this represents the terrible power of 'The Status Quo'.

Training a new Skill requires the Character to roll above the base score of that Skill in order to officially add it to their character sheet.

Skill Degradation

It's a fact of life that things that go up can also come down. Skills don't always advance; they can decrease as well, get rusty through lack of use and otherwise decline. If you haven't used a Skill at all during a Scenario you must check to see if it degrades.

- If you succeed in the Skill check that Skill degrades.
- If you fail the Skill check the Skill doesn't degrade.
- No Skill you have learned may fall below 10% in this manner – though it may start lower.

Character Creation Recap

1. Roll for your Character's Attributes.
2. Calculate your Derived Attributes.
3. Calculate your Hit Points, Blood Points, Energy Points and Mind Points.
4. Think about your Character Background, Philosophy and Quirks.
5. Roll for your Education level.
6. Calculate your Physical and Mental Skill Points.
7. Select a Profession.
8. Spend your Skill Points.
9. Determine your Combat Skills and spend the extra '80' points.
10. Starting money and equipment is to be determined by the Games Master.

Now you're ready to play!



'Charmed' and 'Buffy' have a hell of a lot to answer for.

THE RULES

The rules of a role-playing game are the 'physics' of the game world, they describe how things happen and handle the probabilities of success, failure, triumph and disaster. *Blood!* is a grim and gritty game and this is reflected in its rules systems, particularly its combat system.

Rules also provide for arbitration and fairness. If a Player asks for their Character to do something the Games Master can consult the rules and find a good way to determine whether they succeed or not. Of course, there is no way to provide a rule for every possible situation that could arise and a lot is down to the poor Games Master to determine, extrapolate or add to the existing rules in order to fairly judge in each situation.

MAKING SKILL CHECKS

Skill checks are rolls against the value of your Skill, modified by the circumstances that you find yourself in. These are rolled on a d100 and, in general, a roll under your, modified, Skill level is a success, while a roll over is a failure.

WHEN TO MAKE A SKILL ROLL

Skill rolls are made whenever the Games Master determines that a particular Skill is required to accomplish a particular task. An example would be trying to research some data about a particular house that the Characters want to know more about. One of them would then make a check against their 'Research' Skill and, if successful they would get some, or all – determined by the Games Master – of the data that they were after.

HOW TO MAKE A SKILL ROLL

The Games Master will tell you about any modifiers to your basic Skill score, these will almost always be plus or minus '10', '25' or '50'. Calculate the new score and roll your d100 trying to get under the roll.

If you get under you succeed, if you roll over you fail. That's it! Simple enough at heart but there are complications that are listed below.

I DON'T HAVE THAT SKILL

If you don't have a Skill then either you can't make the check at all, or you make a check on the Base level of that Skill, penalised by an additional -10 on top of any other modifiers. Whether you are allowed to roll or not is determined by the Games Master, anyone can use Google to do a websearch for information, but they're not going to be as good as an expert. On the other hand not everyone can have a hope in hell of performing brain surgery or fixing a car engine, so they would not get to roll.

COMPLICATIONS

The base Skill roll is simple enough but it can be affected by various things that make a Skill check easier, or harder, to accomplish and the knock on effects of those issues. Circumstances can make a Skill check harder or easier, access to the right equipment, interruptions, weather, bonuses and penalties can take a Skill score over, or under '100' and there are spectacular successes and failures called 'Criticals' and 'Botches'. What happens when several people work on the same task? What happens when two people are using Skills in opposition?

EASE AND DIFFICULTY

Sometimes things just aren't that easy, other times you have the time, equipment or other factors that make your job a lot easier. Ease and difficulty reflects these circumstances with a bonus or penalty to your Skill score of +/- 10, 25 or 50.

Table: Ease/Difficulty	
Ease/Difficulty	Bonus/Penalty
Simplicity	+50%
Easy	+25%
Unchallenging	+10%
Normal	-
Challenging	-10%
Difficult	-25%
High Impossible	-50%

Example:

Filthy is trying to break into a house. He has all his tools and he knows there's nobody inside so he can take his time with the job. The Games Master decides that he gets a +50% bonus to his Skill to represent all the factors in his favour. Filthy's modified Burglary score is 85% and that's what he rolls against.

SCORES OVER 100

If a bonus, or other factor, takes a Skill over 100% then you get to roll twice, once as though the Skill were at '100' and once as if the Skill were at -100%. You take the best result of the two rolls and ignore the worse result.

Example:

Filthy is beating on an unconscious man who can't fight back or even move. With other effects in play this results in Filthy effectively having a Hand to Hand score of 11%. Steve rolls for Filthy at 100% and rolls a success. He rolls again as though he had a Skill at 10% but he will ignore the roll if it is anything less than a Critical.

SCORES BELOW ZERO

If a modifier takes a Skill score below '0' you can still roll, but you roll as though you had a Skill score of 1%.

Example:

Filthy is trying to fence a shotgun that has been used in several murders but he's hiding out in a tiny Scottish village. This takes his Fence Goods score down to -14%. He rolls as though he had a Skill of '1'.

CRITICALS AND BOTCHES

If you roll a very low number then you score a Critical. The actual threshold for this is 10% of your Skill total, rounded to the nearest whole number. A score of 1% cannot get a Critical however, only a success. A Critical is a particularly good success, in combat this means a Critical Hit has been scored, with standard Skill checks it means something has gone very well, the Skill check has double the effect, takes half the time or uncovers more information than intended. Criticals are fortuitous 'breaks', flashes of inspiration or representative of 'hitting the zone' and accomplishing something with ease and great proficiency.

If you roll a very high number then you score a Botch. The actual threshold for this is 10% of your Skill total, rounded to the nearest whole number and added to '90'. A score of 100% or greater cannot get a botch however, only a failure. A Botch is a particularly bad failure, in combat this might mean injuring yourself, a friend or dropping your weapon. With standard Skill checks it means something has gone very wrong, the Skill check has a negative effect, breaks what you are working on or turns up false information. Botches are inauspicious events, bad luck or other factors that lead to a spectacular failure.

Table: Critical/Botch		
Score	Critical	Botch
<1%	N/A	90+
2-10	1	91+
11-20	1-2	92+
21-30	1-3	93+
31-40	1-4	94+
41-50	1-5	95+
51-60	1-6	96+
61-70	1-7	97+
71-80	1-8	98+
81-90	1-9	99+
91-99	1-10	100
100>	1-10	-

Example:

Filthy is trying to throw himself out of the way of the arms of an onrushing fork-lift. He rolls his Dodge Skill of 37% and rolls '3'. This is a Critical Success. The Games Master argues that he not only manages to dodge out of the way of the onrushing vehicle but that it crashes into some crates behind where he was and gets tangled up

Later Filthy is trying to disable an electric fence. His Skill in Security Systems is 34% but he rolls a '99' on the dice. The Games Master rules that not only does he fail to disable the fence but that he takes a nasty shock in the process.

OPPOSED CHECKS

Sometimes two Skills can be put into opposition with each other. Spot Tail Vs. Tail being a good example. These opposed checks come in two kinds, Fine Opposition or Close Opposition, each is handled slightly differently...

FINE OPPOSITION

Fine Opposition is done in circumstances where the slightest advantage might make all the difference, the skill of someone who has set a trap versus someone trying to disarm that trap, for example. In these cases both parties roll. Whoever gets the better success wins the contest. Botches and fails still fail, a critical beats a success. If both parties score a success, or critical, whoever rolled the *highest* wins the contest. If both parties roll precisely the same number within the same success 'band' then the one with the highest Skill score wins.

Example:

Filthy is trying to disarm an electrical trap built by an insane madman in his torture dungeon. The madman has an Electrical Engineering Skill of 50% while Filthy's Security Systems score is 34%. The Games Master rolls for the madman and gets '27'. Filthy rolls and gets '33'. This is a success,

like the madman's roll, but his higher than his roll and so Filthy successfully disarms the trap.

CLOSE OPPOSITION

Close Opposition is used when the stakes aren't quite so high and the grounds for success aren't quite so obvious. This would cover situations like arm wrestling where both people are seeking advantage but it takes a decisive advantage to win the day. In this case both parties roll and determine who wins by the 'grade' of success that they score. A critical beats a success, a success beats a failure, a failure beats a botch. If the two rolls are in the same category then a stalemate is achieved until the following turn or roll.

Example:

Filthy is being stalked by a hook-handed killer through the 3am streets of a market town. Filthy has a chance to Spot Tail even though he doesn't have the Skill. The killer has a Tail Skill of 63%. They both roll and both get successes. Filthy doesn't spot anything but he has the sensation of being watched, making him a bit more wary. They will roll again after a short time to see if Filthy spots the killer or loses his suspicions.

HELPING EACH OTHER

One or more people can try to assist someone making a Skill Check provided that they also have that Skill. Again, Research would be a fine example of this as people can go through books as a group, run multiple searches and bounce ideas off of each other. Any number of people can assist someone chosen as the primary. They each make a Skill Check as normal with any modifiers that apply. Each person that succeeds adds 10% to the primary's Skill Check, up to a maximum of +50% on top of any other modifiers. The primary then makes their Skill check and their result is taken as the result for the group.

MAKING ATTRIBUTE CHECKS

Attribute checks are rolls against your Attributes when no Skill is otherwise applicable. Attribute checks are, however, fairly rare since the grounds under which you might roll under an Attribute are well covered by Skills and Derived Attributes.

WHEN TO MAKE AN ATTRIBUTE ROLL

Attributes are rolled against when there is nothing else applicable to what needs to be checked, whether the character has the appropriate Skill or ability or not. A general Perception check might be made to piece together information gathered from the different senses into a comprehensive whole, Intelligence might be rolled against in order to try and grasp a new concept. Willpower is considered separately since it has special circumstances in which it is rolled against.

HOW TO MAKE AN ATTRIBUTE ROLL

Attribute checks are rolled in precisely the same manner as Skill checks with the same modifiers, Critical and Botch levels and everything else. The modified Attribute level is rolled against with a d100 to determine success or failure.

SPECIAL CHECKS

There are various Derived Attributes which are rolled against in different special circumstances. These rolls follow all the normal procedures for Skill or Attribute checks as detailed above, but each has its own quirks and details to be described below.

EXERT STRENGTH

The Exert Strength score represents, approximately, a person's ability and chance to break open a normal, locked, wooden door such as is found in the interior of a house. Heavier doors are more difficult to try and force open and the Games Master is fully within his rights to say that a particular door cannot be forced as it is too heavy or secure. Breaking it

down with an axe or crowbar would be another matter entirely. Exert Strength is also used for things like forcing open windows and lifting heavy, bulky objects.

- Exert Strength uses an Energy Point up for each attempt, see Energy Points later on.
- A botch at Exert Strength causes a Hit Point of muscle strain.

TOXIN RESISTANCE

Toxin Resistance is the Character's ability to resist the effects of poisons and diseases. Different poisons and diseases have different strengths that penalise or boost the Character's Toxin Resistance as with Skill Checks. For each dose of the poison or serious exposure to a disease a Toxin Resistance check is made.

- If the check is a Botch then the poison/disease takes double effect twice as quickly.
- If the check is a failure then the poison/disease takes effect as normal.
- If the check is a success then the poison/disease takes no effect.
- If the check is a Critical and it was made against a disease then the Character is now immune to that disease. Make a note on their Character sheet. Note that they will not be immune to a new strain, should one emerge and one cannot become immune to wound infections which come from a variety of sources.

SHOCK SURVIVAL

Shock Survival represents the body's ability to survive and deal with sudden and vast amounts of pain and shock. If you are hit by a machete for example and it cleaves off a few of your fingers you may well sink into shock. Whether this is immediate or happens after you've run away from the machete wielding maniac is dependent on your Shock Survival check. The various sources of wounds list their modifiers,

otherwise a Shock Survival check is made as per a normal Skill check.

- If the check is a Botch then the effects of the failed Shock Survival check are doubled in length and intensity.
- If the check is a failure then the effects of the failed Shock Survival check take effect.
- If the check is a success then there is no effect.
- If the check is a Critical the Character receives a rush of adrenalin giving them an extra action for their turn.

Shock Survival checks must also be made in the following circumstances and if they fail or botch a roll must be made on the Shock Table. Botched Shock Survival checks in this instance add +10 to their roll, to a maximum of '100'.

- When Hit Points reach '0' or below.
- When '20' or more points of damage are taken from electricity (at -20%).

Any other occasion the Games Master deems appropriate.

Table: Shock	
Roll	Shock Effect
1-5	Dizziness, no other effect.
6-29	Nausea causes a penalty of -5% to all checks for five minutes.
30-39	Lose an action.
40-49	Lose two actions.
50-54	Vomit – lose 1d6 actions in the process.
55-64	Faint for 1d6 turns.
65-74	Sink into shock losing 1d6 turns.
75-84	Sink into deep shock unable to act for 1d6 hours.
85-94	Slide into unconsciousness for 2d10 hours.
95-99	Toxin Resistance check or fall into a coma for 1d6 days.
00	Die from shock.

Willpower and Fear

Willpower is used to both push oneself and to deal with frightening events. When a character is exposed to a terrifying event they make a, modified, Willpower check to gauge their reaction to it. Different sources of horror are more terrifying than others and people have different tolerance levels to things. Failure to make the check will also result in the loss of Mind Points which will slowly drive the Character towards insanity (see Mind Points later).

- If the check is a botch the Character loses twice as many Mind Points and rolls on the Fear Table. The fear also gives the Character an adrenalin rush, giving them an extra action on their next turn.
- If the check is a failure then the Character loses the stated number of Mind Points and rolls on the Fear table. The fear also gives the Character an adrenalin rush, giving them an extra action on their next turn.
- If the check is a success then the Character jumps a little or otherwise reacts appropriately but loses no Mind Points and may act as normal. The Character is also inured to this source of terror and need not check against it again for the duration of the scenario.

If the check is a Critical then the Character is completely unphased. The Character is also inured to this source of terror and need not check against it again for the duration of the scenario.

Table: Sources of Terror

Source of Terror	Willpower Roll	MP Lost
Corpse	+10	1d6
Mutilated Corpse	+0	1d10
Murder Witness	+0	1d6
Gory Murder Witness	-10	2d6
Torture Witness	+0	1d10
Supernatural Witness	Varies	Varies
Attacking someone (1 st time)	+25	1d4
Killing someone (1 st time)	-25	1d10
Killing someone gorily (1 st time)	-50	2d10
Being tortured	-25	1d10

Table: Fear Effect

Roll	Fear Effect
1-5	Slight dizziness, no other effect.
6-10	Nausea causes a penalty of -5% to all checks for five minutes.
11-15	Hysterical laughter for 1d3 turns.
16-25	Screams and runs for at least 1d10 turns.
26-30	Lose an action through shock.
31-35	Lose two actions through shock.
36-46	Run and hide for at least 2d10 turns.
47-50	Vomit – lose 1d6 actions in the process.
51-55	Drops everything carried and flees.
56-65	Drops to their knees and prays/begs.
66-70	Freezes up through shock losing 1d6 turns.
71-75	Loses control of their bodily functions and frozen in shock for 1d8 turns.
76-80	Blindly attacks source of fear for 1d4 turns.
81-84	Faint for 1d6 phases.
85	Catatonic for 1d6 hours.
86-93	Develops a phobia/haunting nightmares related to the source of fear.
94-97	Hair turns white from fear, lose 1d6 turns while frozen in shock.
98-99	Heart attack, lose 2d6 Hit Points and make a Toxin Resistance check or die.
00	Sudden death from shock.

- On a Botch nothing is noticed and furthermore any further sounds/ glimpses from that source which aren't obvious are ignored.
- On a failure nothing is noticed.
- On a success something is noticed. The detail is up to the Games Master but would be something similar to 'There is a man standing in the shadows.'

On a Critical more detailed information is given. For example: 'There is a man standing in the shadows, his face covered by a zippered gimp mask, a bloodied hatchet held at his side.'



SENSES

Hearing, Sight, Smell, Taste and Touch – these are the five senses with which humans are endowed and the Derived Attributes from which a Character can try to discern information about the world around them. In each case when a roll is made against a sense only the most applicable sense is used. These rolls are modified as usual and rolled against as per normal.

COMBAT AND COMING TO HARM

As a 'splatter' game *Blood!* places quite a strong emphasis on combat, providing the psycho killers with the means to slaughter their victims and their victims the means to fight back using whatever comes to hand. As such the combat system can seem quite complex, taking into account as many things as it does, but is actually fairly simple.

In this section we'll cover the key concepts around a Character coming to harm before delving into combat properly and its procedures and rolls.

HIT POINTS

Hit Points measure your overall toughness and resilience, your 'breaking point'. Once you run out of Hit Points you are far more vulnerable and will begin to automatically take Critical Hits on every stroke that hits you at '0' Hit Points, including the one that put you there.

LOSING HIT POINTS

You lose Hit Points every time you are successfully struck with a weapon. Different weapons do different amounts of damage depending upon their deadliness and the strength of their wielder. Hit Points may occasionally be lost by other means such as environmental hazards (fire, falling, electrical shocks) or failed attempts to break down doors.

REGAINING HIT POINTS

Without medical attention a Character regains five Hit Points per day while at complete rest. If they cannot get complete rest they only regain two Hit Points per day as their body regenerates itself.

MEDICAL ATTENTION

With medical attention the Character can regain Hit Points more speedily. Staying in a hospital with a monitored diet, doctors, nurses, drugs and other therapies will allow a Character to regain up to ten Hit Points per day of rest there. Characters may also receive first aid immediately following a fight or source of harm. A successful First Aid Skill check immediately following an injury will regain 1d4 Hit Points for the Character who has been hurt.

BLOOD POINTS

Your Blood Points are the measure of the very 'stuff of life' you have in your veins. They don't measure volume of actual blood per se, but rather a combination of that and the Character's ability to survive terrible wounds.

LOSING BLOOD POINTS

Blood Point loss is not rolled for, as per Hit Point damage, but rather occurs as a result of Hit Point damage depending upon the type of damage being inflicted. To discover how many Blood Points you have lost refer to the Blood Loss Table. In addition to the points lost from the initial wound, particularly severe wounds can cause a more constant loss due to bleeding. If the wound causes bleeding then the second number, after the '/' is the number of Blood Points that will be lost at the end of each of the Character's turns until they die or until the wounds are treated to stop the bleeding.

Table: Blood Loss				
Damage	Blade	Razor	Crush	Burn
1-2	2	4	0	2
3-4	4	6	0	2
5-6	4	8	0	2
7-8	6	10	4	4
9-10	6	12/6	4	4
11-12	8	14/7	6	4
13-14	8	16/8	6	6
15-20	10	18/9	8	6
21-25	12/6	20/10	8	8
26-30	14/7	22/11	10	8
31-35	14/7	24/12	10	10
36-49	16/8	26/13	12/6	12
50>	18/9	28/14	14/8	14/7

Getting low on Blood Points will start to have a deleterious effect upon the Character as they get lower in points. Once Blood Points his '16' or less these problems must begin to be dealt with by the Character.

Table: Effects of Blood Loss	
BP Left	Effect
16>	Everything normal.
15-10	Shock check or vomit losing 1d6 actions. -15% to checks.
9-5	Shock at -30% or vomit losing 1d6 actions. -30% to checks.
4-2	Shock at -40% or faint. Action impossible.
1	Character faints. Comatose in 1d6 turns.
<0	Death

REGAINING BLOOD POINTS

Blood Points are naturally healed at the rate of five points per day, seven points if the Character is placed upon an iron rich diet. If they are hospitalised and are low on Blood Points then this diet should be assumed.

MEDICAL ATTENTION

Medical attention can restore Blood Points and prevent bleeding, thereby saving a Character's life. Bleeding can be treated with tourniquets and bandages or with cauterisation. Blood Points can be restored through a blood transfusion. Tourniquets and cauterisation must be applied to each bleeding wound, treating them in turn.

TOURNIQUETS

A tourniquet is applied, taking up a whole turn and requiring a successful First Aid check – this can be made without the Skill. If successful this halves the resulting blood loss and on the following turn a second First Aid check can be made to bandage the wound and completely prevent the blood loss. Tourniquets may only be applied to wounds on the limbs, not wounds on the trunk or head.

CAUTERISATION

Cauterisation applies naked flame, a hot blade or boiling pitch to a wound to immediately stop the bleeding. Cauterisation causes 1d6 Hit Points of damage and the appropriate number of Blood Points are also lost. Additionally the Character having their wound cauterised must make a Shock Survival check at -50% or make a roll on the Shock Table.

TRANSFUSIONS

Blood transfusions in hospitals restore all but 1d6 Blood Points. Blood transfusions out in the 'wild' only restore what is available and that will often mean taking blood from other Characters, draining from them to restore points to the wounded person.

Blood transfusions follow a set of steps in order to be accomplished...

1. The Character must make a Shock Survival check at +10% as the procedure starts. This is due to undergoing the procedure in such a weakened state. Failure means that they slip into unconsciousness for 1d4 days. At the end of this time they make a second roll, again at +10%. Failure on this roll places them into a coma for 1d6 days and finally at the end of this period they make the same roll again, if this roll fails they die. Otherwise a successful roll allows them to remain conscious. If these rolls are failed the transfusion must be abandoned or the Character will die.

- The procedure can now take place. The supervising person makes a roll, some medical skill is required and more than First Aid is needed but many medical skills, including Veterinarian, are appropriate. If the Skill check fails the patient must make a Shock Survival check at -10%. Success means lapsing into a coma after losing an additional 1d6 Blood Points, failure means death. Success restores them to full Blood Points minus 1d6, or transfers as many as can be given to them.

There is one final complication, blood type. If the patient is given the wrong kind of blood they must immediately make a Toxin Resistance check at -40%. Failure means death, success restores Blood Points as normal but they remain unconscious for 1d4 days and need 1d6+6 days to recover afterwards in any case.

Table: Blood Type	
Roll	Blood Type
1-46	A
47-90	O
91-98	B
99-100	AB
Roll again for Rhesus.	
1-84 Rhesus negative.	
85-100 Rhesus positive.	

ENERGY POINTS

Energy Points are a measure of your overall stamina, your capacity for action and your ability to keep going without succumbing to exhaustion. Energy Points are an optional rules component, as they increase book keeping, but using them will help create a sense of survival horror tension, the snatching of moments of rest and the growing toll of exhaustion.

LOSING ENERGY POINTS

Energy Points are lost through vigorous action, prolonged and arduous activity or the loss of sleep. They most rapidly go down during combat as both attacking and

being struck cause a loss of Energy Points. Energy Points are lost in the following ways...

- Every time you lose a Blood Point you lose an Energy Point.
- Every Action you use also uses up an Energy Point.
- Jogging uses 1 Energy Point per turn.
- Running uses 2 Energy Points per turn.
- Sprinting uses 3 Energy Points per turn.
- Each night without sleep reduces your Energy Points and your Energy Point maximum by '20' points.

Once your Energy Points reach half of their normal level you are 'Tired'. Being Tired incurs a -10% penalty on any checks that are made while in that state.

Once your Energy Points reach '0' you are 'Exhausted'. Being Exhausted incurs a -25% penalty on any checks that are made while in that state. In addition the Character must make a Toxin Resistance check every hour or collapse/fall asleep from exhaustion.

REGAINING ENERGY POINTS

Energy Points are regained in several ways. The best way is through natural rest or sleep but chemical stimulants and adrenalin (see Fear) also cause a temporary boost in energy.

- Rest – Regain 5 points per hour.
- Sleep – Regain 10 points per hour of sleep, if this is interrupted unnaturally the person only regains half as many points.

- Caffeine – Regain 1d6 points for 1d4 hours after which you lose 1d8 Energy Points.
- Strong Caffeine – Regain 1d8 points for 1d4 hours after which you lose 1d10 Energy Points.
- Chemical Caffeine – Regain 1d10 points for 1d4 hours after which you lose 2d6 Energy Points.
- Amphetamines – Regain 2d10 points for 1d10 hours after which you lose 4d10 Energy Points.

Medical Attention

Exhaustion can be treated with relaxant drugs and courses of high energy foods and drinks, such as glucose, to get energy back into a person's system. Deep drug-induced sleep regains 15 Energy Points per hour of sleep but the person cannot wake up until the drug's effect wears off. Glucose energy drinks or drips provide 1d4 Energy Points to the patient but are best combined with rest.

Environmental Damage

Being struck, stabbed or shot aren't the only ways harm can come to you. You can also come a cropper from fire, falling, electricity and a number of other potential sources of harm in your environment. The following rules cover those situations where the character's very environment can bring them to harm.

BURNS

Burns occurs when a character is set alight or is struck with a burning, or hot, item. Burns can be described as local or general. Local represents a limb or a small area being set alight or struck, general burns result from being set completely alight or from being struck by a flamethrower or similar device.

Weapons use the appropriate Critical Hit Table, if they score a Critical. If a character is set alight or exposed to an existing flame source they simply take Hit Points and Blood Points of damage, only taking Criticals if their Hit Points are reduced to '0' or below.

A local burn does 1d6 damage every turn until extinguished.

A general burn does 2d6 damage every turn until extinguished.

Burns are horribly scarring and even when healed the Character is likely to be disfigured and to lose much of their sense of touch and their inherent agility. It is up to the Games Master to determine how badly effected they are.

Fires can be put out with an Agility check and the use of a full turn to drop and roll to beat out the flames.

Freezing

Freezing temperatures can harm a person through exposure, but also through frostbite and tissue damage if it is cold enough. Touch a really cold surface and your skin can stick to it, getting peeled off and broken when you pull away again.

- Freezing temperatures – Lose double Energy Points for all actions, lose 5 Hit Points per hour of exposure. If this occurs sue to icy seawater the loss is 5 Hit Points per minute. This is negated in both cases by proper equipment. If a Character reaches '0' Hit Points from exposure then they die.
- Skin Contact – Lose d6 Hit Points with Blood Loss according to 'Blade' when you peel free.

- Local Freezing – A splash of liquid nitrogen would do this. The Character takes 1d6 damage and any Criticals are rolled on 'Freeze 1'. The damage continues for three turns.
- Total Freezing – Immersion in liquid nitrogen would do this. The Character takes 2d6 damage and any Criticals are rolled on 'Freeze 2'. The damage continues so long as they are immersed or within the effect.
- A six metre fall does 3d6 Crush damage.
- A nine metre fall does 6d6 Crush damage.
- A twelve metre fall does 10d6 Crush damage.
- Thereafter every additional three metres does an additional d6 of damage up to a maximum of 150 d6 of damage.

ELECTROCUTION

An electric shock can severely harm a character and even kill them. Exposure to an electric shock does a certain number of dice of damage. If more than '20' points of damage are suffered by the character then they also take 2d6 points of burn damage, with appropriate Blood Points lost. Electrocution does not do any Blood Points of damage itself. Additionally if more than '20' points of damage are suffered the victim must make a Shock Survival check at -20% or roll on the Shock Table.

- Domestic Mains – 3d10 damage.
- Underground Cable – 10d10 damage.
- Live Appliance – 2d10 damage.
- Overhead Power Line – 5d10 damage.

Electrical damage does not kill unless it takes the Character below '0' Hit Points.

FALLING

The human body reaches terminal velocity of around 120 miles per hour after having fallen around 450 metres. After this height any additional height makes no real difference to the impact.

- A three metre fall does 1d6 Crush damage.
- Poison: Gives the numerical type and the modifier to the Toxin Resistance check that the Character must make.

Criticals are rolled on Club 1 up to twelve metres and Club 2 thereafter.

Falling into water or a soft target negates the effective fallen height by 12 metres. A successful Tumble check doubles this while a Critical on that check triples it.

Tumbling can negate a single dice of damage when falling onto a hard surface, two dice if a Critical is scored.

Special stunt apparatus can allow for falling from much greater heights.

POISON

There are two main types of poison, those that are ingested and those that take effect through contact or through bites and stingers. The first are called ingested poisons for our purposes, the second contact poisons. Ingested poisons can include common domestic items such as bleach while contact poisons tend to be deliberately toxic concoctions or the venom of creatures.

For ease of use the Poisons in *Blood!* are divided into numerical types which are listed in the following table and referenced in the weapon section later.

- **Toxin Fail:** Gives the effect of failing the Toxin Resistance check. A Botch doubles the effect of the toxin though you cannot die twice over for semi-obvious reasons.
- **Toxin Success:** Gives the effect of succeeding the Toxin Resistance check. Getting a Critical on the check means the poison has no effect at all.
- **Side Effects:** So long as the poison takes effect it also causes these side effects to take place. If the Toxin Resistance check was botched the effects are doubled.
- **Onset Time:** It takes this long for the poison to take effect.
- **Detection:** The chance of detecting the poison in time to avoid having to make a Toxin Resistance check.

check in order not to progress up the stages of inebriation. Each failure progresses a Character higher up the stages of drunkenness while a botch pushes them up two places.

- **Stage One - Euphoria:** The Character has a pleasant buzz and increases in self confidence gaining a +10% bonus to their Willpower. There are no other effects.
- **Stage Two - Excitement:** The Character is now a little 'fuzzy'. Their confidence is boosted giving them a +10% bonus to their Willpower but they begin to lose coordination resulting in a -10% penalty to any actions or rolls on their Senses.
- **Stage Three - Confusion:** The Character is now either a 'happy' or an 'angry' drunk, roll Luck to determine which. Otherwise they are affected as above save for Willpower which is now penalised by -10%. They may also have begun to slur. A Toxin Resistance check must be made at +10% to avoid vomiting.

Poisons kill if the damage they do reduces someone's Hit Points to '0' or below.

ALCOHOL

Alcohol is a slow poison that we use upon ourselves for recreational purposes and it can have a variety of effects as we progress through the various stages of intoxication. Everyone can consume a single unit of alcohol without any recognisable ill effects (children may be an exception here) but after that first unit each additional consumed unit requires a Toxin Resistance

Table: Poisons

Poison	Toxin Fail	Toxin Success	Side Effects	Onset Time	Detection?
Ingested					
1 -30%	Death	40+2d10 HP	Permanent paralysis	1 turn	Taste -40%
2 -20%	Death	30+2d10 HP	1d6 days paralysis	1 turn	Taste -35%
3 -15%	40+3d10 HP	20+1d10 HP	Permanent blindness	1d10 turns	Taste %
4 -5%	20+1d10 HP	10+1d6 HP	1d10 days blindness	1d6 turns	Taste -10%
5 -0%	2d10 HP	1d10 HP	Vomiting 1 action	1d6 turns	Taste %
6 +5%	2d6 HP	1d6 HP	Vomiting 1d6 actions	1d10 turns	Taste +10%
Contact					
1 -20%	Death	50+1d10 HP	Indefinite coma	1d6 turns	-
2 -10%	50+1d10 HP	30+1d10 HP	Permanent paralysis	1d6 turn	-
3 -5%	30+1d10 HP	10+1d10 HP	1d6 days paralysis	1d4 turns	-
4 -0%	10+1d10 HP	2d6 HP	1d10 days blindness	1d4 turns	-
5 +5%	2d6 HP	1d6 HP	Vomiting 1 action	1d6 turns	-

- Stage Four - Stupor: The Character is now swaying and may not remember anything they do at this stage. Their lack of inhibition makes them easily swayed and manipulated resulting in a -25% to Willpower. They are now extremely uncoordinated and are penalised by -25% to any actions or Senses checks. Speech is slurred and walking is a major trial. A Toxin Resistance check must be made, a Botch indicates unconsciousness or sleep, a failure indicates vomiting.
- Stage Five - Coma: The Character collapses into unconsciousness unless they make a Toxin Resistance check at -50% If this check is a Botch they must make a Toxin Resistance check or die.
- Stage Six - Death: The Character must make a Toxin Resistance check at -10% or die.

Disease

Most diseases won't come up in a horror setting save as some sort of background plot device – the thing that turns people into zombies or the excuse for an empty world where most have died off of the plague – but horror also contains several disease-like occurrences which are covered under this heading.

Each disease, or disease-like illness, is defined by a few simple statistics.

- Method: How the disease is contracted.
- Contraction: The chance of contracting the disease from the stated method.
- Onset: How long it takes before the diseases starts to make itself felt.

- Duration: How long the disease will run its course.
- Effect: Describes the effect of the disease during its progress.
- Resistance: A Toxin Resistance check must be made at this penalty to avoid the effects of the disease.

Fury Virus

Method: Blood/blood transfer, also spittle, semen and other bodily fluids. A single drop in an eye or in the mouth is enough.

Contraction: 95%

Onset: 1d4 minutes.

Duration: Permanent.

Effect: Insane and animalistic hatred of non-infected human beings, animal level intelligence, haemorrhaging, bloodshot eyes and eventual starvation or death from thirst. The hate takes precedence over all other things. Victims gain an additional 10 Hit Points to represent their uncaring and insane rage. Victims generally die of thirst within 1d8 days.

Resistance: -90%

Insanity Fog

Method: Unfiltered breathing of strange mist.

Contraction: 100%

Onset: 1-2 turns

Duration: 1d6 hours after the fog has lifted.

Effect: All inhibitions are lost. In most subjects, 90%, this results in animalistic violence though others may become nymphomaniacs, kleptomaniacs or continue as though nothing is happening while things go terribly wrong all around them.

Resistance: -100%

Rabies

Method: Saliva – the bite of a rabid animal or person.

Contraction: 90%

Onset: 1 day

Duration: 1d6+3 days

Effect: There is an initial savage delirium during which the victim will attack anyone and anything. This is followed by weakness, nausea and pain. Later stages involve seizures and an insatiable thirst coupled with an irrational fear of water. In the time before death the delirium becomes particularly horrifying and increases in intensity until death.

Resistance: -60%

Star Blindness

Method: Viewing an unusual meteor shower.

Contraction: 95%

Onset: 1d6+1d4 hours

Duration: Permanent

Effect: The unusual radiation from the meteors causes permanent blindness in those unfortunate enough to have seen them.

Resistance: -100%

Vampirism

Method: Vampirism is contracted from a vampire's bite that does not result in the victim's immediate death.

Contraction: 90%

Onset: 1d4 days.

Duration: 1d8 days.

Effect: After being bitten and infected the subject becomes weak, nauseous and pale with an increasing distaste for food or drink. They grow weaker and weaker and are increasing averse to holy symbols, sunlight and fire while suffering increasing delirium that leads them to try and leave their bed and find their undead 'Master'. Finally the victim passes away, rising within a week as a new vampire.

Resistance: -50%

Wound Infections

Method: Wound infection through neglect, vomit, sewage, dirty water, unclean wound source etc.

Contraction: 60% if untreated.

Onset: 1-3 days.

Duration: 1d6+6 days.

Effect: The wound becomes purplish-green and swells with pus. The victim suffers from nausea, vomiting, weakness and fainting with blood poisoning in the later stages leading to fever. If still untreated the infection will lead to delirium and extreme nausea. If they survive the duration of the infection there is a 40% chance that the wounded area will need to be cut away or amputated. Failure to do so will result in death after a further 1d6 days.

Resistance: -60%



Zombie Plague

Method: Dead bodies are infected by aerosol dispersion of the infection, living people are infected from bites.

Contraction: 95% - Contraction chance reduces to 50% if an immediate amputation of a bitten limb is carried out.

Onset: 2d6 hours. This may be prolonged

Duration: Phase 1 – 1d10 hours, Phase 2 – 1d4 turns. These durations may be scaled up to days and minutes respectively if the victim is given full medical care and massive doses of broad spectrum drugs, antibiotics, antivenins and antiviral treatments.

Effect: During Phase One the Character because nauseous, pale and listless with frequent lapses into delirium and unconsciousness. They may develop a craving for human flesh and they are infectious should they succumb and bite someone. They may also become fascinated by zombies and in the later stages may do anything in their power to join their undead brothers. More details appear in the Creatures chapter.

Resistance: A Toxin Resistance check is made for each stage of the illness. Phase One might be thrown off and health returned to, if they succeed the second check for Phase Two they do not rise as a zombie. Both checks are made at -70%.



Starvation and Thirst

Without food a Character loses five from their maximum Hit Points and Energy Points per day until they can get access to a decent meal. As the Character approaches zero Hit Points their belly swells, they become weak and listless, their muscles begin to atrophy and finally they collapse and slowly die.

Without water a Character loses ten from their maximum Hit Points and Energy Points per day until they can get hold of fresh water. As the Character approaches zero Hit Points their skin draws tight, lips and eyelids crack, they sweat blood and their eyes begin to weep tears as their tongue swells up and pushes past their jaw until finally they are reduced to zero Hit Points and die.

Suffocation

A Character who is prepared can breathe in and hold their breath for a number of turns equal to their Stamina divided by five. If they are taken by surprise they can hold their breath for one tenth that amount of time. These values are rounded up.

After the Character has run out of time they begin losing Hit Points. They will lose consciousness once their Hit Points reach '0' and will die in 1d6 turns if still deprived of oxygen. The damage they take is cumulative depending how many turns they have been without a breath.

- 1st turn 1d6
- 2nd turn 2d6
- 3rd turn 3d6, etc.

Example:

A Character with a Stamina of '50' can hold their breath for ten turns ('100' seconds) if prepared or one turn ('10' seconds) without preparation.



COMBAT CHECKS

Combat checks are the rolls to hit, and related rolls, made during combat. A *Blood!* character will, understandably, find themselves fighting for their lives at least once during the course of a scenario and Combat Checks are the ones they will need to make in order to survive.

When to make a Combat Check

Combat checks are made to attack, parry and dodge with related checks made to grapple, knock-out or resist such attacks. Whenever a Character makes an explicitly combat related action, or reacts to such an action they are making a Combat check.

How to make a Combat Check

Combat checks are made the same way as normal Skill or Attribute checks. A d100 is rolled and compared against the modified percentage as usual. Unlike most Skills the modifiers to Combat checks are much more explicitly laid out though Games Masters are free to alter or create different modifiers as required.

Complications

There are many possible complications that can occur during fighting. Aiming to strike someone or something in a particular spot, accounting for the effects of a charge, the role darkness or blindness has on the ability to hit someone, using a weapon in your off hand because your other has been cut off, knocking people out, automatic gunfire and so forth. Each of these situations, and more, are handled throughout this section.

Aimed Attacks

An aimed attack is an attack directed at a particular part of the body and each part of the body has its own vulnerabilities and effects if damaged. A blow to the head is

felt harder than blows to other parts of body for example, a strike to the arm might make someone drop their weapon. Aimed attacks are executed as normal attacks but at a penalty...

- An attack to the head is rolled at -50% but does double damage.
- An attack to the body is rolled at -25% but does one-and-a-half times damage.
- An attack to the groin is rolled at -50% but does one-and-a-half times damage and requires a Shock roll at -20% or the person faints for 1d6 turns. They lose an action in any case so long as they are capable of feeling pain.
- An attack to the arm or leg is rolled at -10%, does normal damage and trips or disarms the opponent unless they make an Agility check at -10%.

When an aimed attack scores a Critical the result rolled on the appropriate Critical Hit Table may not describe a blow to the area struck. The Games Master will have to exercise a little creativity in order to make the description fit.

Charges

A charge is a melee attack made while barrelling towards, or past a target. This costs an extra Action to perform and the Character loses Energy Points for running as well as for making the attack. Charges create more impact and do more damage when they do strike. Charges carry the following effects...

- +10% to hit.
- The charging person may not parry or dodge for the whole turn.

- Double any damage bonus the attacker already has for strength or, if they have none, half any penalty or replace no bonus at all with +1d4.
- If the defender has a higher initiative and enough Actions they can 'set' their weapon against the charge. This is typically done with a hafted weapon though they can set their feet and swing into a charging person as they run by. If the weapon is 'set', which takes an extra Action, then any strike they manage against the charging person does double damage.

Retreating

Anyone can run from a battle but, if they are engaged directly in combat with another person then they are potentially subject to an attack on their fleeing back. There are two forms of retreat, a fighting retreat and a fleeing retreat. In a fighting retreat the Character moves backwards at walking pace and fends off incoming attacks. If the attacker pursues this continues as normal. If the attacker breaks off they are free to flee. In a fleeing retreat the Character simply turns tail and runs. The enemy they are engaged with gets to instantly attack them, should they wish and should they have the action points to do so, at a +25% bonus.

Critical Hit

Criticals are scored during attacks in precisely the same way as they are with Skill or Attribute rolls. In addition they are scored when the target has run out of Hit Points. Every blow after that point that scores damage is considered a Critical hit.

Each weapon type has its own Critical Hit Table and when a Critical is scored a d100 is rolled and referred on this table. Critical hits can cripple or instantly kill a Character or an opponent or apply any number of penalties to their actions and ability to defend themselves. These effects are all cumulative.

Botch

As with the Critical hits a Botch is scored in precisely the same way. When a Botch is rolled a d100 is rolled and checked against the Botch table and the effects applied. If the effects are not appropriate to the situation you read down the table, entry by entry until you find one that does apply.

Dodge Parry Cover

When attacked one can attempt to Dodge the attack, Parry the attack or to take cover in order to defend oneself. All of these take an Action but, once in cover one is protected against any and all further incoming attacks from the same source.

Each of these options takes an Action to enact. A Dodge flings one away from an attack, Parry blocks an attack by deflecting it, warding it off or blocking the swinging arm, cover prevents attacks by placing a large object, generally an immovable one, in the way and is used most often against ranged attacks.

- A Dodge is made after an attack has hit but before damage has been rolled. An Action is spent and the roll is made, once, on the Character's Dodge skill. Success means the attack has been dodged. Critical hits require a Critical Dodge roll. Dodges against ranged projectiles such as spears or arrows are made at -10%, Dodges against bullets are made at -25%.

- A Parry is done the same way but the Parry Skill may be modified by the weapon used. Small weapons such as daggers do not directly parry the weapon but are, instead, used to ward off the attacker and make them miss. The mechanic and terminology remains the same however. One can attempt to Parry arrows and spears at -25%, bullets may not be parried but may be blocked by shields and other appropriate gear at -50%.
- Cover protects against ranged attacks by penalising them. -10% for cover over part of the body (at least the torso or two limbs), -25% for half cover, -50% for total cover. The -50% covers ranged attacks fired blind through something like a thin wall, a table or something purely obscuring like a curtain. Cover tough enough to stop any and all incoming attacks counts as 100% cover if it is total cover.

Surprise

When a combatant is ambushed or otherwise surprised by something, a sudden attack, a ghoul leaping out of the curtains to attack them, then they must rely on their quick reflexes or likely fall to the sudden assault. In a surprise circumstance the Character must make an Agility check in order to react fast enough.

- Critical – They get all their Actions and Initiative as normal.
- Success – They lose one Action but otherwise act as normal.
- Fail – They lose 1d6 Actions and their Initiative counts as zero for the first round.
- Botch – They lose 2d6 Actions and their Initiative counts as zero until this Action debt is paid off.

It is possible for two people or creatures to surprise each other, coming around a corner simultaneously and so forth. In this case both make the roll and apply the effects. Whoever snaps out of surprise first ends up with the advantage.

Offhand Fighting

For various reasons a Character may end up having to use their offhand for fighting. Fighting using the off-hand causes a -10% penalty with attacks attempted with that hand. Characters who have seen one too many action movies may attempt to use a weapon in both hands at the same time. This incurs a -10% penalty with their good hand and a -15% penalty with their off-hand.

Drawing Weapons

Drawing a weapon and readying it for combat takes half the number of Actions it costs to use it, rounded up. Thus a weapon that requires four Actions to make a swing requires two Actions to ready while a weapon that requires one Action to swing only requires a single Action to ready.

Darkness, Invisibility and Blindness

Darkness, invisibility and blindness can all be problems during fighting. Blindness is usually of the temporary or suddenly-inflicted variety during fighting and can be terrifying and disorienting. The penalty for darkness depends on just how deep that darkness is while invisibility is a quality of some creatures and assailants that renders them extremely hard to detect and to hit.

At Games Master discretion a successful 'Listen' check can be made to negate the penalties for a single turn.

- Darkness: Dusk – Dim lighting penalises ranged combat attacks by -10%.

- Darkness: Night – Human night vision isn't the best. Night time darkness penalises ranged combat attacks by -25% and close combat attacks by -10%.
- Darkness: Total – As found in caves with no lighting whatsoever. This penalises ranged combat by -50% and close combat attacks by -25%.
- Invisibility – Attacking an invisible target is penalised by -50% for ranged combat and -25% for close combat.
- Blindness – Blindness penalises in the same manner as total darkness.

FLANKING ATTACKS

Attacking someone from the side or rear renders them less able to defend themselves from attack and, thus, increases your chance to strike them which helps make position important and explains why killers most often attack from behind. A helpless target is one bound, unable to move or otherwise completely unable to react in any fashion to being attacked. This would include surprised people if they have no actions that they can use.

- Attacks from the side gain a +10% bonus.
- Attacks from behind gain a +25% bonus.
- Attacking a helpless target gains a +50% bonus.

KNOCK OUT ATTACKS

A knock-out attack is any blow made to the head which may result in a character sinking into unconsciousness. After the attack is made, striking the head, the Character must make a roll under their Hit Points tripled or be knocked unconscious. If they were struck with a Blow/Crush weapon then their score is reduced by -10% before the roll is made. The attack must do at least five points of damage before a roll is necessary.

SPLASH WEAPONS

Some weapons burst in an area when they go off and cause damage everywhere within that area. Example from typical play might include...

- Petrol bomb – Three metre radius, 1d6 burn damage. Target may catch fire (50%) and burn for 1d6 turns unless the fire is put out by dropping and rolling.
- Holy water/vial – One metre radius. 1d6 burn damage to affected targets.
- Grenade – Five metre radius, 4d10 slash or blow/crush damage.
- Dynamite stick – Four metre radius, 2d10 blow/crush damage.

Thrown splash weapons that miss land 1d6 metres away from their target. Roll a d12 for the clock-face direction in which the thrown weapon misses.

AUTOMATIC GUNFIRE

Some guns can fire automatic sprays of bullets that can chew a person to pieces or fill an area with lead. These circumstances are handled in the following ways...

- Three-round burst – three bullets are expended and a single attack made against a single target at -10%. If the attack hits it rolls damage twice applying the effects of each roll individually.
- Short, controlled burst – half the magazine is expended and a single attack made against a single target at -25%. If the attack hits it rolls damage three times, applying the effects of each roll individually.

- Hose the target – The whole magazine is expended in one long burst against a single target. The attack is made at -50% but if it hits the damage is rolled four times, applying the effects of each roll individually.
- Spray fire – The whole magazine is expended in one long burst over an area. Everyone within a ninety degree arc in front of the character is attacked at -50% and if hit takes normal damage.

LONG RANGE

The range given for thrown or ranged weapons is the 'Close' range of the weapon in metres. This is used to determine the longer ranges though in most cases this will purely be down to Games Master interpretation. Ranged weapons can fire in several range bands.

- Point blank – The weapon is touching or within inches of the target but they are not engaged in melee. +25%.
- Close – The weapon is within its normal range band. +10%.
- Medium – The weapon is within twice the close range band. +0%.
- Long – The weapon is within twice the medium range band. -10%.
- Extreme – The weapon is within twice the long range band. -25 %.

Thus a weapon with a 'Range' statistic of '5' would have the following range bands.

- Close 5m
- Medium 10m
- Long 20m
- Extreme 40m

Telescopic sights and taking a whole turn to aim doubles the effective range on projectile weapons but does not influence the range of thrown weapons.

GRAPPLING

Grapple attacks are made while wrestling or otherwise seeking to physically overpower a target and can lead to all sorts of fun things like holds, strangulation, broken limbs and broken necks. The process of grappling follows a progression.

- The grappler makes a normal hand-to-hand combat roll to engage the grapple. Once a grapple is engaged both parties can only make grapple checks in any given turn.
- The grappler and the person being grappled make opposed Strength checks. This is a 'Close Opposition' check with ties indicating a stalemate as they grapple back and forth. If the defender wins they break the grapple but may make no further action this turn. If the attacker wins they have several options on the following turn, if they can maintain the grapple against any attempts to struggle free.
- Option 1 – Translate the grapple into a hold. This requires another opposed Strength check but, if successful, places the target into a hold, reducing any further attempts that they make to break free by -50%.
- Option 2 – Make a hand-to-hand attack. After a successful Strength check to maintain the grapple the attacker can make a hand-to-hand check at +50% to do an attack that scores double damage if it succeeds. They lose their hold whether they succeed or fail however.

- Option 3 – Manhandling. If they succeed on another Strength check they can move the grappled target at walking pace in any direction.
- The person being grappled can choose to break free or counter grapple for their action each turn. Breaking free releases them from the hold while counter-grappling allows them to grapple their attacker.
- Whichever character currently has the last 'win' in an opposed Strength check has the upper hand and has +10% to their Strength checks.

BREAKING THINGS

People are not the only things that can be attacked and damaged during combat. Items and objects can also be struck, broken or smashed. Objects only have 'Armour' and 'Hit Point' values which determine how much protection they afford (reducing damage on a one-for-one basis) – to themselves and anyone taking cover behind them, and how much damage they can absorb before being reduced to splinters. If a strike does more damage than the armour value it will penetrate the object as well as doing damage to it and may well harm the person behind it.

Here are some typical objects...

Table: Objects		
Object	Armour	HP
Brick wall (Section)	15	50
Car bodywork	6	10
Concrete wall (Section)	20	75
Double glazing	4	4
Fire door	6	25
Pane of glass	1	1
Plexiglass	6	8
Standard wooden door	4	15
Wooden table	2	10



THE COMBAT TURN

In reality combat is a confusing flurry of events that are over very quickly and bloodily and nobody is entirely sure quite what has happened. In the movies combat is often a long-winded interplay of quips, insults, posing, cool moves and balletic martial arts. *Blood!* isn't emulating a kung-fu movie however and the combat in *Blood!* is nasty, brutish and quick but also requires some structure due to the limits of game systems. Thus, while real combat is this confusing mess combat in *Blood!* follows a turn structure where everyone gets to act and react until they run out of actions.

STEP ONE: INITIATIVE

Each combatant rolls for their Initiative. This is a d10 roll, plus their Initiative modifier. The Initiative score remains the same for the whole combat and is only rolled once. Characters perform their actions in *reverse order* with the lowest Initiative acting first and the highest Initiative acting last. This represents the higher Initiative person's ability to react to what is going on more quickly and to use their judgments. A person with higher Initiative may interrupt a person with lower Initiative at any point.

STEP TWO: ACTION ALLOCATION

Your 'Actions' determine how many Actions you are allocated each turn. Keeping track of these with beads or chits is a good way of keeping track of how many you have. You carry these over between turns but can never have more than five under normal circumstances. Everyone receives their Actions at the start of this part of the turn.

STEP THREE: ACT

In reverse order of Initiative each Character gets to act, moving, attacking and performing other actions as they see fit until they either run out of Actions or choose to stop, retaining any unused Actions for use later in the turn or to carry over to the next turn.

Once everyone has performed all the actions they intend to you return to Step Two.

ATTACKS

Attacks cost a varying number of Actions (and Energy Points) according to the weight and ease of the weapon. A woodsman's axe, for example, is much less wieldy then a pocket knife. It is perfectly possible that a slow Character with few actions will be unable to make an Attack until they have saved up Actions for two or three turns.

DODGE PARRY

Any Character, regardless of Initiative, may perform a Dodge or Parry for the cost of a single Action when they are attacked unless they have run out of Actions. This is a good reason for holding back some Actions to protect yourself.

COMPLICATIONS

ARMOUR

Armour will not normally play a role in a game of *Blood!* but it is possible that on occasion police and others with access to body armour may become involved in a game. Body armour directly reduces the amount of damage one takes from an attack on a one-for-one basis, precisely as with objects. Some of the more likely forms of armour follow. Attacks not otherwise targeted are assumed to hit the torso.

- Knife-Proof Vest: Issued to British police walking the beat this vest provides '15' points of protection to the torso from bladed and impaling weapons and '5' points of protection against other attacks.
- Concealed bullet-proof vest: Worn underneath other clothing this vest provides '20' points of protection on the chest against firearms and other impact type weapons (Crush) and '5' points of protection against other attacks.
- Heavy bullet-proof vest: Worn openly this heavy vest provides '25' points of protection on the chest against firearms and other impact type weapons (Crush) and '10' points of protection against other attacks.
- Motorcycle leathers: These heavy leathers protect by '10' points against 'scraping' damage, including rasping weapons like sanders and '2' points of protection against any other damage on all parts of the body save the head.
- Motorcycle helmet: This helmet provides '10' points of protection against any and all attacks to the head.

VEHICLES

Vehicles have 'Armour' and 'Hit Points' just like objects. Their Armour value is dependent upon the materials they are made of and their strength, their 'Hit Points' are a direct consequence of their bulk, generally determined by the number of passengers that they have.

Most of the time vehicles will be present as static objects in a game of *Blood!* but there are instances where a vehicular chase can ensue and a mini game is used in this case to determine the result of the chase.

VEHICLE STATISTICS

Vehicles are given very abstract statistics in *Blood!* and only Armour and Hit Points really have any relevance to the game.

Table: Vehicle Statistics

Vehicle	Armour	HP
Compact Car	5	100
Full-Size/Luxury Car	8	120
Microcar	4	40
Mid-Size Car	6	100
Minivan	6	160
Motorcycle	6 (passengers '0')	40
Sports Car	5	60
Subcompact Car	5	80
SUV/Pickup	8	120
Truck (Haulage)	10	250



Vehicles that have lost half of their Hit Points suffer a -10% penalty to any actions performed inside them. Vehicles are inoperable at '0' Hit Points but still provide armour and cover for the occupants.

CRASHING BEING HIT

Crashes come in two types in *Blood!* Low-speed crashes and high-speed crashes. Low speed crashes are those that occur at low velocities or in circumstances where the impact is lessened, such as side-swipes and rear-end crashes.

- Low-speed crashes do 2d6 damage to the larger participant and 4d6 to the smaller participant.
- High-speed crashes do 4d10 damage to the larger participant and 8d10 to the smaller participant.
- These values are doubled if it is a pedestrian being hit, but only for the pedestrian.
- If the ram does enough damage to cause a Critical hit to the person being run down by a car this is rolled on the appropriate Car Slam Critical Hit Table.
- Occupants of a car being hit take half as much damage, reduced by half if there is safety equipment (seatbelts and airbags) in the car.

CHASES

Vehicle chases present a mini-game of pursuit and manoeuvring as one vehicle tries to outstrip another. For the purposes of this Initiative is rolled as per combat and each vehicle attempts to catch up to the other and run them off the road or cut them off. This process is abstracted through the accumulation of 'distance'. Once 'distance' of the chased vehicle is ten or more ahead of the chasing vehicle the chase ends with their escape. Otherwise

the chasing vehicle has caught up, driven them off the road, blocked them or wrecked them.

Opposed Drive rolls during a pursuit are 'Close Opposition' checks.

- The smaller vehicle gets +10% to its rolls.
- The faster vehicle gets +10% to its rolls.
- Different manoeuvres have different effects on the distance gained. Criticals double the effects of distance gained, penalties incurred or damage done (to the target).

Table: Vehicle Manoeuvres

Manoeuvre	Drive	Effect
Foot down	-10%	Gain 2 Distance
Handbrake turn	-25%	The pursuing car must make the same manoeuvre of the Distance is increased by four. Otherwise it remains the same.
Rear end	Opposed	Rear vehicle only within one Distance. Low-speed crash damage, lead car gains one distance. Rammed vehicle must make a Drive roll at -10% or lose control.
Roadblock	-25%	The pursuer must be ahead of the pursued. If successful this places their vehicle in a blocking position in front of the pursued who must stop or opt for a low or high speed crash.
Sideswipe	Opposed	Either vehicle. Distance must be equal. Low-speed crash damage, lower amount to both vehicles. Both vehicles must make a Drive roll at -10% or lose control.
Speed	+0%	Gain 1 Distance
Sudden turn	-10%	The pursuing car must make a Drive roll at -25% or the Distance is increased by three. Otherwise it remains the same.

Attacking Vehicles

For the most part, in *Blood!* Vehicles are just sinks for damage, soaking up damage until they break, though they can be smashed *through* to get at the tender, juicy, meaty people inside as well. In these cases attacks are made as though through cover and through the armour of the vehicle to attack the people within. Otherwise vehicles can have certain elements targeted with attacks...

- **Headlights:** Headlights can be targeted at a -25% penalty to hit. The vehicle takes damage as normal and so long as at least one point of damage is done the headlight is smashed.
- **Tyres:** Tyres can be targeted at a -25% penalty. The vehicle takes damage as normal and so long as at least two points of damage are done by a slash, impale, razor or burn weapon the tyre is burst. Vehicles at speed must make a Drive roll at -10% or lose control. Each tyre burst imposes a -10% penalty to Drive rolls, cumulatively.
- **Engine:** The engine can be directly targeted but it is usually encased and solidly constructed making it a tough target. The attack roll is made at -10% and damage inflicted normally but the armour value is taken away a second time after damage is applied to the vehicle as a whole. If at least 10 points of damage remain the vehicle's engine is crippled and it will come to a halt in 1d6 turns. A second hit of the same type will bring it to an immediate halt.



Nothin' beats home cookin'



Issues much?

MENTAL ISSUES

Exposure to the nastiness that goes on in *Blood!* namely violence, fear, exhaustion, stress and things beyond human understanding one must also take into account the terrible toll upon the mind as well as the body. Nightmares, insanity, breakdowns, screaming fits and disconnection from reality are all possible results of too much strain upon the mind. The mind can even will the body to die under certain circumstances, our conscious and unconscious control over our very lives is a strange and powerful thing.

MIND POINTS

Mind Points can be likened to Hit Points save that they represent our mental corpus, our 'psychic' resistance to mental harm. This gets worn down by stress and repeated exposure to terrifying or grotesque situations until the mind snaps or finds a release mechanism to cope with the pent up stress and mental anguish.

Mind Points are lost through exposure to unsettling, grotesque or terrifying stimuli. Some examples are given earlier in the book under the rules for Willpower rolls and fear effects. When these Mind Points reach zero something in the Character's mind snaps and they suffer a breakdown, the effects of which are described below. Optionally the Games Master can also sap Mind Points by various other means...

- Becoming 'Tired' makes people cranky, irritable and wears down their mental defences. Becoming 'Tired' through loss of Energy Points causes the loss of a single Mind Point.
- Similarly becoming 'Exhausted' causes the loss of 1d4 Mind Points.

- Being exposed to stress, as defined by the Games Master, can cause the loss of 1-2 Mind Points.
- Psychoactive drugs and other mind-warping effects require a Willpower roll or cause the loss of 1d6 Mind Points.

WILLPOWER

Where Mind Points are your mental 'Hit Points' your Willpower is the equivalent of your mental combat skills. Willpower is your armour and protection, your ability to avoid mental damage and to deal with the strange or horrific as well as to force yourself to overcome harmful urges or actions against your true desires and inner self. Willpower rarely changes, like most Attributes, but each mental breakdown causes the loss of a single Willpower point as the mind's defences grow ever weaker with each breach, unless otherwise noted.

MENTAL BREAKDOWN

Mental Breakdown occurs when someone's Mind Points reach '0'. At this point their mental capability to cope has completely broken down and some deep mental trauma is scarred into their psyche. The immediate effect is that they collapse in on themselves, crying and weeping and curling up into a foetal ball or gaining a thousand-yard stare, pretty much oblivious to the world around them and complete lambs to the slaughter. Should they be pulled away and snapped out of it (with a Calm roll at -25% perhaps) then they are still going to suffer long term mental damage.

In most cases the Games Master should assign a new insanity or quirk relevant to the traumatic event or horror that has pushed them over the edge. Being attacked by zombies, for example, might induce recurrent nightmares that play out the incident over and over again, or feelings of confinement and claustrophobia

Table: Mental Breakdown	
Roll	Effect
01	Hardened
2-19	No long term effect
20-49	Coping Mechanism
50-59	Nightmares
60-69	Flashbacks
70-79	Mild Insanity
80-89	Moderate Insanity
90-99	Severe Insanity
100	Fade Away

Hardened

The experience has left the Character hardened, hard-bitten and cynical. They may become a little more emotionally distant but the experience has strengthened them inside. Instead of losing a percentage point from their Willpower they gain one.

No Long Term Effect

After the breakdown the character recovers their faculties and seems to be as good as new once more. The only lasting effect is the slight decrease in their Willpower which, while slight, may make them a little more jumpy and prone to fright.

Coping Mechanism

The Character finds a coping mechanism in order to deal with the stress and mental damage. They might lose themselves in drink, sex, drugs, fantasy or other self-destructive behaviours that divorce them from the world and give them an outlet – and excuse – for their inner demons.

Nightmares

The mental problems sink into the Character's unconscious and manifest when their guard is down – when they're asleep. These nightmares affect them one night in two and halve the number of Energy Points they regain from sleeping. They also prevent them regaining any Mind Points for that night.

Flashbacks

In any situation where they are made to made to lose a Mind Point the Character must make a Willpower check or suffer a post-traumatic flashback. They will lose track of where they are and what they are doing and will react to the situation they think they are in, the one that pushed them over the edge in the first.

Insanity

The type of insanity that the Character succumbs to is a matter of negotiation between the Games Master and the Player. In general it should be something appropriate to the cause though some general conditions, such as paranoia, might be suitable in most horror circumstances.

Mild insanities are those that take hold rarely or whose effects are relatively minor. Moderate insanities take hold and seriously affect the sufferer's life most of the time; they may be in voluntary care. Severe insanities are harmful or particularly powerful and a sufferer may need to be forcibly committed.

Some sample insanities might include...

Catatonia

The Character becomes prone to, or locked into, fits of hysterical paralysis. They withdraw completely and become still or curled into the foetal position, completely denying the outside world. Milder versions can be snapped out of, the more severe versions may require feeding by tube or intravenously.

Compulsion

Compulsions are a way of dealing with mental trauma by taking on comforting, ritualistic or power-oriented behaviours that help reinforce the person's self-image against their mental damage. These compulsions might include obsessive-compulsive behaviour, such as repeated washing of the hands, kleptomania – the

stealing of items regardless of value or desire to own them and Nymphomania, the seeking of personal reassurance and validation through sexual contact. There are others.

Delusion

With delusion a Character retreats from their weak and corruptible self into the personality and presence of another person. The classic, and comedic, example would be Napoleon. People can take on the 'roles' of public figures, personal heroes, god, Jesus, fictional characters or even things they have made up themselves such as aliens, vampires, even dragons.

Hallucinations

The Character is plagued with sensory hallucinations that can strike at any time and interfere with their sense of reality. In acute cases they may lose all understanding of what is real and what is hallucinatory which can lead them to endanger themselves and others.

Homicidal Lunacy

The Character is plunged into a state of murderous desire, often a subsumed sexual urge, which may be related to sociopathic or psychopathic tendencies. They have a profound urge to kill, often in a ritualistic or sexual fashion and this is the only manner their twisted minds can find to get relief from their urges, internal voices and so forth. This may also manifest as a result of delusions, schizophrenia or hallucinations.

Manic Depression

The Character's mood swings between the depths of depression and the heights of mania. One day capable of taking on the whole world and full of boundless energy, the next ready to kill themselves and thinking themselves worthless and useless. Manic-depressives are often quite successful, thanks to their manic phases and many become quite accomplished.

Multiple Personality

Multiple Personality Disorder is not considered to be particularly credible as a mental illness but is great fodder for horror psychopaths and incidents like Ed Gein, who dressed up in a suit of women's skin and talked to himself (his mother) in a falsetto voice suggest that personalities can rupture and split to some degree. In MPD a person manifests one, or more, separate personalities each with their own distinct character, way of speaking and way of acting. A compartmentalised mind where one personality might be a murderer, capable of doing what it feels is needed and that the 'main' personality is incapable of.

Paranoia

'They', whoever 'they' are, are out to get you. Hardly anyone can be trusted, there's a terrible conspiracy and they know you're on to them. At mild levels this can simply be a boring obsession with JFK or with the idea that 9/11 was self-inflicted by a US government conspiracy. At moderate levels it might be a belief in alien abduction and government complicity in their experiments. At advanced levels the paranoia becomes all consuming and everyone, everyone is out to get you.

Phobia

A phobia is an irrational fear, though it may stem from an incident which it would be perfectly normal to be afraid of. A brush with a vampire might induce a fear of graveyards or blood for example. A mild phobia requires a Fear check at full Willpower and the loss of 1 Mind Point. A moderate phobia requires a Fear check at -10% and the loss of 1d4 Mind Points. A severe phobia requires a Fear check at -25% and the loss of 1d6 Mind Points.

Sado masochism

While there are many people in the world who enjoy a bit of 'slap' with their tickle and whose sexual antics have co-opted the term sadism really means enjoyment

of other people's pain and masochism the enjoyment of personal pain. Taken to extremes this is not a bit of harmless fun but a dangerous mental disorder that threatens themselves or others. Sadists may start by torturing animals before working their way up to human victims for torture and then murder. Masochists may go as far as personal mutilation and even offering themselves up for cannibalism.

REGAINING MIND POINTS

Mind Points are regained naturally through rest and relaxation with a good night's sleep regaining a single Mind Point. Mind Points can be regained more rapidly through therapy with each successful session regain one, or two on a Critical, Mind Points. Mental illnesses themselves can be potentially reduced through therapy as well, with insanities being reduced by one severity level after a period of therapy determined by the Games Master. Drugs can also reduce the effect of the insanities by an additional level and so, in this way, mild and moderate insanities can be controlled completely though a relapse is likely should the Character suffer another mental breakdown.



CREATURES



To them, we're just hanging meat...

ANGELS OF PAIN

Attributes	Random	Average
Strength	60+3d10	77
Stamina	50+3d10	67
Agility	50+3d10	67
Perception	60+3d10	77
Intelligence	40+5d10	68
Pain Threshold	100	100
Willpower	100	100
Luck	50+2d10	61
Movement	-	2/4/10/20
Actions	-	4
Damage Bonus	-	+1d6
Exert Strength	-	65%
Hear - Sight- Smell -Taste - Touch	-	65/70/35/35/35
Shock Survival	-	100%
Toxin Resistance	-	105%
Initiative	-	+2
Parry Bonus	-	+10
Hit Points	-	55
Blood Points	-	49
Energy Points	-	90
Mind Points	-	84
Hand to Hand	-	55
Melee	-	40
Thrown	-	33
Archaic	-	15
Pistol	-	15
Rifle	-	15
Heavy	-	10

- Angels of Pain can fly at double their sprinting speed.
- Angels of Pain are tireless and never lose Energy Points.
- The touch of an Angel's claws or chains causes painful ecstasy requiring a Shock check from anyone who takes damage from them.
- When 'killed' Angel's of Pain return to their tortured realm, disintegrating into viscous black blood to reform elsewhere.
- For individuality an Angel of Pain may have a different 'signature' attack than the hooked chains. These attacks retain the painful ecstasy effect however.

- Each Angel can raise a person from the dead, not as a zombie but as themselves, but also as a servant. The raised person no longer has, or needs Blood Points and cannot be killed, only rendered harmless through mutilation.
- The Angel's prefer not to kill their victims immediately but to mutilate them, change them, torture them, show them their art and finally reap their soul in one last orgy of painful ecstasy.



Attack	Hit	Parry	Actions	Damage	Blood	Critical
Claw	65	75	1	1d4+1d6	Blade	Knife 1
Grapple	55	N/A	3	N/A	N/A	N/A
Hooked Chains	55	65	2	1d8+1d6	Blade	Impale 1

FEAR EFFECT

The Angel's of Pain are unsettling in their very presence, unearthly, inhuman, something cat-like or bird-like about their movements. Their bodies are testing grounds for the torment they visit upon both the living and the damned and as such bear witness to the most excruciating, and the most exquisite, tortures.

When they break through into this world hints are seen of the torturous realm to which they belong and the howls of the damned, in pain, carry through, a sound no mortal should hear. Witnessing their arrival requires a Willpower check at -10% with a Mind Points loss of 1d6.

Seeing an Angel themselves for the first time requires a Willpower check at -25% with a Mind Points loss of 1d10+5.

Seeing the victims of their 'art' requires the usual Willpower checks and Mind Point losses.

Insanities likely to develop from brushes with the Angels of Pain are sado-masochism, obsessive behaviour (self harm), suicidal tendencies, homicidal lunacy, paranoia and night terrors.

DESCRIPTION

No two Angels of Pain are quite the same. Each bears witness to its own personal tastes when it comes to torture and extreme body modification. Wrapped in leather binding, often made of human skin, sometimes of living souls, they are pierced, cut, eyes and lips may be sewn up, hooks may be pushed through their skin, limbs may be amputated or replaced with torture implements and all around them from the shadows snake their hooked chains, instruments of much of their torture.

Take the testimony of Alistair Fordham, witness to an incursion by the angels at a London fetish club...

'She was beautiful... and terrible. I had never seen anything like her. Bloodstained wings protruded from her back, her eyes were burnt pits and they smoked... and they stank. Her nails were red-brown and crusty with blood. Her body was bound in leather straps and rings and her feet never quite seemed to touch the ground. There were half-open wounds all over her body, loosely stitched with twine and you could see... things pulsing inside or writhing through the wounds. She twitched and jerked as the things moved around inside her and she smiled... so prettily around the fishhooks in her tongue.'

The providence of the Angels is not truly known. The followers of the Abrahamic faiths tell one story though, that seems as good as any other, though followers of other faiths each tell their own stories and disentangling the truth seems impossible, though mentions have been found as old as Ancient Egypt. The Abrahamic tradition holds to the following...

'When Satan rebelled he was cast down into the pit along with the fallen angels who had followed him when he rose against The Almighty. Here they were tasked by the victor with the torment of the dead, serving god despite their rebellion in torturing those others who would rebel against or deny him, or who would fail to follow his law.'

'As the centuries passed the former angels, now demons, grew used to their work. Some even began to enjoy it, exploring the barrier between pleasure and pain in torturing both the souls of the damned and themselves. However, hell was supposed to be a punishment, for a creature – even a fallen angel – to take pleasure in their work, to turn agony to ecstasy, this defeated the point of hell as punishment, both for the fallen ones and for the souls they worked upon who, through an eternity of suffering would come to learn the exquisite agonies themselves.'

'Fearing retribution from The Lord, Satan did what God had once done to him. He cast out the Angel's of Pain from the borders of hell, into the wilderness, limbo, the place between. Now the Angel's hover between hell and our world, closer than the pit but still far from heaven, seeking passage into our world through the degeneracy of the pagan cults that revel in pain and the dark hedonism of the godless.'

The Angel's of Pain seek any doorway through into our reality and they can manifest at scenes of particularly brutal or extensive torture or sado-masochism, particularly in areas where reality is already 'weak' from sacred geometry, architecture, tragedies, war crimes or other powerful events. Particular devices, statues, paintings and other works of art that depict torturous themes can also be used to bring them forth and the Angels of Pain have been muses to many of the darker artists, even including music, before they have claimed the body and soul of the artist. These dark works act as gateways still, allowing them back into the world to continue their pursuit of torture and mutilation amongst the living and to claim souls for their personal hell. One of the most well known is an ancient puzzle box...

Adventure Seeds

- Club Hell is an S&M nightspot extraordinaire. With bribes to the appropriate people and a few 'persons of kink' in the mayor's office it has been able to push the boundaries of what is permitted to new heights – or depths. Tonight in the basement dungeons beneath the club someone is pushing it as hard as a snuff movie and that step creates a new gateway, through the film, for the Angel's of Pain to enter the world. They will vanish at dawn, back into their hell with the souls and bodies they have collected but until then the patrons are trapped within the club and must survive a true night of hell.

- The Characters are restorers, bureaucrats and a security guard at an art museum. A new painting has come in, one the director is obsessing over and he needs them to restore it to perfection as soon as possible. The more they accomplish the stranger things get until the Angel's pass through the painting into the this world and begin to recreate the museum in their own, twisted, artistic taste.
- As detectives and a criminal psychologist the Characters are brought in to investigate and break a man brought in who appears to be a much hunted serial killer. No sign of his victims has ever been found however and as the investigation proceeds strange things and signs are found pointing to some kind of unnatural involvement. The killer tries to make them understand that he hasn't killed anyone. He hasn't, he has just captured them, tortured them and handed them over to the Angel's of Pain who are watching and waiting behind the thin walls of reality for the Characters to discover the 'killer's' torture chamber so they can break through and show them 'the truth'.

CANDARION DEMONS

Attributes	Random	Average
Strength	60+3d10	77
Stamina	60+2d10	71
Agility	40+3d10	57
Perception	50+4d10	72
Intelligence	30+3d10	47
Pain Threshold	100	100
Willpower	100	100
Luck	30+4d10	52
Movement	-	2/4/10/20
Actions	-	4
Damage Bonus	-	+1d6
Exert Strength	-	65%
Hear - Sight	-	65/70/35/35/35
-Smell -Taste - Touch	-	
Shock Survival	-	100
Toxin	-	105
Resistance	-	
Initiative	-	+1
Parry Bonus	-	+5
Hit Points	-	56
Blood Points	-	N/A
Energy Points	-	88
Mind Points	-	74
Hand to Hand	-	60%
Melee	-	45%
Thrown	-	28%
Archaic	-	10%
Pistol	-	10%
Rifle	-	10%
Heavy	-	5%

- Candarion demons exist as an 'invisible force' when they are not in possession of a person or plant. This 'force' can move at double Sprint speed emitting a shrieking, screaming sound as it does so. The force cannot move through solid obstacles but can batter at them and try to break them down or move more slowly and silently, surreptitiously gaining entry to defended areas. This 'force' persists after the possessed are killed and can immediately seek to possess a new host. It can only be banished through reading from the Necrum Mortis, the book of the dead that tells of them.

- Candarion demons can possess people, plants or other living things with but a touch and can raise the dead as (non-infectious) Zombies. When touched by a demon in 'invisible force' form a person must make a Willpower check, minus the demon's Intelligence in order to resist possession. A Botch indicates immediate, total physical possession. A fail indicates that the demon has started possession, a painful process, starting in a limb. The limb can be amputated to prevent the possession spreading but the limb will remain animated and malevolent after removal. Success indicates the possession attempt has been resisted while a Critical sends the demon fleeing to regain its strength for 2d10 minutes.
- Candarion demons are summoned, and banished, through readings from the Necrum Mortis. A rare and terrible book that contains information on all manner of demons and other horrific lore. This lore is bait, it is the act of reading the book, in any way, that summons the demons forth though it must be in the original Sumerian. Opening the portal to banish them and all they have corrupted requires that the book be further deciphered and read from. Deciphering the text requires a Language: Sumerian check at -25%.

Attack	Hit	Parry	Actions	Damage	Blood	Critical
Deformed Claw	70	75	1	2d6	Blade	Knife 1
Grapple	55	N/A	3	N/A	N/A	N/A
Gaping Bite	50	N/A	3	1d10+1d6	Blade	Bite 1
Invisible Force	60	N/A	3	2d6	Crush	Club 2

- The statistics above represent an average possessed person. A Character who is possessed gains +20 Strength, +15 Stamina, a Pain Threshold and Willpower of 100% and turns on their friends. Derived statistics will need to be recalculated. It may be an idea to do this work before the game starts to save time and interruption.
- The possessed appear as twisted, bloated mockeries of their living selves and are already dead once possessed, their souls eaten by the possessing demon. The demon can talk as the person, has their knowledge and can also, briefly, appear normal in order to fool people.
- Candarion demons can also possess plants, animating them to their will but leaving them dead once they leave them. These plants are animated to attack and are treated as 'fire doors' when it comes to being chopped up and destroyed.
- The possessed no longer have 'Blood Points' and can only be stopped by being so mutilated and carved up that they can no longer meaningfully attack the living. Then the demon leaves the body, returning it to its natural state and seeks a new victim to possess after 2d10 minutes of recovery.

Candarion demons are banished back into the Necrum Mortis by the rising of the sun but can emerge again, unless permanently banished, the moment it sets again.



BKM 2006

FEAR EFFECT

Candarion demons are truly terrifying beings. Witnessing the 'invisible force' despite its invisibility is a truly horrifying experience. One can sense that 'something' is there and can perceive it, just not with one's conscious mind. Whatever truly is there creeps around the edges of vision and thought and horrifies the mind. Witnessing the 'invisible force' requires a Willpower check at -25% and causes 1d10 Mind Points loss.

Witnessing the possessed is also disgusting as they become twisted mockeries of their former selves. Witnessing a possession or suffering a failed possession requires a Willpower check at -10% and causes 1d6 Mind Points loss.

Amputating your own limb to stop the demon eating your soul requires a Willpower check at -25% and causes 1d8 Mind Points loss.

Insanities common through brushes with Candarion demons include self-harm, hallucinations, delusions, nightmares, phobias and paranoia.

DESCRIPTION

Candarion demons themselves are invisible, a 'force' that tears out of the underworld through the recital of the Necrum Mortis and seeks souls to eat. Once they possess a person they do take on form however. The person's body becomes bloated, the skin may split and evil black ichor may spill from open wounds or their mouths. They become covered in weeping sores, warts and boils, their veins become more visible and prominent under their skin and they move with jerking, terrifying motions as though suffering spasms.

The Candarion demons themselves seem to be 'Gidim'. Ghostly servants of the Sumerian demon 'Namtar', though they never give any clue to their origins or nature nor respond to any religious symbology or prayer, only the recitals from the Necrum Mortis, itself a copy of older Sumerian tablets found from an age just prior to the fall of Sumerian civilisation.

The demons exist only to eat the souls of the living and to spread. They are spiteful and malicious with a dark humour to their actions, loving to trick and trap humans, to give them false hope and then to destroy them.

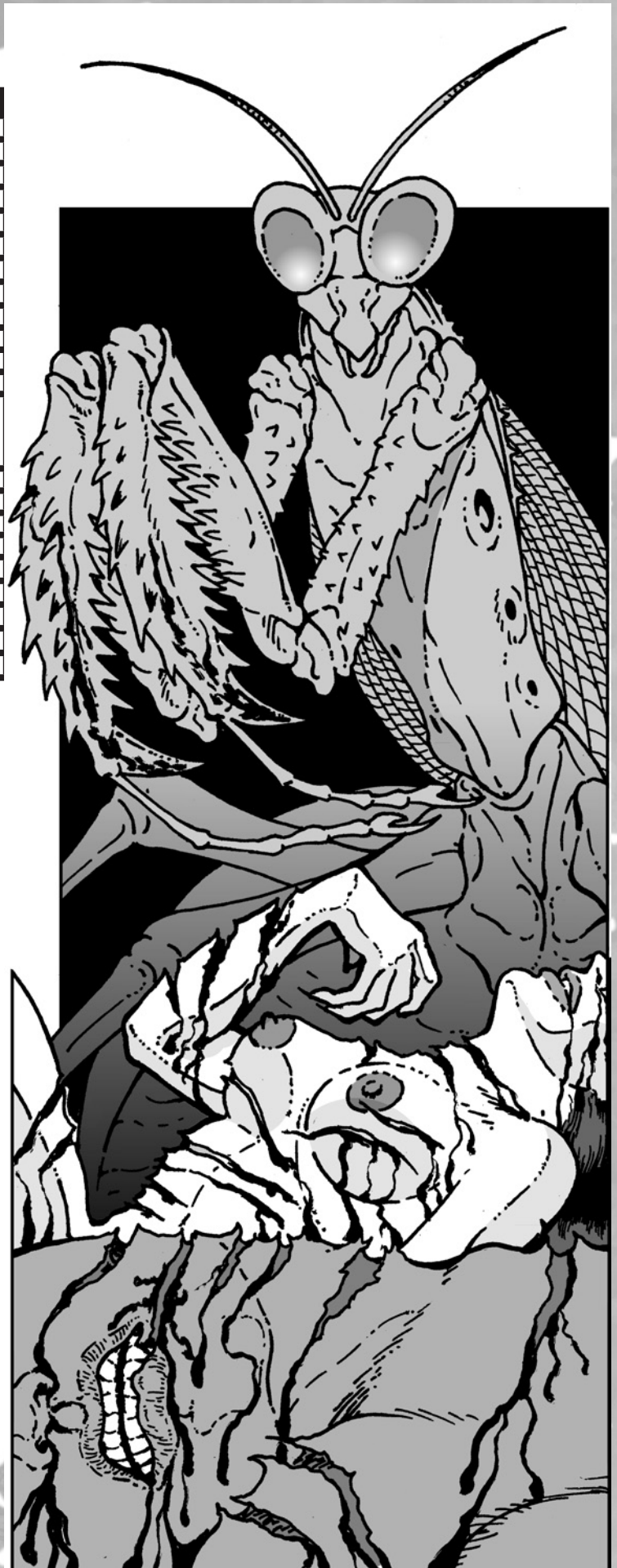
ADVENTURE SEEDS

- Restricted as they are to the hours of darkness the Candarion demons cannot travel too far, even in the form of the invisible force, from the resting place of the book before the sun rises and they are banished back to its page. A while ago in a cabin in the woods the book was being worked on by a college professor when the demons came forth. Everyone died but the cabin is so remote that the demons could not spread to civilisation. Now at night they scour the area around the book, killing trees and animals but always searching for more souls to devour. The Characters are more adventurous campers coming into the wilderness and the demons seek to both devour them and to use them to get the book closer to civilisation and more souls.
- The book is part of a display of Sumerian artefacts in a museum in the city. The Characters are people visiting on the day that a scholarly gentleman with an understanding of Sumerian looks into the glass case and mutters a few translated phrases under his breath that turn first the museum and then the city into hell on earth.
- Terrorists have seized the book in an attack on a museum storehouse and have holed up, with hostages, in a nearby building while one of them, a scholar, seeks a way to unleash the ancient demons. The Characters are a special forces or SWAT team sent in to rescue the hostages and deal with the terrorists. The only problem is that the demons are already unleashed and working their way through the building.

Giant Insects

Attributes	Random	Average
Strength	90+6d10	123
Stamina	70+3d10	87
Agility	60+2d10	71
Perception	30+6d10	63
Intelligence	1d10	6
Pain Threshold	50+4d10	72
Willpower	50+4d10	72
Luck	30+4d10	52
Movement	-	2/6/13/23
Actions	-	5
Damage Bonus	-	+1d10
Exert Strength	-	75%
Hear -Sight	-	55/60/30/30/30
-Smell - Taste - Touch	-	
Shock Survival	-	85%
Toxin Resistance	-	90%
Initiative	-	+1
Parry Bonus	-	+5
Hit Points	-	63
Blood Points	-	52
Energy Points	-	134
Mind Points	-	39
Hand to Hand	-	70%

- These statistics are for truly giant insects. For ones more the size of a dog or person, roughly halve the physical statistics.
- Insect bites and stings may contain poison, select an appropriate one and apply its effects if a bite causes damage.
- Spiders can weave sticky webs which require an Exert Strength check at -10%, or a sharp blade, to break free from. Struggling will attract the spider through vibrations.
- Some insects can fly. This is done at double their sprinting rate.
- Insects are encased in chitin which gives them between one and five points of armour.
- Insects with bites that drink blood cause double blood loss with a successful bite and regain Energy Points equal to the blood drained.



- Flies can vomit as a bite attack, their spittle does normal damage but blood loss is as Burn and Critical hits are as Dissolve 1.

FEAR EFFECT

When an insect is blown up to monstrous size it becomes far more obvious quite how hideous they really are; skeletons on the outside, brittle hairs, strange colouration, beady compound eyes, strange colouration and skittering unnatural movement involving far too many legs. Seeing a giant insect for the first time requires a Willpower check and causes the loss of 1d6 Mind Points.

Insanities common from interactions with giant insects include appropriate phobias and night terrors.

DESCRIPTION

Radiation perhaps, or experimental fertilisers, even genetic manipulation, something has caused these insects to swell and grow to monstrous size and with new size comes new hunger and what is the most abundant food source around?

Humanity.

While the creatures might start with herds of cattle or sheep they will rapidly progress to attacking humans using their natural weapons and instincts to prey upon those who have for so long swatted, gassed and otherwise destroyed them.

ADVENTURE SEEDS

- An isolated farming community has been selected for a test of new environmentally friendly pest control. Overseen by scientists and a few enthusiastic members of ecological groups a field is seeded with a specially engineered and bread spider, designed to kill pest insects and then to drop dead. Something has gone terribly wrong however and while the initial stage is a success the spiders grow and grow and lay eggs and continue to grow until they are of a size to feast on humans.
- An exploratory party is searching deep in the jungle. Even with satellite technology and other means the jungle is still something of an unknown quantity. They are far from help and any roads when they find the ruins of an ancient city, an ancient city now prowled by giant mantises that aggressively protect their new home.
- Investigating strange earth tremors beneath the desert town of Hope Springs the Characters, seismologists, tourists and townsfolk, are surprised to discover the ground rising beneath the town until it bursts asunder, the beginnings of a giant anthill, the ants pouring out to seek food to take back into the nest. Hundreds of them.

Attack	Hit	Parry	Actions	Damage	Blood	Critical
Claw	80	85	1	1d8+1d10	Blade	Knife 1
Bite	60	N/A	3	2d8+1d10	Blade	Impale 1
Stinger	70	N/A	3	3d10	Blade	Impale 2

PSYCHOPATHS

Attributes

'Psychopaths' come in many different sorts both real serial killers, who are rarely insane in quite the way that fiction has prepared us to think they are, and the movie style slashers and back-woods cannibals and throwbacks we've come to know and love. Regardless, deformed and inbred or not these psychos are, basically, just people. People with a willingness to kill, mutilate and eat the people they kill and a desire to kill them.

To make these psychos challenging you need to give them appropriate expertise, stealth skills, good combat skills, even follow the route many films do and make them 'buff' giants or credit them with incredible pain tolerance and lunatic strength (+10 Pain Threshold and Strength on top of their basic Attributes). If they die too easily you can always do what they often do in the films and bring them back through voodoo or some such as a zombie version of their former selves.

Otherwise 'Psychopaths' are simply human, just nasty, scary and broken-minded ones.

FEAR EFFECT

Coming face to face with a known serial killer requires a Willpower roll and can cause the loss of 1d6 Mind Points. Discovering their victims depends, exactly, on what they do to their victims and the nature of those victims. A raped and mutilated child will be more horrifying than other circumstances, for example.

Insanities associated with encounters with serial killers can include paranoia, night terrors and even imitation of the killer as well as 'survivor's guilt'.



DESCRIPTION

Genuine serial killers often do have a 'signature' way of killing people but unlike the movie serial killers they tend to have a single, specific type of target for their killings and activities in mind. There are several recognised types of serial killer in the real world...

VISIONARY

Surprisingly few serial killers are genuinely insane in the manner we are lead to believe but a few are genuinely tortured souls and not simply trying to get off on an insanity plea. The visionaries are this sort who might believe that god speaks to them or that the devil made them do it or some other, equally improbable, equally insane idea such as they are saving the souls of the innocent by eating little children.

MISSIONARY

Missionary killers are on a mission, they are seeking to preserve a way of life or clean up the streets and often do so by murdering prostitutes, homosexuals or

ADVENTURE SEEDS

ethnic minorities that they regard as 'trash', dehumanising them to the point where murder is easy. Missionary killers have a specific target that they regard as particularly worthy of their attentions though it may not be a target that people at large would think.

Hedonistic

These killers are thrill killers, killing for the rush that they get from it or in order to fulfil some other perverted desire such as cannibalism or necrophilia. Their drive for forbidden fruit, for the thrill, is what drives them to kill again and again to recapture that feeling or to indulge their vice.

Gain motivated

Assassins and other figures who are paid to kill are not generally regarded as serial killers but some serial killers do appear to be gain motivated, that is the killings are motivated, or at least fuelled by, the desire for material goods and wealth. The difference would be that the serial killer is self motivated to commit the murders while the gun-for-hire is motivated by payment by a third party.

Power control

Perhaps the most common type of serial killer the power/control type performs their crimes as a way to exert power and control over the world. Commonly victims of abuse in younger years these serial killers seek vicarious revenge through innocent victims to validate themselves and make themselves feel and appear stronger. These killers can be particularly ritualised and fetishlike in their slayings, often reproducing elements of their abuse in what they do to others.

Fictional serial killers and psychopaths may draw on traits of the above but are usually far more gimmicky and very often organised into groups, usually highly dysfunctional and inbred or mutated families as seen in *The Hills Have Eyes*, *Texas Chainsaw Massacre* and *Wrong Turn*.

- The Hook is the latest obsession of the media, a killer who kills using slaughterhouse meathooks and hangs his victims up to bleed out, leaving them to be found. People have been discovered this way all over the city. The killer contacts the Characters, whoever and wherever they are, seemingly at random and tells them they have to catch him and stop him, not the police. He tells them that he has a child, held hostage and that if they go to the police, she will be the next one to be hooked and gutted. He continues to murder and to contact them, giving them perverse little clues while the police begin to suspect them. In fact, all his seemingly unconnected victims are people he has told to try and catch him, that is his way of selecting those he kills, by making them come after him...
- There are many little islands off the coast and most of them are nature reserves rarely, if ever, visited. One of these rocky islands, a bird sanctuary, is still inhabited it seems but by horrifyingly inbred people, stranded here when the island was abandoned a hundred or two hundred years ago. The Character's yacht is wrecked on the rocks of the island and soon they begin to be stalked by the tribe...
- Simple Simon was a friendly, if huge, retarded kid and as gentle as could be until he was tormented, tortured and then set on fire by local hooligans. He spent an age in the hospital and everyone thought he would die, his mother killing herself in her grief but, disfigured and even more disturbed he awoke and broke out of the hospital to seek revenge. Or so the story goes... he's supposed to still live out in the wilds beyond the town, crazy and seeking victims to smack down with his lucky baseball bat. Nobody believes it these silly old stories though now, do they?

The Blob

Attributes	Random	Average
Strength	60+3d10	77
Stamina	50+3d10	67
Agility	2d10	11
Perception	40+3d10	57
Intelligence	1d10	6
Pain Threshold	70+3d10	87
Willpower	70+3d10	87
Luck	40+3d10	57
Movement	-	2/4/7/12
Actions	-	3
Damage Bonus	-	+1d6
Exert Strength	-	65%
'Sense'	-	45
Shock Survival	-	85
Toxin Resistance	-	90
Initiative	-	-1
Range Bonus	-	-5
Parry Bonus	-	-5
Hit Points	-	50
Blood Points	-	49
Energy Points	-	72
Mind Points	-	47
Hand to Hand	-	60%

- While these statistics remain largely consistent the blob gains size, and Hit Points and Blood Points, from those it dissolves adding what it does in damage to its own bulk and scores.
- The blob can split, budding off two smaller blobs if it reaches four times the starting Hit Points and Blood Points shown here (both scores must be doubled). The new baby blobs take one quarter of each of the scores of their parent.
- The acid from the blob's attacks continues to burn flesh after exposure. A strike by pseudopod will continue to do 1d6 acid damage every turn after the hit until washed off. Someone rescued from inside a blob will continue to take 2d6 damage every turn until washed off.



- The blob takes half damage from everything except fire, cold or electricity. Poisons and chemicals do not affect it.
- The blob never takes additional blood loss from bleeding effects.
- The blob's acid can eat through anything, even stone, given enough time.
- Smaller blobs can flow back together, combining Hit Points and Blood Points.

Attack	Hit	Parry	Actions	Damage	Blood	Critical
Pseudopod	50	45	3	3d6	Burn	Dissolve 1
Engulf	70	N/A	4	4d8+1d6	Burn	Dissolve 2

FEAR EFFECT

Encountering the blob is a moment of truly alien terror, there is nothing truly like it on earth especially not of such a size. Witnessing it for the first time requires a Willpower check and can result in the loss of 1d10 Mind Points. Finding the, few, remains of a dissolved victim requires a Willpower check and the potential loss of 1d6 Mind Points.

Insanities common from encounters with blobs might include phobias, night terrors or obsessive compulsive cleaning and irrational fears of toilets, pipes and drains.

DESCRIPTION

The blob is a large amorphous mass of acidic protoplasm, much like a giant amoeba or slime mould. It has no intelligence, though its behaviours can seem to show it laying traps and otherwise displaying animal cunning. It exists only to feed and to split into smaller blobs to continue the feasting.

It appears as a large reddish-purple mass of good, sometimes faintly phosphorescent, with the dissolving remnants of its last meal slowly melting away within it, usually leaving only fillings, jewellery and bones, though these too soon dissolve away into nothingness.

The blob does not exactly feel pain or fear but it will recoil away from things that seriously hurt it and will attempt to get away – squeezing through the tiniest gaps to escape – in order to eat something a little easier and escape.

ADVENTURE SEEDS

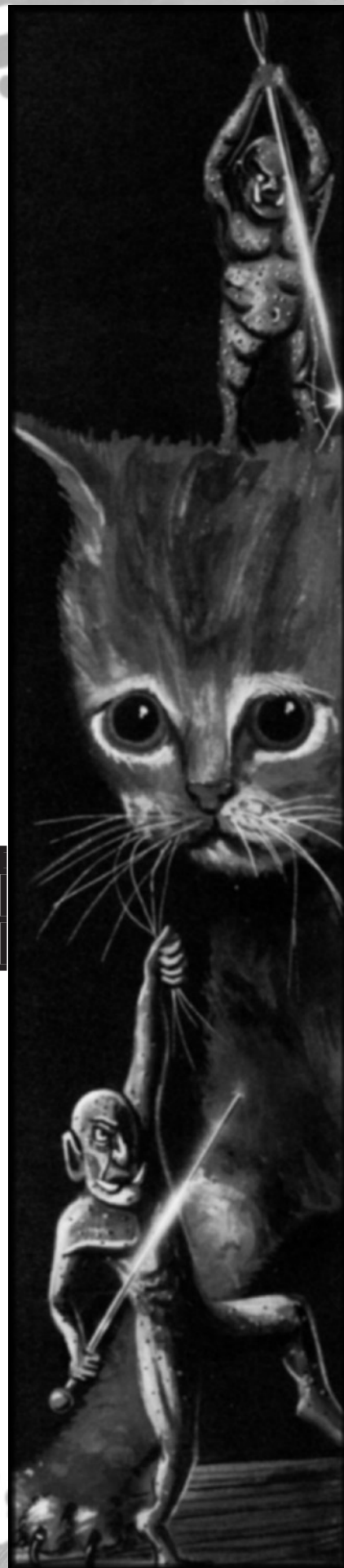
- Clearwater Lake is a favourite bathing ground for the town's teenagers to go skinny-dipping in, even though it is a fair walk from the town. The privacy there has allowed for a lot of teenage hijinx and more than a few lost virginities. It's just a shame the local chemical plant has dumped some waste there since last summer, waste that has mutated some of the little-life in the pool into something... terrible.
- Descending deep into the trench to collect samples from around various deep sea vents is dangerous but exciting scientific work. On the latest return from the deep something came along with the sub. Starting out as a tiny sample the strange environment of the surface has compelled it to swell and grow, to devour the other samples and to vanish into the vents and holds of the ship. The vessel is a fair ways from shore and any help and the crew and scientists will have to survive until help can get them.
- The blob is a crude biowarfare weapon which has been stolen by a disgruntled employee, its first victim. The government seals off the office block into which it has been released and shoots anyone trying to escape for fear they may have been infected. Those inside will have to find a way to escape both the blob and the government soldiers.

The Seldom Seen

Attributes	Random	Average
Strength	20+2d10	31
Stamina	45+3d10	62
Agility	60+3d10	77
Perception	60+4d10	82
Intelligence	10+8d10	54
Pain Threshold	30+6d10	63
Willpower	30+6d10	63
Luck	60+3d10	77
Movement	-	2/4/8/15
Actions	-	3
Damage Bonus	-	-1d4
Exert Strength	-	5%
Hear - Sight	-	75/80/40/40/40
-Smell - Taste - Touch	-	
Shock Survival	-	70%
Toxin Resistance	-	75%
Initiative	-	+2
Parry Bonus	-	+10
Hit Points	-	35
Blood Points	-	39
Energy Points	-	62
Mind Points	-	59
Hand to Hand		45%
Melee		30%
Thrown		18%
Archaic		15%
Pistol		15%
Rifle		15%
Heavy		10%

Attack	Hit	Parry	Actions	Damage	Blood	Critical
Mini Blade	55	65	2	1d6-1d4	Blade	Knife 1
Mini Saw	45	55	2	1d8-1d4	Blade	Knife 2

- The Seldom Seen are experts at sneaking and hiding. Their Skills in such things should be considered to be at least 50%.
- The Seldom Seen may have enough knowledge of modern human technology to at least sabotage it and possibly to subvert it with Skills in this sort of area around the 25% mark.
- The Seldom Seen have perfect night vision out to around forty metres.



FEAR EFFECT

Folklore is rife with descriptions of goblins and other little terrors but being confronted with a 6-10 inch tall little goblin intent on plucking out your eyes and eating them is another matter altogether. Witnessing The Seldom Seen requires a Willpower roll and can result in the loss of 1d6 Mind Points. Finding their victims will take effect depending on the carnage and the nature of the victim.

Common insanities associated with The Seldom Seen include phobias, night terrors and hallucinations.

DESCRIPTION

Once upon a time a great many people believed in faeries, goblins and brownies and left things out for them, offerings, food and so on to ensure good luck for their house. The Seldom Seen are almost like these house-sprites gone feral.

Malevolent little pests The Seldom Seen make their homes in graveyards where they pick at the bones and flesh of the dead for their food – the food they far and away prefer over all other food – digging warrens in the loose grave dirt, deep enough not to be uncovered, shallow enough to dig into the new graves to get to their feasts.

Cunning creatures they use rats both as trained beasts of burden and to take the blame for their ghastly feedings. While they will eat corpses, the fresher the better, they prefer to carve up live prey and wooing Goths, sleeping drunks and others who spend time vulnerable in one of 'their' graveyards may well end up for the chop, carved into the little pieces and carried below to the warren.

When meat supplies are low The Seldom Seen will venture to nearby houses where they will attack the weakest they can find. This usually means dispatching pets first, as they can alert their owners or kill

a Seldom Seen and then moving on to children and the elderly. They carve them up at the scene and carry the pieces off back to their warren leaving nothing but bloodied sheets or blankets to show they, or the victim, were ever there.

Sometimes very old graveyards will be deconsecrated and, in cities, built over. This could well result in the most horrific clashes between The Seldom Seen and the people living in the building who will have their pets mutilated, may lose children and will see various things in their building go horribly wrong as though the place were infested with gremlins.

The Seldom Seen are ruled by The Grand One, king of the warren and greatest warrior of their people. This is a position that can be taken by younger warriors through combat if they wish the position for themselves. The Grand One gets first choice of the females and the tastiest and most tender cuts of meat.

Seldom Seen females are shapeshifters, changing shape and appearance according to their mood and whim. In a good mood they appear as tiny, doll like and beautiful maidens. In a bad mood they appear as tiny, taloned witches of evil aspect. Male Seldom Seen are like drones in a beehive or worker ants normally. They are infertile neuters. The female Seldom Seen must 'milk' a human male using a form of hypnotism – responsible for succubus myths so the story goes – in order to gather the ingredients for a potion that renders a male Seldom Seen into one that can mate, temporarily, and thus breed the next generation of Seldom Seen.

Adventure Seeds

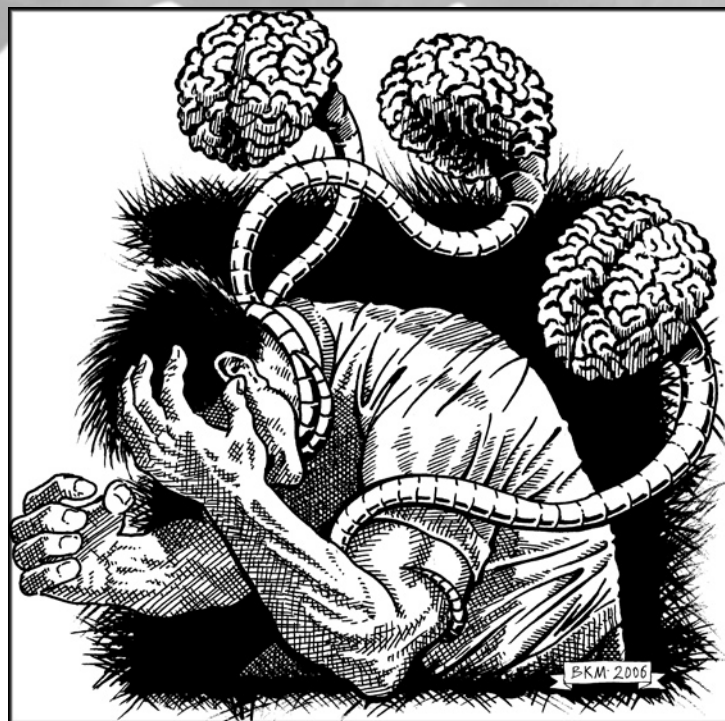
- As rural police officers and the coroner the Characters are called to a strange scene in a village graveyard. Two young teenagers, Goths, are reported missing and the blood at a scene in the graveyard seems to match. The only other evidence they were ever there is a discarded condom and some dropped jewellery. What happened to them and why is the graveyard quite so quiet and quite so damn creepy?
- Stanford Mews is an old 1970's tower block that has been closed for renovation and refitting for almost a decade. It has been completely gutted and rebuilt after it was closed down and turned into much more modern apartments. A masterpiece of property speculation and improvement. The Characters are people who have moved into this new building but pretty soon the problems that plagued the old building start up again and gradually get more sinister. Perhaps it is something to do with being built over the top of an old plague pit?
- The old slaughterhouse used to provide work for a load of people in the town but now it is shutting down and many people are out of their jobs. It also used to keep a thriving colony of Seldom Seen, far larger than most, fed and happy beneath the blood gutters, feeding on scraps and the flesh offered by the occasional accident. Now the slaughterhouse has closed up the colony is hungry and the already impoverished families around the old slaughterhouse building are likely to be the ones to feel the brunt...



Vampire Brains

Attributes	Random	Average
Strength	80+1d10	86
Stamina	40+3d10	57
Agility	30+4d10	52
Perception	60+4d10	82
Intelligence	N/A	N/A
Pain Threshold	50+3d10	67
Willpower	50+3d10	67
Luck	30+4d10	52
Movement	-	274/8/15
Actions	-	3
Damage Bonus	-	+1d8
Exert Strength	-	55%
Sense	-	75
HP Bonus	-	+5
Shock Survival	-	70
Toxin	-	75
Resistance		
Initiative	-	+1
Parry Bonus	-	+5
Hit Points	-	45
Blood Points	-	49
Energy Points	-	95
Mind Points	-	34
Hand to Hand		65%

- Vampire brains are psychic emanations from mental vampires, sent forth from their meditating bodies to sup upon the stuff of intelligence, draining their victims of both blood and intelligence, reducing their Intelligence score, this damage is permanent and affects related Skills. If Intelligence is reduced below '20' the person becomes a living vegetable, if reduced to '0' they become comatose, permanently, and must make a Shock check or die.
- Only the initial bite causes damage, after that the drain is purely from Intelligence unless the Character pulls the brain off with an Exert Strength roll.
- Intelligence points drained can be added to the psychic's Hit Points or Blood Points at will.



- The Vampire brain can fly at running speed or leap approximately two metres by flexing its spinal cord. It can also squeeze through very tight holes, pushing its mass through holes the size of a fifty-pence piece.
- While projecting the brain the telepath is comatose and cannot be roused by any means.
- If the brain is destroyed the telepath loses 1d100 Intelligence temporarily for 24 hours. If this reduces their Intelligence to '0' then they must make a Shock check or die, otherwise slipping into a death-like coma for 2d6 days before they recover.
- If a Vampire brain completely drains a target the psychic behind it gains an advance or a starting level in any one of the victim's Skills as well as bits and pieces of knowledge about the victim's past. They may also gain milder versions of any strange obsessions or neuroses the victim suffered.

Attack	Hit	Parry	Actions	Damage	Blood	Critical
Bite	55	60	4	1d6+1d8 Int and HP	Blade	Bite 1

FEAR EFFECT

Vampiric brains are outside the understanding of even those who make a study of cryptozoology and parapsychology and are an extremely rare phenomena, though the psychics who produce them often manage to find each other and form small and secretive 'cabals'. As such the fear comes from their sheer alien nature as much as their actual horrific appearance. As such seeing a Vampire brain causes the loss of 1d6+5 Mind Points and seeing a brain-drained victim causes the loss of 1d4 Mind Points if Willpower checks at -10% are not passed.

Insanities related to encounters with Vampire brains include paranoia, hallucinations and night terrors.

DESCRIPTION

Vampire brains are the mental projections of a particular kind of predatory psychic. Formed of a sort of mental ectoplasm the brains are the outer manifestation of the psychic's hungry intellect. Those who develop, or who are taught, the knack of projecting the brains are able to feast on the intellectual energy of those they attack, experiencing powerful memories from their past, absorbing their experiences and their knowledge, their more powerful emotions and even their mental aberrations. For the psychic this is addictive and powerful as well as feeding an insatiable and growing desire for knowledge and memories.

The psychics that are able to form this projection come about one of two ways. The first way is to be naturally gifted with the ability to form the projections and the second is to be inducted into one of the cabals and taught the Skill. Sometimes a psychic vampire can 'taste' the psychic potential in an individual that they have attacked and may try to bring them into the fold. The more of them there are the safer they feel though their depredations may draw more attention in a group.

The brains themselves appear as normal sized brains with a length of spinal column attached. Some also manifest 'eyestalks' or 'wings' though these have no effect, positive or negative, upon the abilities of the brain and are simply a manifestation of the personality and imagination of the psychic vampire. The brains are reddish-grey in appearance and appear to be purely physical, they are even wet and glistening and will leave a mucous trail for a short time though this will evaporate into nothing. When destroyed the brains fade into nothingness, evaporating away within 1d6 minutes.

The psychics appear to be completely normal though they may have picked up various aberrant behaviours, nervous tics and strange knowledge from those they have drained. While few live longer than most normal people due to being found out and killed draining the intellect and life energy from their victims can prolong life in the more selective psychic vampires with each person drained adding 1d6 years to their normal lifespan, provided they don't otherwise die from illness or wounds.

ADVENTURE SEEDS

- A cult of new followers has sprung up around a psychic vampire in the city. As he teaches them the meditation and visualisation techniques that will allow them to manifest their own projections they begin to prey upon the people around them. First the homeless fall in practice sessions and then more interesting people begin to be attacked. Losing faith in what is going on after her first taste of someone else's mind a girl flees the cult, running back to the last group of New Age thinkers she used to spend time with, the Characters. Hotly pursued by her former friends in the cult she seeks a way out and protection against their abilities. Things she hopes to get from her

former friends.

- A fairly careful and circumspect psychic vampire has lived in this small town community for several years without disturbing anyone much or causing many problems. A hundred-and-fifty years old he has survived by only making the occasional meal of someone's mind, careful but still reprehensible. Recently there was an accident though, his projection was destroyed by a truck and he slipped into a death-like state so convincing that he was assumed dead and quickly buried following instructions he had left. Now he has awoken in his coffin underground and, pausing only long enough to go stark staring mad has slipped into an unconscious state and is now surviving purely on the intellectual and life energy of the town, feeding every night in an effort to stay alive. The Characters are the local authorities, the Sheriff, Coroner and others, seeking to find an answer to the plague of comas hitting the small town.
- The Characters are the mentally impaired inmates of a special ward or insane asylum. All of them have suffered a loss of mentality due to attacks by psychic vampires, or so they believe. Together in one place their shared experience is enough to spark off a slight recovery in their minds but how did they all end up in one place? Who is the psychic vampire? Could he be one of the staff? What if they actually are all insane morons and this is just another delusion?



It's always the little things.

Vampires

Attributes	Random	Average
Strength	40+5d10	68
Stamina	40+5d10	68
Agility	40+5d10	68
Perception	50+5d10	78
Intelligence	10+8d10	54
Pain Threshold	1d100	55
Willpower	10+9d10	60
Luck	30+4d10	52
Movement	-	2/4/8/15
Actions	-	3
Damage Bonus	-	+1d4
Exert Strength	-	35%
Hear - Sight	-	65/70/35/35/35
- Smell - Taste	-	
- Touch	-	
Shock Survival	-	65%
Toxin	-	65%
Resistance	-	
Initiative	-	+2
Parry Bonus	-	+10
Hit Points	-	40
Blood Points	-	94
Energy Points	-	83
Mind Points	-	57
Hand to Hand	-	55%
Melee	-	30%
Thrown	-	13%
Archaic	-	25%
Pistol	-	25%
Rifle	-	25%
Heavy	-	10%



- Vampires have double the Blood Points that they do as non-vampires.
- Vampire blood is thick and viscous and does not bleed out. While individual wounds can cause blood to erupt from their body they do not continue to bleed from serious wounds.
- People who become Vampires gain +10 Strength, Stamina, Agility, Perception and Pain Threshold.
- Vampirism is transmitted via the rules in the Disease entry.
- Animals can be made into Vampires.
- Vampires have retractable fangs and their fingernails can be used as claws. Other than seeming pale and being cool to the touch they appear to be completely human.
- Vampires do not age.
- Vampires do not die at '0' Blood Points or suffer any other effects of blood loss. They merely slip into a death-like coma until the next dusk, when they arise, ravenous.

Attack	Hit	Parry	Actions	Damage	Blood	Critical
Bite	45	-	4	1d6+1d4	Razor	Bite
Claw	65	75	1	1d4+1d4	Blade	Knife

- Vampires can be endlessly mutilated but can only be killed by being staked, burnt or beheaded. Staking requires an aimed attack at the chest with a wooden weapon causing at least ten points of damage. Beheading can occur as a result of Critical Hits or can be accomplished with an aimed attack at the head with a large bladed weapon that causes fifteen points of damage in a single hit.
- Vampires can mesmerise a target with a contested Willpower roll, this is a 'fine opposition' check. Only one target at a time can be held in such a way.
- A Vampire's bite attack requires that they first grapple or incapacitate the target. Vampire feeding is not pretty or elegant and leaves the throat torn and bloody. The vampire drinks the Blood Points that they cause from their damage, adding them to their own pool.
- Vampire's lose a Blood Point every new dusk, prompting them to feed occasionally.
- Vampires cannot drink animal blood or any substitute such as artificial blood. The blood must be fresh, real blood and preferably from the vein. While medical blood packs can be drunk the taste is foul to a Vampire, much like UHT milk tastes flavourless and foul compared to normal milk.
- Sunlight burns Vampires for 1d6 burn damage per turn they are exposed and does Critical hits as per Burn 2.
- Holy symbols require the Vampire to make a Willpower check or move away.

- Physical contact with holy symbols or splashes with holy water cause a Vampire 1d8 Hit Points and do Critical Hits as per Burn 1.
- Only established and respectable mainstream religions with millions of followers have an effect upon Vampires. (A million members is an arbitrary number used to establish legitimacy. If you wish to have Scientologist Vampire hunters then by all means allow it).

FEAR EFFECT

While Vampires are romanticised and glamorous the reality is something unromantic and rather more bloody, at least when the Vampire has to feed. Their fangs are razor sharp and the bites they make are not neat and tidy, they are slashes across the throat at which the Vampire gulps in an often rather messy way. Still people are acclimatised to what they believe Vampires to be, not what they really are, the revelation of Vampirism therefore causes less 'psychic shock' than many horrors while the discovery of a real Vampire victim provides considerably more shock than normal. Discovering a Vampire requires a Willpower check or the loss of 1d4 Mind Points may occur, finding a victim requires a Willpower check at -10% and may cause the loss of 1d6 Mind Points.

Common insanities accompanying encounters with Vampires include paranoia, delusions and obsessive compulsive behaviour as well as homicidal lunacy and haematomania.

DESCRIPTION

A Vampire appears to be completely human most of the time. They are extremely pale, growing paler with age until they achieve an alabaster-like and inhuman whiteness but at younger ages they can pass for human easily enough and, when older, they can cover up their complexion with makeup.

Vampires often also have lustrous hair and extremely bright eyes. They do not breathe or blink unless they make a conscious effort to do so, or they breathe in order to take in air so they can talk. When they cry they cry pinkish tears of plasma rather than salt tears, or blood. All their bodily fluids are similarly replaced by plasma or blood.

A Vampire's psychology, motivation and behaviour is profoundly impacted by the change to Vampirism. Vampires are not a very social species outside of the familial 'brood' with a social structure much more akin to that of wolves or other predators with a strict hierarchy coming about through strength and experience. Newly created Vampires will stay with their creator for a short time before moving on to establish their own residences and feeding habits. While Vampires occasionally come together to fight a common enemy or to discuss shared history there is no Vampire community and they cannot long tolerate the presence of a rival.

Vampires, as such, are no longer social creatures and this results in a profound lack of empathy for other living things. To a human they appear sociopathic, placing no value on anything other than their own survival and existence. They are not sociopathic, they are simply an entirely different species post-infection and can no longer be judged by human standards. As such they also lose many human values when it comes to art, music and other creative abilities. Lacking empathy but having greater perception Vampires value photography and other hyper-realistic art forms, preferring the technically proficient to the emotionally satisfying. Their own tastes are for the graphic and blunt, an appreciation for journalistic photography would be more likely than an appreciation for artistically shot nudes or even brutally frank pornography.

When staked or beheaded a Vampire does

not instantly age or crumble to dust. They simply appear to be a dead human being with some rather peculiar physiology, particularly the fangs and claws. This may cause questions to be asked of fearless Vampire slayers who do not know how to dispose of a body properly. Vampiric blood retains its potency to infect even post mortem and the vector of the disease can survive even in truly ancient blood unless that blood is burned or exposed to sunlight.

ADVENTURE SEEDS

- A new tomb has been discovered beneath the Sphinx and upon breaking open the tomb a strange red dust swirls around. Within there is a remarkably well preserved mummy and the desiccated corpses of what appear to be several slaves. The tomb also contains many tablets and religious items but, most unusually, the mummy was found outside of its sarcophagus and by the broken down wall. The red-ochre dust covers the bricks of the broken down wall and, on later analysis, is found to be blood. One or more of the archaeologists and diggers involved in the discovery has been infected with this ancient vampirism from the dust and, blaming the expedition, the infected begin to seek night time revenge on the organisers and survivors while the media goes crazy about a 'curse'.

- Snuff movies are supposed to just be folklore, fakes that are occasionally trotted out but which, on investigation, turn out to be cheap special effects, grainy film and nothing more. Now something more genuine is turning up, bleak, stark death films shot in a very detached and documentary style fashion. There is no real emotion to the films, just people being slowly tortured, cut or bled to death. What has been found is 'Vampire pornography' created by a vampiric auteur through contacts in white slavery and sex trade rings. The Characters are social workers, police and other interested parties trying to find the source of the films and finding something unusual and terrible at their root.
- A new Vampire has, ham-fistedly, created a large brood through ineptitude at feeding. While the Characters are relatives of victims trying to push forward their own investigation, frustrated by the authorities' failure to deal with the problem and find what appears to be a serial killer, another Vampire has arrived in town to deal with the problem their way. The group and the older Vampire may become unlikely allies against the slowly collapsing young brood.



You really don't want to know who lives here.

Zombies

Attributes	Random	Average
Strength	30+4d10	52
Stamina	70+2d10	81
Agility	30+2d10	41
Perception	30+3d10	47
Intelligence	3d10	17
Pain Threshold	100	100
Willpower	100	100
Luck	10	10
Movement	-	1/2/4/8
Actions	-	2
Damage Bonus	-	-
Exert Strength	-	55%
Hear -Sight	-	35/40/20/20/20
- Smell - Taste		
- Touch		
HP Bonus	-	+20
Shock Survival	-	115%
Toxin	-	120%
Resistance		
Initiative	-	+0
Parry Bonus	-	-
Hit Points	-	58
Blood Points	-	N/A
Energy Points	-	N/A
Mind Points	-	N/A
Hand to Hand	-	50%
Melee	-	15%
Thrown	-	13%
Archaic	-	15%
Pistol	-	15%
Rifle	-	15%
Heavy	-	0%

- A Zombie must incapacitate or grapple a target before proceeding to bite them.
- A Zombie bite conveys the Zombie plague to the target.
- Anyone who dies is infected by the aerial version of the plague and rises as a Zombie.
- Zombies do not have Blood Points, they can lose any amount of Blood Points and not die. They can also be horribly mutilated and keep on going so long as the brain remains intact.



Attack	Hit	Parry	Actions	Damage	Blood	Critical
Bite	40	-	4	1d6	Blade	Bite 1
Fist	60	-	1	1d4	Blade	H2H

- An aimed strike to a Zombie's head that does ten or more damage in a single strike will destroy the brain, killing it.
- Zombies mindlessly shuffle directly towards any living person in an attempt to feast on them. They lose interest in a body once it rises as a Zombie.
- Zombies without prey revert to half-remembered activities such as shuffling mindlessly around shopping malls, standing on street corners or sitting in office cubicles, often repetitively lifting and setting down telephones or otherwise mimicking what was once important in their lives. This behaviour is limited to Zombies with an Intelligence of 20+. Zombies of lesser Intelligence will either 'flock' with other Zombies or 'shut down' into a torporous state.
- Zombies slowly rot and most will rot away, depending on their state to start with, between three months and two years after being infected. The Zombie plague appears to retard rotting however and some, particularly those in dry environments, will continue to persist long after the two-year limit. Those who manage to feed on human flesh also appear to last somewhat longer.
- A Zombie's brain can be destroyed by blow to the head causing more than ten points of damage in a single strike.
- Zombies do not sleep.

FEAR EFFECT

Seeing the dead rise is a shocking revelation in complete opposition to how 'things are supposed to be', particularly if the Zombie is rotting, mutilated or otherwise more obvious than simply a shuffling, crazed looking person. Zombies are widely distributed throughout popular culture though, particularly the shuffling and flesh-eating type and this, as with Vampires, dulls their psychological impact somewhat, though not so much their victims. As such witnessing a Zombie requires a Willpower check or the loss of 1d8 Mind Points while seeing an eaten victim requires a Willpower check at -10% or the loss of 1d6 Mind Points.

DESCRIPTION

These Zombies are not voodoo Zombies but rather the pop-culture flesh-eaters popularised by the films of George Romero. These statistics represent the type of Zombie in the *Dead* series, particularly those from the first two films rather than *Land* or *Day*. With increased popularity of the genre in the 2000's there are some modern additions, developments and modifications which must also be considered for a more complete Zombie entry but these will be explored fully in a future supplement.

These basic Zombies are animated undead, brought to life by viral, chemical, magical or radiological means – though a disease is the most common vector in fiction, typified by the infectious bite of the Zombie to make others of its kind. Zombies act almost entirely on pure instinct, the endless hunger drives them to hunt out the living and to feast upon their flesh but they also shy away from fire and despite being unphased by it appear to have some ability to feel pain and to respond to pain/reward, even to be trained.

Zombies with an Intelligence of '10' or less are purely instinctual and simply follow the

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'herd'. They cannot use tools or weapons and are barely capable of understanding that if something hurts them that they shouldn't do it again. Zombies with an Intelligence of '10-20' are capable of using melee weapons with no moving parts and of following the directions of more intelligent Zombies, or human trainers, to a degree. They retain some memories of their former life and may imitate what they used to do when alive, repeating it over and over again. Zombies with an Intelligence of '30', perhaps one Zombie in a thousand in most cases, are capable of forming crude speech, creatively adapting to problems, using firearms and understanding something of their own nature – such as the fact that they no longer need to breathe. These Zombies can direct other Zombies in the '10-20' range to similarly use weapons and can communicate with other Zombies through grunts, gestures and demonstration.

- **Option – Fast Zombies:** Popularised in remakes and 'Zombie style' movies these move at double the listed rate, or you may prefer to use the rules for 'Fury' in the disease section, depending whether you make these truly undead.
- **Option – Learning Zombies:** These Zombies 'evolve' greater Intelligence and capability over time, gaining one point of Intellect with every passing month up to a cap of '30'.
- **Option – Stronger Zombies:** These Zombies gain an advance in the 'Body Building' Skill with each month of undead existence and this is usually combined with the 'Learning Zombies' above.

- The dead begin to rise, suddenly, during the day. The Characters are school children at a secondary school. Already protected by fences, walls, gates and security cameras the school would be a good place to set up a defence against the menace, if the Zombies that have already infiltrated the grounds can be dealt with by children that is...
- The Characters are a group of friends who won a luxury Caribbean cruise in a competition. Now, along with a great many wealthy elderly people, they are enjoying their cruise. While at sea they are treated to a wonderful night time meteorite shower in the sky and, on the following day when one of the passengers has a heart attack they reanimate in the medical bay, attacking and killing the ship's doctor and a steward, who also rise. From there things degenerate and to survive they must find a safe way off the vessel in order to get to safety, if safety can be found.
- The Characters are journalists, 'embedded' in a military unit which has been sent to 'restore order' in an overrun city. Reporter, cameraman, sound engineer and military guard bear witness to the slow disintegration of military discipline and the overrunning of the lines. Soon the military become a liability more than protection and they must seek their own way out of the mess.



WEAPONS

Blood! includes statistics for a huge variety of weapons, a great many of them improvised weapons such as one might be able to pick up around a house in order to defend oneself. Should an appropriate weapon not be listed feel free to improvise something of approximately the same size, weight and material to do stand-in-duty.

Weapons have the following statistics...

- **Weapon:** The name of the weapon.
- **Type:** The Skill used to utilise the weapon.
- **Damage:** The base damage done by the weapon.
- **Actions:** How many actions are required to make an attack with the weapon.
- **Skill:** The adjustment, positive or negative, the weapon makes to the Combat Skill and to Parry.
- **Blood:** The entry on the Blood Loss table used for the weapon.
- **Critical:** The Critical Hit Table the weapon uses.
- **Range:** The range the weapon can be fired or thrown.

Special: Weapon with special characteristics will have footnotes describing their special attributes.



Weapon Tables

Table: Natural Weapons (Human)

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Bite ²	H2H	1d4	4	-10%	Blade	Bite 1	-
Fingernails	H2H	1d3	2	+0%	Blade	Knife 1	-
Fist	H2H	1d3	1	+10%	Crush	H2H	-
Grapple ¹	H2H	-	3	+0%	-	-	-
Kick	H2H	1d4	2	+0%	Crush	H2H	-

¹ – See special rules in the Combat section.

² – Bites are much more likely to suffer wound infections, with a penalty of -5% to Toxin Resistance.

Table: Natural Weapons (Animal)

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Animal Bite (Large)	H2H	1d10	4	-10%	Blade	Bite 2	-
Animal Bite (Small)	H2H	1d6	4	-10%	Blade	Bite 1	-
Claw (Large)	H2H	1d8	1	+10%	Blade	Knife 2	-
Claw (Small)	H2H	1d4	1	+10%	Blade	Knife 1	-

NB – Animal attacks more likely to suffer wound infections, with a penalty of -5% to Toxin Resistance.

Table: Archaic Melee Weapons (Blunt)

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Ball and Chain	Melee	1d6+4	4	-	Crush	Club 2	-
Flail	Melee	1d10+2	3	-5%	Crush	Club 2	1
Foil	Melee	1d10+2	3	-	Blade	Impale 2	3
Lucerne Hammer (Blunt)	Melee	2d10	3	-	Crush	Club 2	-
Lucerne Hammer (Spike)	Melee	1d10	3	-	Blade	Impale 1	-
Mace	Melee	1d10+2	3	+10%	Crush	Club 1	2
Man Catcher ¹	Melee	2d6	5	-25%	Crush	Club 2	-
Nunchaku (Wood)	Melee	1d10	3	-5%	Crush	Club 1	2
Nunchaku (Metal)	Melee	1d12	3	-5%	Crush	Club 1	2
Staff	Melee	1d8	2	+15%	Crush	Club 1	2
Throwing Hammer	Melee	1d8	2	-5%	Crush	Club 1	4
War Hammer	Melee	4d6	4	-10%	Crush	Club 2	2

¹ – If the man catcher successfully hits the target, if man sized, is considered grappled and the grappler gets a +25% bonus to their grapple checks as a result of using the weapon.

Table: Archaic Melee Weapons (Blades & Points)

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Bastard Sword	Melee	5d10+7	4	-20%	Blade	Sword 2	-
Battle Axe	Melee	5d10	5	-10%	Blade	Sword 2	2
Bayonet (Attached)	Melee	1d10+3	3	+5%	Blade	Impale 2	-
Bayonet (Detached)	Melee	1d6+3	3	-	Blade	Knife 2	4
Blade 4"	Melee	1d6	3	+5%	Blade	Knife 1	5
Blade 6"	Melee	1d10	3	-	Blade	Knife 1	4
Blade 8"	Melee	2d10	3	-5%	Blade	Knife 2	3
Broadsword	Melee	4d10+10	4	-10%	Blade	Sword 2	-
Dagger	Melee	1d6+3	3	-	Blade	Knife 1	5
Foil	Melee	1d10+2	3	-	Blade	Impale 2	3
Fred's Glove	Melee	4d6	2	+10%	Blade	Knife 1	-
Javelin	Melee	1d6+5	3	-5%	Blade	Impale 2	7
Long Sword	Melee	3d10+7	4	-5%	Blade	Sword 1	2
Poleaxe	Melee	4d6+3	5	-5%	Blade	Sword 1	3
Rapier	Melee	2d10	3	-5%	Blade	Impale 2	3
Sabre/Cutlass	Melee	3d10+3	4	-	Blade	Sword 1	2
Scimitar	Melee	3d10	4	-5%	Blade	Sword 1	2
Short Sword	Melee	2d10+5	4	-	Blade	Sword 1	2
Spear	Melee	1d10+7	3	-	Blade	Impale 2	7
Stiletto Knife	Melee	1d6+3	3	+15%	Blade	Impale 1	5
Sword Bayonet (Attached)	Melee	3d6	3	-	Blade	Impale 2	-
Sword Bayonet (Detached)	Melee	2d6	3	-5%	Blade	Knife 2	3
Sword Cane	Melee	1d10+5	3	-5%	Blade	Impale 2	3
Throwing Axe	Melee	1d10	3	-	Blade	Knife 2	4
Throwing Knife	Melee	1d6	3	+10%	Blade	Knife 1	6
Trident	Melee	3d6	4	-	Blade	Impale 2	7
Two-Handed Sword	Melee	6d10+5	5	-30%	Blade	Sword 2	-

Table: Tools (Hand Tools)

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Adjustable Spanner	Melee	1d8	2	+15%	Crush	Club 2	4
Band Saw	Melee	2d6	3	+5%	Blade	Knife 2	-
Blacksmith's Hammer	Melee	1d12	3	+10%	Crush	Club 1	4
Bolt Cutters	Melee	1d12	3	+10%	Crush	Club 2	-
Bow Saw	Melee	2d8	3	+5%	Blade	Knife 2	-
Bradawl	Melee	3d4	3	+5%	Blade	Impale 1	-
Branding Iron (Cold)	Melee	1d10/2	3	+10%	Crush	Club 1	3
Branding Iron (Hot)	Melee	1d6	3	+10%	Crush	Club 1	3
Bricklaying Trowel	Melee	1d6	2	+10%	Blade	Knife 1	4
Chisel (Large)	Melee	1d10/2	2	+10%	Blade	Impale 1	5
Chisel (Small)	Melee	1d4	2	+10%	Blade	Impale 1	5
Claw Hammer (Blunt)	Melee	1d10	2	+15%	Crush	Club 1	3
Claw Hammer (Claw)	Melee	1d12	2	+10%	Blade	Impale 1	3
Compass (Drawing)	Melee	1d4/2	2	+15%	Blade	Impale 1	-
Copper Hammer	Melee	1d10	2	+20%	Crush	Club 1	3
Garden Fork	Melee	3d6+1	4	+10%	Blade	Impale 2	3
Hacksaw (Large)	Melee	1d12	3	-	Blade	Knife 2	-
Hacksaw (Small)	Melee	1d8	3	-	Blade	Knife 2	-
Hand Axe	Melee	1d10+7	3	-	Blade	Knife 2	3
Hay Fork	Melee	3d10	4	+5%	Blade	Impale 2	3
Hoe	Melee	1d6	3	-5%	Blade	Knife 1	-
Hook Knife ¹	Melee	1d10	3	-5%	Blade	Knife 1	-
Leaf Rake	Melee	1d4+4	4	-10%	Blade	Impale 1	2
Lump Hammer	Melee	1d10	3	+10%	Crush	Club 1	3
Machete	Melee	3d10+10	4	-20%	Blade	Sword 1	3
Metal File (Large)	Melee	1d6	2	-	Blade	Club 1	3
Metal File (Small)	Melee	1d4	2	-	Blade	Club 1	3
Metal Spike	Melee	1d6+1	2	-	Blade	Impale 1	-
Mole Wrench	Melee	1d6+3	3	+15%	Crush	Club 2	3
Monkey Wrench	Melee	1d6+2	3	+20%	Crush	Club 2	3
Nail (6")	Melee	1d10/2	2	+10%	Blade	Impale 1	-
Nail Hammer	Melee	1d10	2	+20%	Crush	Club 1	3
Paint Stripper	Melee	1d4	2	+5%	Blade	Knife 1	3
Penknife	Melee	1d10/2	2	+35%	Blade	Knife 1	5

Table: Tools (Hand Tools) Continued

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Phillips Screwdriver (Large)	Melee	1d6	2	+5%	Blade	Impale 1	5
Phillips Screwdriver (Small)	Melee	1d10/2	2	+10%	Blade	Impale 1	5
Pick Axe	Melee	3d6+5	5	-20%	Blade	Impale 2	2
Pig Castrating Tongs	Melee	1d10	3	+10%	Crush	Club 2	-
Pin Hammer	Melee	1d8	2	+20%	Crush	Club 1	3
Pincers	Melee	1d6/3	2	+5%	Crush	Club 1	-
Plane	Melee	1d6	2	-	Blade	Knife 1	-
Pliers	Melee	1d10/2	2	+10%	Crush	Club 1	-
Rake	Melee	1d6+4	3	-5%	Blade	Impale 1	2
Ruler (Metal)	Melee	1d4/2	2	+20%	Crush	Knife 1	-
Ruler (Wood)	Melee	1d4/2	2	+20%	Crush	Whip	-
Scalpel	Melee	1d4	2	-	Razor	Razor	5
Scissor Jack	Melee	1d12	3	+10%	Crush	Club 2	2
Scissors (Large)	Melee	2d6	3	+5%	Blade	Impale 1	-
Scissors (Small)	Melee	1d6	3	+15%	Blade	Impale 1	-
Screwdriver (Large)	Melee	1d4	2	+5%	Blade	Impale 1	5
Screwdriver (Sharpened)	Melee	1d6+2	2	+10%	Blade	Impale 1	5
Screwdriver (Small)	Melee	1d3	2	+10%	Blade	Impale 1	5
Scythe	Melee	2d10+7	5	-5%	Blade	Knife 2	-
Sewing Machine	Melee	1d6+3	4	+10%	Crush	Club 1	2
Shears	Melee	2d6+6	3	-20%	Blade	Impale 2	-
Sickle	Melee	1d10+5	3	+5%	Blade	Knife 2	-
Sledgehammer	Melee	3d6+4	5	-5%	Crush	Club 2	1
Socket Set	Melee	1d6+1	2	+10%	Crush	Club 1	4
Spade	Melee	3d6	4	+5%	Blade	Knife 2	3
Spanner	Melee	1d10/2	3	+20%	Crush	Club 1	4
Stanley Knife	Melee	1d6+2	3	-	Blade	Razor	-
Tenon Saw	Melee	2d6	3	-	Blade	Knife 2	-
Trolley Jack	Melee	2d8	3	+5%	Crush	Club 2	-
Trowel	Melee	1d6+1	3	+5%	Blade	Knife 1	-
Tyre Iron	Melee	1d6+2	3	+5%	Crush	Club 1	3
Watering Can (Metal)	Melee	1d10/2	3	+5%	Crush	Club 1	2
Watering Can (Plastic)	Melee	1d6/2	3	+10%	Crush	Club 1	3
Wire Brush (Large)	Melee	1d4	2	+10%	Blade	-	3
Wire Brush (Small)	Melee	1d3	2	+10%	Blade	-	3
Wire Cutters	Melee	1d6	3	+15%	Crush	Club 2	-
Wire Saw	Melee	2d6	3	+5%	Blade	Knife 2	-
Wooden Mallet	Melee	1d8	2	+10%	Crush	Club 1	3
Woodsman's Axe	Melee	3d10+5	5	-10%	Blade	Sword 1	2

¹ – If the hook knife rolls a ‘10’ on its damage dice it hooks into the target. This can be used to grapple the target on the following turn – still doing knife damage, or can be pulled to ‘gut’ the target doing double damage on the next attack – if it is not pulled free.

Table: Blunt Instruments

Weapon	Type	Damage	Actions	Skill	Blood	Critical	
Boulder	Melee	1d12	5	-10%	Crush	Club 2	2
Branch (4’)	Melee	1d6+4	4	-10%	Crush	Club 1	3
Club (3’)	Melee	1d8+2	2	15%	Crush	Club 1	3
Club (5’)	Melee	1d12+2	3	+10%	Crush	Club 2	2
Cudgel	Melee	1d8	2	+15%	Crush	Club 1	3
Knuckle Duster	H2H	1d4	2	-	Crush	Club 1	-
Nightstick	Melee	1d8+2	2	+10%	Crush	Club 1	2
Plank of Wood	Melee	1d8	4	-10%	Crush	Club 2	2
Pole (10’)	Melee	1d12	4	-	Crush	Club 2	2
Pole (6’)	Melee	1d10+3	3	+10%	Crush	Club 1	3
Sap ¹	Melee	1d4	3	+10%	Crush	Club 1	4
Sock Full of Pool Balls	Melee	1d10/2	3	-5%	Crush	Club 1	-
Spiked Club (3’)	Melee	2d8	2	+10%	Blade	Club 1	3
Spiked Club (5’)	Melee	2d10	3	+5%	Blade	Club 2	2
Stone (Brick sized)	Melee	1d6	3	+10%	Crush	Club 1	4
Stone (Fist sized)	Melee	1d4	2	+15%	Crush	Club 1	6
Truncheon	Melee	1d6+3	2	+15%	Crush	Club 1	3
Weighted Hanky	Melee	1d6/2	3	-	Crush	Club 1	-

¹ – Knock Out attacks made with a sap reduce their percentage chance to resist the Knock Out by 5%.

Table: Tools (Powertools)

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Blowtorch	Melee	2d6	3	+20%	Burn	Burn 1	-
Chainsaw (Large)	Melee	8d10	4	-	Blade	Power Tool 3	-
Chainsaw (Small)	Melee	5d10	3	+15%	Blade	Power Tool 3	-
Circular Sander (Large)	Melee	2d8	3	+15%	Crush	Power Tool 2	-
Circular Sander (Small)	Melee	1d12	3	+20%	Crush	Power Tool 2	-
Circular Saw (Large)	Melee	4d10+6	4	+25%	Blade	Power Tool 3	-
Circular Saw (Small)	Melee	3d10+4	3	+15%	Blade	Power Tool 3	-
Electric Screwdriver	Melee	2d6	3	+10%	Blade	Power Tool 1	-
Hedge Trimmer	Melee	4d10	3	+25%	Blade	Power Tool 3	-
Hot Air Gun	Melee	3d8	3	+20%	Burn	Burn 1	-
Jigsaw	Melee	7d10	5	+25%	Blade	Power Tool 3	-
Masonry Drill	Melee	2d10	3	+10%	Blade	Power Tool 1	-
Nailgun	Pistol	1d10/2	2	-	Blade	Impale 1	4
Power Drill (Large)	Melee	3d6	3	+15%	Blade	Power Tool 1	-
Power Drill (Medium)	Melee	2d8	3	+10%	Blade	Power Tool 1	-
Power Drill (Small)	Melee	1d12	3	+10%	Blade	Power Tool 1	-
Sander (Large)	Melee	2d6+4	3	-	Crush	Power Tool 2	-
Sander (Medium)	Melee	2d6	3	+5%	Crush	Power Tool 2	-
Sander (Small)	Melee	1d10	2	+10%	Crush	Power Tool 2	-
Soldering Iron (Large)	Melee	1d10	3	+15%	Burn	Impale 1	-
Soldering Iron (Small)	Melee	1d8	2	+10%	Burn	Impale 1	-
Steam Paper Stripper	Melee	1d10	2	+25%	Burn	Burn 1	-
Strimmer	Melee	3d10	2	+25%	Blade	Power Tool 3	-

Table: Whips

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Bamboo Cane	Melee	1d6/2	3	+15%	Crush	Whip	-
Bull Whip	Melee	1d6+2	3	+5%	Blade	Whip	-
Cable (Weighted)	Melee	1d8	3	+5%	Crush	Whip	-
Cable Whip	Melee	1d6+1	3	+5%	Crush	Whip	-
Cat O'Nine Tails	Melee	1d8+4	4	-	Blade	Whip	-
Chain (Heavy)	Melee	1d8+2	5	+5%	Crush	Club 1	-
Chain (Light)	Melee	1d6+1	4	+10%	Crush	Whip	-
Leather (Knotted)	Melee	1d6+1	3	+5%	Blade	Whip	-
Leather (Steel tipped)	Melee	1d8+1	3	+5%	Blade	Whip	-
Leather (Weighted)	Melee	1d6+1	3	+5%	Blade	Whip	-
Leather Whip	Melee	1d6	3	-	Blade	Whip	-
Nylon (Weighted)	Melee	1d6+2	3	+10%	Crush	Whip	-
Nylon Whip	Melee	1d6	3	+5%	Crush	Whip	-
Riding Crop	Melee	1d6/2	2	+15%	Crush	Whip	-
Rope (Weighted)	Melee	1d6	3	+10%	Crush	Whip	-
Rope Whip	Melee	1d4	3	+10%	Crush	Whip	-

NB – All Whips (apart from riding crop and bamboo) can be used to make a grapple attack with their usual bonus.

Table: Archaic Ranged Weapons

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Atlatl	Thrown	1d8	4	-10%	Blade	Impale 1	12
Bolas ²	Thrown	1d6/2	4	-15%	Crush	Club 1	10
Composite Bow	Archaic	2d8+2	3	-10%	Crush	Impale 1	23
Heavy Crossbow ¹	Archaic	2d6+6	5	+10%	Crush	Impale 1	22
Light Crossbow ¹	Archaic	1d10+4	4	+15%	Crush	Impale 1	19
Long Bow	Archaic	2d8	3	-10%	Crush	Impale 1	23
Pistol Crossbow ¹	Archaic	1d10	4	+20%	Crush	Impale 1	16
Short Bow	Archaic	1d8	3	-	Crush	Impale 1	21
Sling (Bullet)	Archaic	1d4+1	4	+5%	Crush	Club 1	18
Sling (Stone)	Archaic	1d4	4	+5%	Crush	Club 1	17
Slingshot	Archaic	1d4	3	+10%	Crush	Club 1	18

¹ – Crossbows may also be fired using the Rifle Skill (Pistol Skill for pistol crossbows), if it is higher.

² – Bolas, if they hit, also make a grapple attack. If aimed at the legs they can bring down a fleeing person who must disentangle themselves before continuing.

Table: Household Items

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Anchor (Yacht)	Melee	1d6+2	3	+10%	Crush	Club 1	3
Armchair	Melee	2d6+4	5	-5%	Crush	Club 2	-
Baseball Bat	Melee	1d10+2	3	+20%	Crush	Club 2	3
Bathroom Scales	Melee	1d6	3	+10%	Crush	Club 1	2
Bicycle Frame	Melee	1d6+1	5	-15%	Crush	Club 1	2
Blender	Melee	1d6	3	+10%	Crush	Club 1	3
Block of Wood	Melee	1d6+3	3	+5%	Crush	Club 1	3
Boning Knife	Melee	2d10	3	-10%	Blade	Impale 1	5
Bottle	Melee	1d6	3	+15%	Crush	Club 1	3
Brass Instrument	Melee	1d10/2	3	+5%	Crush	Club 1	3
Bread Knife	Melee	1d6	3	+15%	Blade	Knife 1	5
Brick	Melee	1d6+4	3	+5%	Crush	Club 1	3
Briefcase	Melee	1d4	3	-5%	Crush	Club 1	2
Broken Bottle	Melee	1d6+2	3	+10%	Razor	Razor	3
Broom	Melee	1d10/2	3	+15%	Crush	Club 1	3
Camp Bed ⁴	Melee	3d6+2	5	-25%	Crush	Vehicle 1	-
Camping Stove	Melee	2d6+1	3	-10%	Crush	Club 1	3
Candlestick	Melee	1d6	3	+15%	Crush	Club 1	3
Car Wheel	Melee	1d6+1	5	+5%	Crush	Club 1	2
Carving Knife	Melee	1d6+2	3	+10%	Blade	Knife 1	5
Chair	Melee	2d6+3	4	+20%	Crush	Club 2	2
Chair Leg	Melee	1d6+2	3	+10%	Crush	Club 1	3
Cheese Cutter (Wire) ⁶	Melee	1d6	1	-	Blade	Knife 1	-
Cheese Knife	Melee	1d4	2	+5%	Blade	Knife 1	-
Chest of Drawers ⁴	Melee	5d6	5	-25%	Crush	Vehicle 1	-
Clock	Melee	1d10/2	3	+5%	Crush	Club 1	2
Coat Hanger (Unwound)	Melee	1d6/2	3	-	Blade	Impale 1	-
Coffee Table	Melee	3d6	4	+5%	Crush	Club 2	1
Computer (Laptop)	Melee	2d6	4	-	Crush	Club 1	2
Computer (Server rack) ⁴	Melee	4d6	5	-15%	Crush	Vehicle 1	-
Computer (Tower)	Melee	3d6	5	-10%	Crush	Club 2	2
Computer Monitor	Melee	3d6	5	-10%	Crush	Club 2	2
Corkscrew	Melee	1d10/2	3	+20%	Blade	Impale 1	-
Cricket Bat	Melee	1d6+2	3	+5%	Crush	Club 1	3
Dining Table ⁴	Melee	4d6+4	5	-10%	Crush	Vehicle 1	-
Door (Slam)	Melee	4d6	4	+10%	Crush	Club 2	-
Drawer (Slam)	Melee	1d6+1	3	+5%	Crush	Club 1	-
Dumbbell	Melee	1d6+3	3	-	Crush	Club 1	2
Dustbin (Metal)	Melee	1d6+1	4	+5%	Crush	Club 1	2
DVD Player	Melee	1d6+2	3	+5%	Crush	Club 1	2
Electric Carving Knife	Melee	1d6+4	3	-5%	Blade	Knife 1	-
Electric Torch	Melee	1d6/2	2	+5%	Crush	Club 1	3
Exhaust Pipe	Melee	1d6	4	-	Crush	Club 1	1
Extension cord	Melee	1d6	4	-10%	Crush	Whip	-
Fish hooks	Melee	1d4/2	3	-5%	Blade	Impale 1	-
Fishing Rod	Melee	1d6/2	3	-	Crush	Whip	-
Flat Screen Monitor	Melee	2d6	4	-5%	Crush	Club 1	2
Football	Melee	1	3	-	Crush	Club 1	4
Glass Shard	Melee	1d6+1	3	-5%	Razor	Razor	-
Guitar (Acoustic)	Melee	1d6+4	3	+15%	Crush	Club 1	2
Guitar (Electric)	Melee	2d6	3	+10%	Crush	Club 1	2
Hand Bell	Melee	1d6/2	3	+10%	Crush	Club 1	3
Handbag (Empty)	Melee	1d4/2	3	+10%	Crush	Club 1	2
Handbag (Full)	Melee	1d6/2	3	+15%	Crush	Club 1	3
Hockey Stick	Melee	1d6+2	3	+10%	Crush	Club 1	3
Hosepipe ⁵	Melee	1d6/2	3	+10%	Crush	Whip	-
Ice Pick	Melee	1d8	3	+10%	Blade	Impale 1	3
Iron (Cold)	Melee	1d6+2	3	+5%	Crush	Club 1	3
Iron (Hot)	Melee	1d6+4	3	+5%	Crush	Club 1	3
Ironing Board	Melee	1d6+4	4	+5%	Crush	Club 2	1
Kebab Stick	Melee	1d6	3	+15%	Blade	Impale 1	-
Kettle	Melee	1d6+1	3	+5%	Crush	Club 1	2
Knitting Needle	Melee	1d10/2	2	+15%	Blade	Impale 1	-
Ladder (Metal)	Melee	3d6+2	5	-5%	Crush	Club 2	-
Ladder (Wood)	Melee	3d6	5	-5%	Crush	Club 2	-
Lantern	Melee	1d4	3	+10%	Crush	Club 1	3
Large Book	Melee	1d6/2	2	+15%	Crush	Club 1	2

Table: Household Items (Continued)

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Lead Pipe	Melee	1d6+5	3	+5%	Crush	Club 1	3
Light Bulb	Melee	1d6/2	3	-	Blade	Knife 1	-
Luggage Trolley	Melee	1d8	5	-20%	Crush	Club 2	-
Meat Cleaver	Melee	3d10	3	-20%	Blade	Knife 2	3
Meat Hook (Large)	Melee	2d6+2	5	-10%	Blade	Impale 2	-
Meat Hook (Small)	Melee	1d6+1	4	-5%	Blade	Impale 1	-
Metal Comb	Melee	1d4/2	2	+10%	Blade	Knife 1	-
Microwave	Melee	2d6+1	4	-10%	Crush	Club 1	2
Mirror (Full length) ⁴	Melee	1d6	4	-	Crush	Club 2	1
Mirror (Hand)	Melee	1d6/2	3	+10%	Crush	Club 1	3
Mirror (Table)	Melee	1d4	3	+5%	Crush	Club 1	2
Mug	Melee	1d6/2	3	+25%	Crush	Club 1	4
Music System	Melee	2d6	4	-5%	Crush	Club 1	1
Oar/Paddle	Melee	1d6+2	3	+10%	Crush	Club 1	2
Old Fashioned Can Opener	Melee	1d6/2	2	+30%	Blade	Knife 1	3
Ornament (Large)	Melee	1d10/2	3	+15%	Crush	Club 1	3
Ornament (Small)	Melee	1d4/2	3	+30%	Crush	Club 1	3
Paint Pot	Melee	1d6	3	+10%	Crush	Club 1	3
Painting/Picture Frame	Melee	1d4/2	3	+20%	Crush	Club 1	3
Pen/Pencil ³	Melee	1d4/2	2	+15%	Blade	Impale 1	-
Pint Glass ²	Melee	1d6	3	+5%	Blade	Razor	3
Plant Pot	Melee	1d10/2	3	+5%	Crush	Club 1	3
Plate/Bowl	Melee	1d4/2	3	+25%	Crush	Club 1	5
Poker	Melee	1d6+3	3	+10%	Crush	Club 1	3
Potato Peeler	Melee	1d6/2	2	+25%	Blade	Knife 1	-
Pram/Pushchair	Melee	1d6+1	4	-15%	Crush	Club 1	1
Radiator	Melee	2d6+3	5	-5%	Crush	Club 2	1
Razor Blade	Melee	1d6/2	2	-10%	Razor	Razor	-
Rocking Horse	Melee	2d6+1	5	-15%	Crush	Club 2	1
Rolling Pin	Melee	1d6	3	+10%	Crush	Club 1	3
Saucepan	Melee	1d6+2	3	-	Crush	Club 1	2
Shopping Trolley	Melee	1d4	4	-15%	Crush	Club 1	1
Skewer	Melee	1d10/2	3	+15%	Blade	Impale 1	-
Small Statue	Melee	1d6+1	3	+5%	Crush	Club 1	2
Stool	Melee	2d6	4	+15%	Crush	Club 2	2
Straight Razor	Melee	1d6	2	+5%	Razor	Razor	-
Suitcase	Melee	1d10/2	3	-10%	Crush	Club 2	1
Table Fork	Melee	1d6/2	2	+15%	Blade	Impale 1	-
Table Knife	Melee	1d6/2	3	+20%	Blade	Knife 1	5
Telephone	Melee	1d6/2	3	+5%	Crush	Club 1	3
Television (Huge) ⁴	Melee	5d6	5	-30%	Crush	Vehicle 1	-
Television (Large)	Melee	4d6	5	-20%	Crush	Club 2	1
Television (Portable)	Melee	3d6	5	-10%	Crush	Club 2	2
Tenderising Mallet	Melee	1d6	2	+15%	Crush	Club 1	3
Tennis Racket	Melee	1d10/2	3	+10%	Crush	Club 1	3
Toaster	Melee	1d6	3	-5%	Crush	Club 1	2
Toilet Lid	Melee	1d6+4	3	+10%	Crush	Club 1	1
Umbrella	Melee	1d4	3	+10%	Crush	Club 1	2
Vacuum Cleaner	Melee	1d6+1	4	+5%	Crush	Club 1	2
Vase	Melee	1d6/2	3	+10%	Crush	Club 1	-
VHS Recorder/Digibox	Melee	1d6+4	3	-	Crush	Club 1	2
Violin	Melee	1d10/2	3	+10%	Crush	Club 1	3
Walking Frame	Melee	1d6	3	+10%	Crush	Club 1	2
Walking Stick	Melee	1d10/2	3	+15%	Crush	Club 1	3
Wheelie Bin (Plastic)	Melee	1d6	5	-	Crush	Club 1	1
Woodwind Instrument	Melee	1d6/2	3	+15%	Crush	Club 1	3

¹ – If the hook rolls a '6' on any of its damage dice it hooks into the target. This can be used to grapple the target on the following turn – still doing damage, or can be pulled to 'gut' the target doing double damage on its next attack, if not pulled free.

² – If used in a melee attack the attacker takes half as much damage themselves as they lacerate their hand.

³ – If a '1' is rolled on the damage dice the pen/pencil snaps off and can no longer be used.

⁴ – This item cannot be thrown or wielded in melee, it can only be toppled onto someone as a melee attack.

⁵ – This weapon can be used to make a grappling attack instead of a normal attack.

⁶ – In order to use this weapon, as a garrotte, a grapple must first be successful.

Table: Fluids and Sprays

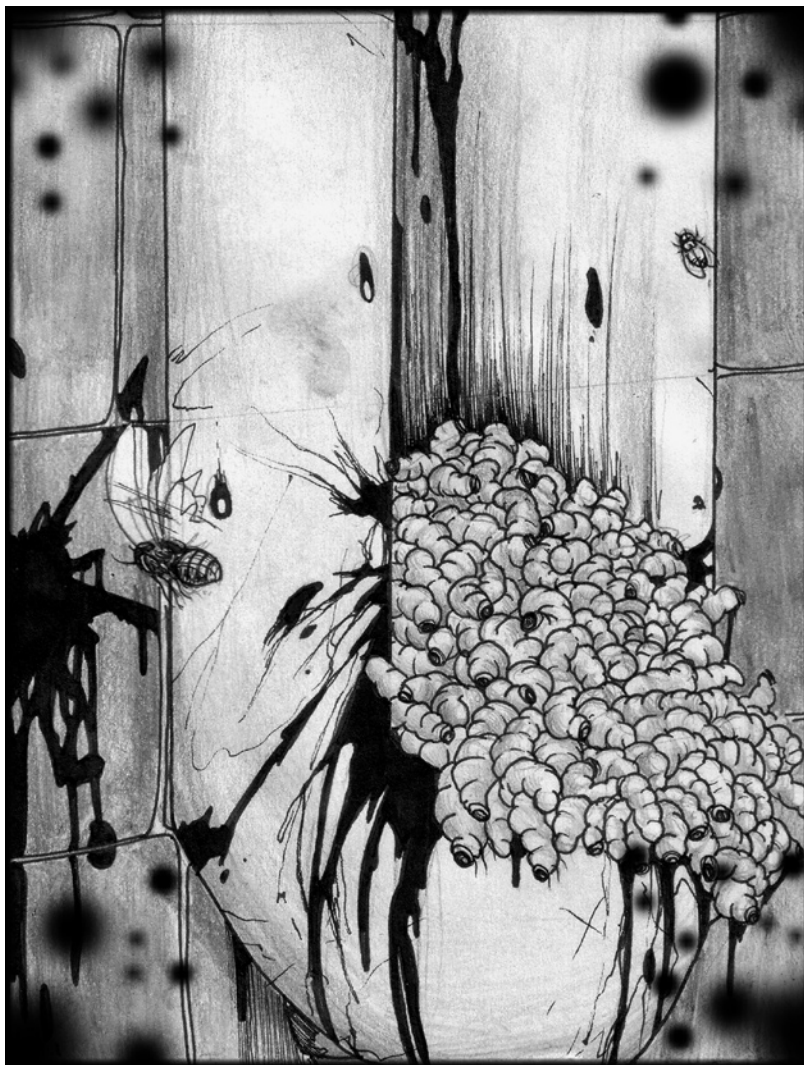
Weapon	Type	Damage	Poison	Action	Skill		Critical	Range
Acid (Moderate)	Melee	1d8	Ingest 5	3	-5%	Burn	Dissolve 1	2
Acid (Strong)	Melee	1d10	Ingest 4	3	-10%	Burn	Dissolve 1	2
Acid (Weak)	Melee	1d6	Ingest 6	3	-	Burn	Dissolve 1	2
Aerosol ¹	Melee	-	Ingest 6	2	+15%	-	-	-
Bleach ¹	Melee	1d6/2	Ingest 5	3	+5%	Burn	Dissolve 1	2
Brake Fluid ¹	Melee	-	Ingest 6	3	-5%	-	-	2
Cellulose Thinner ¹	Melee	-	-	3	-	-	-	2
Detergent ¹	Melee	-	Ingest 6	3	-	-	-	2
Engine Flush ¹	Melee	1d4/2	Ingest 5	3	-10%	Burn	Dissolve 1	2
Fungicide Sprav ¹	Melee	-	Ingest 5	3	+15%	-	-	-
Industrial Cleaner ¹	Melee	1d10/2	Ingest 5	3	+5%	Burn	Dissolve 1	2
Iodine ¹	Melee	-	Ingest 6	3	-	-	-	2
Motor Oil ¹	Melee	-	Ingest 5	3	-5%	-	-	2
Paint Stripper ¹	Melee	1d4/2	Ingest 5	3	-	Burn	Dissolve 1	2
Paint ¹	Melee	-	-	3	+5%	-	-	2
Paraffin ¹	Melee	-	Ingest 6	3	+5%	-	-	2
Pesticide Sprav	Melee	-	Ingest 6	3	+15%	-	-	-
Petrol Bomb	Thrown	3d6	-	4	+10%	Burn	Burn 2	5
Petrol ¹	Melee	-	Ingest 6	3	+5%	-	-	2
Salt/Sugar	Melee	-	-	2	-5%	-	-	1
Sewage/Silage ²	Melee	-	Ingest 6	3	-5%	-	-	2
Sprav Glue ¹	Melee	-	Ingest 6	2	+15%	-	-	-
Sprav Paint ¹	Melee	-	-	2	+15%	-	-	-
Sprav Varnish ¹	Melee	-	Ingest 6	2	+10%	-	-	-
Varnish ¹	Melee	-	Ingest 6	3	-20%	-	-	2
Vinegar ¹	Melee	-	-	3	+5%	-	-	2
Vomit ²	Melee	-	-	3	-10%	-	-	2
Wallpaper Stripper ¹	Melee	1d6/2	Ingest 5	3	-10%	Burn	Dissolve 1	2
White Spirit/Meths	Melee	-	Ingest 6	3	+5%	-	-	2

¹ – If splashed into the face this substance blinds for 1d4 turns.

² – Contact with eyes or open wounds has a 25% of causing an infection.

Table: Firearms

Weapon	Type	Damage	Actions	Skill	Blood	Critical	Range
Air Pistol	Pistol	1d6/2	4	+40%	Crush	-	5
Air Rifle	Rifle	1d4	4	+35%	Crush	-	7
Assault Rifle	Rifle	5d10	2	-	Crush	Bullet 1	17
Carbine (Automatic)	Rifle	4d10	2	+15%	Crush	Bullet 1	15
Carbine (Long Barrel)	Rifle	4d10	2	+10%	Crush	Bullet 1	17
Flare Gun	Pistol	3d8	4	+25%	Crush	Burn 1	7
Pistol (High Calibre)	Pistol	4d10	2	-5%	Crush	Bullet 2	13
Pistol (Small Calibre)	Pistol	3d8	2	+10%	Crush	Bullet 1	11
Pistol (Standard Calibre)	Pistol	3d10	2	-	Crush	Bullet 1	12
Pistol Whip	Melee	1d10/2	2	+10%	Crush	Club 1	3
Rifle	Rifle	5d10	3	+10%	Crush	Bullet 2	20
Rifle Butt	Melee	1d8	2	+15%	Crush	Club 1	2
Shotgun (Double Barrel)	Rifle	8d10/ 8d10	3	+25%	Crush	Bullet 3	14
Shotgun (Pump Action)	Rifle	8d10	3	+20%	Crush	Bullet 3	9
Shotgun (Sawn Off)	Pistol	6d10/ 6d10	3	+30%	Crush	Bullet 3	5
Submachine Gun	Rifle	4d10	2	+20%	Crush	Bullet 1	13



They get what remains

Critical Hit Tables

Critical Hit Tables cover the gruesome situations where people suffer particularly debilitating or crippling wounds during combat. This occurs either when people run out of Hit Points or when at attack against them scores a particularly good roll. These tables do not account for aimed attacks and describe hits to different parts of the body so, if someone does make an aimed attack and scores a Critical Hit and the description isn't appropriate the Games Master will have to fudge it and alter the description to fit both the degree of Critical Hit rolled and the location struck. If you want something lighter and faster a generic Critical Hit table is located at the back, as is a table for when someone gets a Botch.

Bite One: Small

01: It sinks its teeth into you and pulls away a bite-size chunk of your leg in its jaws. *+50% damage.*

02-07: Sharp teeth sink into your calf muscle and bite into a nerve sending pain shooting through your leg. *+50% damage, make a Shock check at +10% or faint for 1d4 turns.*

08-13: The creature grabs your leg tightly in its teeth and pulls, threatening to throw you off balance. *You are considered grappled and the creature may continue to do bite damage automatically until you break free. Make an Agility check to remain standing.*

14-19: Teeth sink into the flesh around your knee and grind against the bone. *Reduce your movement by a third until you receive medial attention. Make a Shock check or faint for 1d4 turns.*

20-25: Sharp teeth tear a strip of flesh from your thigh, agonising and bloody. *+50% damage, reduce your movement by a third and make a standard Shock check.*

26-31: Blood sprays from its jaws as it rips

through the muscle of your calf, tearing away a bloody strip and weakening the leg. *+50% damage, reduce your movement by a third and make a standard Shock check at -5%.*

32-37: Powerful jaw muscles sink teeth into, and through your toes, severing several of them. *Lose 1d6/2 toes, +50% damage, make a standard Shock check. Your movement is permanently reduced by a quarter and your Agility is permanently reduced by -5%.*

38-43: Teeth sink deeply into your thigh muscle and the creature wrenches its head back and forth, tearing the wound deeper into the flesh. *Double damage, Shock check or faint for 1d6 turns, movement halved until the wound is healed.*

44-49: Sharp teeth bite deeply into your groin and pain flares like an electric shock outward through your body. *Double damage, movement halved, Shock check at -20% or faint for 1d6 turns.*

50-55: Teeth sink hard into the back of your ankle and tear through flesh and cartilage crippling the foot in an agonising frenzy of biting. *The foot is now useless and will have to be amputated if surgery is unsuccessful. Double damage and make a Shock check or faint for 1d6 turns.*

56-61: Snarling fangs sink into your hand and bite through flesh down to the bone with a horrible grinding sound. *Double damage, Shock check or faint for 1d6 turns. This hand is useless until it is healed, forcing you to use the other hand. Randomly determine which hand is bitten.*

62-67: Sharp teeth narrowly miss your throat and sink deep into your shoulder leaving a deep and bloody wound. *+50% damage and blood loss. Shock check or faint for 1d6 turns.*

68-73: Teeth catch on your forearm, tearing skin and flesh as it rips a mouthful of muscle from your arm, gulping it down like a rare treat. *Double damage, +50% blood loss, Shock check or faint for 1d6 turns.*

74-79: Sharp ivory fangs bite deep into your arm and to your horror it goes limp

and useless. *Surgery needed to restore the limb to function, randomly determine which one is crippled. Double damage and blood loss. Make a Shock check or faint for 1d6 turns.*

80-85: Teeth snap at your face and connect, biting a chunk of skin and flesh out of your cheek. Through the bleeding hole your teeth and gums can be seen, glistening wetly with spilled blood and saliva. *Appearance -20%, +50% damage. Make a Shock check or faint for 1d6 turns.*

86-90: Snapping teeth catch your fingers and tear them from their sockets, the stumps pumping blood as it spits out the bony digits. *Lose 1d4 fingers from a randomly determined hand. Your combat scores are reduced by -5% for one finger, -10% for two fingers, -20% for three fingers and -40% for four fingers. Should you lose additional fingers this pattern continues. These only affects attacks with the injured hand. +50% damage, make a Shock check or faint for 1d6 turns.*

91-95: Teeth tear into your soft side and pierce your liver causing agonising pain. Blood streams from you and agony courses from you as you turn pale from the pain. *+50% damage, double blood loss. The internal bleeding will kill you within half-an-hour unless you have major surgery. Lose an action and make a Shock check or faint for 1d10 turns.*

96-97: Teeth rip through your gut and you feel something give, or burst, inside as agony flares through your stomach and blood courses down your belly and thighs, head spinning, you black out. *Unconscious and double damage. You die within ten minutes unless major surgery is performed.*

98-99: Teeth rip through flesh and find a vital artery, biting through it, opening it. Blood begins to gush from the wound with some force, spraying the area around you. *You will bleed out 1d10 Blood Points every turn. Compression over the wound with a hand reduces this to 1d8 Blood Points but you cannot be saved.*

00: Teeth bite through your neck and tear out your throat. You feel your own blood

spilling down your check, bubbling in your neck, filling your mouth as you begin to go light headed and then fall, staring blankly into the beyond. *Dead.*

Bite TWO: Large

01: Large teeth sink into your ankle and pain flares up the back of your leg, locking it stiffly. *+50% damage.*

02-07: Long fangs sink deep into the muscle of your calf, spraying blood and tearing at your flesh. *Reduce movement by a quarter, +50% damage.*

08-13: Snapping jaws tear into your bicep and rake your skin and flesh, drawing back ready to snap forward for another bite. *+50% damage.*

14-19: A vicious lunge sinks great fangs deep into the flesh of your thigh, piercing the muscle deep, almost to the bone. *+50% damage, halve movement.*

20-25: A vicious bite tears a mouthful of flesh from your hip and side leaving a wet and ragged bite out of your side. *Double damage, Shock check or faint for 1d6 turns.*

26-31: Hot breath washes over your face and sudden agony burns through your skin, bubbles of blood frothing down your lips and chin as the mess where your nose once was tries to breathe. *+50% damage, Appearance -20%, standard Shock check needed.*

32-37: Snapping jaws clamp hard upon your knee joint and fangs sink into flesh. With a sickening pop and a spray of blood the cap of your knee is torn free of your leg, spattering you and the beast with gore. *Movement reduced to one quarter, leg useless until surgery can be performed, double damage, make a Shock check or faint for 1d10 turns.*

38-43: Great jaws grasp around your leg and pull, throwing you off balance, ripping and tearing the flesh around your calf and ankle. *+50% damage, lose an Action.*

44-49: Darting forward the beast snaps its head back, biting into the back of your leg and tearing free a bloody chunk of meat and skin. *Halve movement, +50% damage.*

50-55: Fangs grip hold of your arm, puncturing between the bones and wrench as you contest over the arm like a tug toy. There is an horrific snap and more blood froths in the thing's mouth as it finally lets go, broken bone protruding from the wound. *Wrist broken, arm useless, double damage, standard Shock check needed.*

56-61: Terrible jaws bite through your arm at the elbow, snapping bone as the beast wrenches its jaws, pulling hard, tearing your arm off as a ragged stump, strips of flesh and skin hanging as your forearm is torn free. *Forearm gone, double damage, Shock check or fall unconscious.*

62-67: Muscular jaws snap and pain stabs up your arm. As you look down you realise it has bitten off the forward half of your hand leaving you only a bloody stump and a lonely looking thumb. *Fingers removed, hand useless, double damage and make a standard Shock check.*

68-73: The jaws close hard around your upper arm and wrench, teeth and strength combining to yank your arm out of its socket on gobbets of gore and torn strips of skin. Blood gushes almost immediately from the ragged stump of your shoulder. *Arm removed, double damage and blood loss, make a standard Shock check.*

74-79: Fangs pierce your chest and teeth rake across your ribs tearing flesh from your breast and belly and spilling blood down your front. *Double damage and make a Shock check or faint for 1d4 turns.*

80-85: Jaws close violently around your neck as you try to pull away instinctively and long sharp teeth tear gouges in your neck and throat that begin to violently pump blood. *+50% damage, double blood loss, make a Shock check or faint for 1d6 turns.*

86-90: The maw of the beast snaps shut on your chest, piercing it with long teeth, agony as something is ruptured inside and the tearing jaws splinter and break ribs, white bone sticking free of your flesh. You can't breathe! *Double damage, unconscious next turn and dead in 1d4 turns without medical help.*

91-95: Jaws clamp your head in a vise-like grip, teeth tearing skin and scraping with horrific vibrations off your skull until one long fang pierces your eye, clear jelly mixing with blood and bestial saliva. *Eye removed, Sight and Appearance -35%, ranged attacks -10%, double damage and make a standard Shock check.*

96-97: Jaws slam shut like a steel trap and tear a ragged chunk of flesh from your groin in doing so. The sheer level of pain is unbelievable as blood cascades down your legs from the ragged hole in your flesh. *Double damage and blood loss. Shock check or fall unconscious.*

98-99: Powerful, biting jaws tear through your neck, almost beheading you. Arterial spray pumps from the torn remnants of your neck and, paralysed, you fall to the ground, dead weight, life fading from your eyes. *Dead.*

00: You are borne down to the ground, the beast atop you as its jaws close about your head, powerful jaws and sharp fangs crushing your skull and closing tighter and tighter until the bone gives way and your brain is pierced by a multitude of sharp, bloodied teeth. *Dead.*

BULLET ONE: STANDARD CALIBRE

01: The small bullet tears a streak across the flesh of the shoulder, splashing your face with a fine patter of blood. *+50% damage.*

02-07: The bullet rips through thigh muscle, punching a meaty hole through the back of the muscle as it passes through. Blood splashes and drips from the ragged exit wound. *Agility check or lose balance and fall over. Movement rate halved.*

08-13: The bullet lodges in the chest, throwing you backward as it scrapes bone and halts, redness spreading from the point of impact. *Shock check or faint for 1d6 turns.*

14-19: The bullet slams through leg muscle and severs something deep inside. Blood begins to pump in a terrible swell from both

sides of the wound, dripping thickly and wetly down your leg. *Double blood loss.*

20-25: The bullet ploughs through the flesh of your side, exiting in a shower of blood and pulverised flesh, pain flooding through your midsection. *+50% damage, Shock check or faint for 1d6 turns.*

26-31: Splintering ribs the bullet passes through your chest, furrowing the edge of a lung before punching out again in a splash of gore. *+50% damage, Shock check or vomit/cough blood losing two Actions.*

32-37: The bullet impacts the flesh of your groin and blows flesh into ragged chunks as the hot bullet passes on its merry way leaving ruin in its wake. *Shock check or fall unconscious, double blood loss.*

38-43: The light bullet smashes through your arm, shattering the elbow joint and severing the forearm muscles from the bone leaving only tenuous fleshy connections between upper and lower arm, the shattered joint grinding against itself. *Arm useless until healed, Shock check or faint for 1d8 turns.*

44-49: The bullet ploughs into your gut doing god-knows-what internal damage but for now the pain merely slows you down. *The wound is much more likely to get infected, internally, -10% to resist wound infection. Meanwhile the pain causes all Skill and Combat checks to be at -10%.*

50-55: The bullet smashes through your ankle splintering bone, tearing flesh and ripping tendons. *Movement halved, Shock check or fall unconscious.*

56-61: The shot chips bone in the shoulder and then tears a furrow down your arm, lodging in the meat of the bicep, blood pumping as the muscle tries to tense. *Arm rendered useless from shattered shoulder and torn muscle. Shock check or faint for 1d8 turns.*

62-67: The bullet shatters through teeth and jaw, blowing the tongue to fragments before passing out through the back of the neck in a shower of blood and bone fragments. *Double blood loss, -40 Appearance, speech impossible, Shock check or fall unconscious.*

68-73: The bullet smashes through your hand, tumbling through the delicate bones, shattering them and blowing a chunk of flesh out of the middle of the hand causing the remaining fingers to dangle uselessly. *Hand lost, double blood loss, +50% damage, Shock check or fall unconscious.*

74-79: The bullet shatters the kneecap into sections, cracking it in two, the leg going limp, no longer able to support any weight. *Leg useless, double damage, half movement and -15% to all checks until healed.*

80-85: The bullet enters through your eye, smashing it to nothingness in an instant, passing through your brain leaving terrible damage in its wake and shattering out the back of your skull in a splash of brain matter, bone fragments and blood. You don't even have time to register that you're dead. *Dead.*

86-90: The bullet flies through your stomach at an angle tearing open your belly like a sack and emerging through a fist sized hole in a shower of half digested muck and blood. You utter a strangled cry as your guts fall free and loop about your feet before the shock and toxicity in your blood stops you dead. *Dead.*

91-95: The bullet ploughs through your throat and tears out of the side of your neck turning you into an obscene pez dispenser and rupturing your artery in a flood of gore. You blink twice and expire. *Dead.*

96-97: The bullet smashes through your stomach and exits through shattered vertebrae at your back. Stomach acid and bile mixes with blood and you can't feel anything... not a thing. *Toxin check or die immediately. Even if you survive you are paralysed for life from the waist down.*

98-99: The bullet pierces the sternum with a terrific crack and exits through your back, taking a chunk out of your heart on the way through. For a last couple of beats blood is pumped out of the terrible wounds and then your legs give way and you pitch face-first onto the ground, dead. *Dead.*

00: The bullet impacts with the front of your head leaving a nice neat hole.

Immediately it begins to tumble, scrambling your brains in the shockwave before it erupts taking the back of your skull, and most of its contents, with it as it exits. Your eyes roll up, bloodshot from the shockwave and, senseless, you drop to your knees and then to the side, dead. *Dead.*

BULLET TWO: Heavy Calibre

01: The heavy round clips your foot taking a chunk out of the side of it, fracturing the bones and ruining your shoe. *Half movement until healed.*

02-07: The weighty bullet scores a painful line down one side of your thigh scorching and opening up the flesh in its passage. *Half movement until healed.*

08-13: The solid round plough a furrow across your hip, clipping your pelvic bone on its way through and ripping a chunk of your flesh from your body. *+50% damage.*

14-19: The solid round passes between your arm and your chest carving a chunk out of both and staggering you back while blood courses down your arm and body. *Drop anything you are carrying, your arm is useless until healed.*

20-25: The round enters your body just below your rib and you feel your body quake with the passage of the bullet, the wind stolen from you as a fist-sized chunk of flesh is blown out of your back, ragged agony spreading throughout your bruised and torn flesh. *+50% damage, Shock check or faint for 1d6 turns.*

26-31: The heavy round spins you about in a circle as it smashes your hip and splinters your pelvis on the way through your body, emerging in a cloud of red gore and bone splinters, peppering them throughout your remaining flesh. *You may only crawl, +50% damage, Shock check or faint for 1d10 turns.*

32-37: As the gun fires you wince and throw up your hands, the wince turning into a scream as your hand is struck, all but vaporised by the impact of the

solid bullet leaving only fragments and a bleeding stump. *Double blood loss, make a standard Shock check. The hand is lost.*

38-43: The heavy mass of the bullet smashes through your ankle, shattering bone and all but severing it, bone crunching on bone as the leg collapses, failing to take the weight any longer, blood pumping from the gory wound that twists sickeningly sideways. *Foot ruined, movement halved, make a Shock check or faint for 1d10 turns.*

44-49: The bullet erupts from your back having torn its way through your stomach and blown a substantial chunk of flesh out of your back. Blood wells in your mouth and spills down your back from the terrible hole while your ruptured stomach mixes its foul juices with your blood. *-10% to resist any wound infection from this attack, double damage and +50% blood loss.*

50-55: The bullet creases across the front of your face as you turn away from the flash of the muzzle. It smashes through the bridge of your nose and burns across your eyelids, fragments of metal and cartilage, droplets of blood marring your vision. *Blinded until you can get surgery to restore your eyesight.*

56-61: The bullet tears across your cheek and blows your ear and a large section of skin and flesh from the side of your face, the bone exposed by the shot glistening wetly. *Hearing penalised by -40%, Appearance reduced by -30%, make a Shock check or fall unconscious.*

62-67: The brutal round slams into your knee and blows it out along with a section of your leg, your lower leg tumbling away from the force of the impact leaving you with a stump at the base of your thigh. *Crawling only, all checks made at -10%, +50% damage and make a Shock check or fall unconscious.*

68-73: Throwing up your hands to protect your face you lose them to the flight of the bullet, burning pain cascading up your arms and through your spine as you realise you've been crippled. *Lose 1d10 fingers and thumbs. Randomly determine which hand*

loses how many. Each lost finger represents -5/10/20/40/80% on manual and Combat Skills that use that hand. Any hands injured by the shot are useless until they are healed.

74-79: The round smashes through your shoulder, crippling your arm and peppering your face with fragments of bone that cut and pierce your cheek and neck. Your whole arm goes limp as the shock and pain turns the whole limb to bleeding numbness. *Arm useless without surgery. Shock check or faint for 1d10 turns.*

80-85: The bullet hurls you to the ground on your back, smashing through your stomach and out through your back in a meaty splash of gore, blood and ruptured intestines as you writhe and buck in a puddle of your own spilled entrails. *Double blood loss and damage, death in 1d10 phases without professional medical assistance.*

86-90: The bullet smashes through your side and smashes out again, blowing several of your vertebrae to fragments on the way through and rupturing several internal organs. You drop to the ground like a puppet with its strings cut unable to feel your legs. *Double damage and blood loss, make a Shock check or lapse into a coma for 1d10 days.*

91-95: The blunt and heavy round impacts with your chest and smashes through, the shockwave of the impact and the terrible tearing hole through your back taking chunks of your lungs with them. You choke, unable to breath, blood frothing at your lips as you twitch spasmodically and die. *Dead.*

96-97: The bullet smashes into your chest and tears a great and ragged hole all the way through. One you can see through. Shattered ribs and ruptured organs tangle and drop, ruined beyond measure as you topple backward, giving a bloody death rattle. *Dead.*

98-99: Your head is practically vaporised as it takes a direct hit from the bullet. The heavy calibre round leaves practically nothing left, your skull and its contents

exploded around your twitching, falling body, only a fragment of jaw left attached to your neck to show that you ever had a head. *Death.*

00: The bullet smashes up under your jaw, knocking your head back and lifting you bodily from the ground as it emerges in a shower of brains, blood and bone fragments from the back. Your skull is gutted leaving a grotesque and blood-splashed 'death mask' of your face remaining and little more. *Death.*

BULLET THREE: SHOTGUN

01: A cluster of shot peppers your side as the shotgun roars spreading the pain and tissue damage over a broad swathe of your chest. *+50% damage.*

02-07: The shotgun barks and the heavy shot slams into your foot turning the flesh ragged and piercing it down to the bone. *Movement halved without surgery, -20% to any Skill checks until some medical attention is received.*

08-13: Heavy shot peppers your waist penetrating the soft flesh of your gut and scattering smaller wounds across your waist as you double up in pain. *+50% damage, Shock check or fall unconscious.*

14-19: The roar of the shotgun is instantly accompanied by searing pain across your hip and buttock as the shot slams into you and pierces your flesh in a number of places, ripping a good amount of skin from your body. *+50% damage, movement reduced by a third until healed.*

20-25: The shot chews through your hip like an angry dog leaving the flesh ragged and the bone pitted and gnawed by the blast causing you to stumble and fall. *Movement halved, all Skill and combat Checks at -25% until healed.*

26-31: As the shotgun blasts you try to twist your face away and, while most of the shot misses what remains is enough to hideously disfigure and ravage your face, peppering it with a multitude of small

wounds that reduce one side of your face to a raw piece of meat. *+50% damage, Appearance -30%, Shock check or faint for 1d10 turns.*

32-37: The blast knocks you back off your feet, slamming forcefully into your chest and lodging what feels like a hundred red-hot needles into your chest. *+50% damage.*

38-43: You are spun about as the blast slams into your shoulder, splintering the bone, tearing at the flesh and fracturing your upper arm as you spin about like a discarded rag doll. *Arm useless until healed, +50% damage, Shock check or fall unconscious.*

44-49: The blast thunders past your head and strips the flesh and skin from one side of it, along with your ear from your cheek all the way back, along with a good third of your hair turning you in a single instant into a hideous freak. *Hearing -30%, +50% damage, Shock check or faint for 1d10 turns.*

50-55: The heavy shot slams into your leg and tears through flesh and sinew, the force of the blow snapping the bone just beneath the hip and all-but tearing your leg from your body. *Leg lost and will have to be amputated, movement reduced to a crawl, Shock check or die, double damage and blood loss.*

56-61: The blast slams into your chest throwing you back, fragments of shot piercing your lungs causing you to gurgle and double up in agony as you try to breathe, wheezing and fighting for another bloodied breath. *+50% damage, Shock check or fall unconscious, Death in 1d6 minutes without professional medical assistance.*

62-67: The blast tears a terrible hole through your stomach dropping you to your knees as blood and foul fluids from your ruptured organs and intestines mix and pour from the open wound despite your attempts to hold yourself together. *Double damage and blood loss, Shock check or die, the wound is almost certain to become infected with a Toxin check at -10%.*

68-73: Shielding your face with your hands just means that your hand evaporates in

the strike of the heavy buckshot, blown into bloody fragments that are barely recognisable as having once been a hand and leaving you a useless, bleeding stump. *Hand gone. Double damage, +50% blood loss, make a Shock check or faint for 1d10 turns.*

74-79: The blast tears your arm off at the elbow leaving you only a bloodied smoking stump to show for it, buckshot peppering further up your arm like some deadly case of measles. *Arm lost, double damage and blood loss, Shock check or fall unconscious.*

80-85: The blast smashes across your knees, sweeping your legs out from under you and throwing you unceremoniously to the floor with blood pouring from your wounded legs. *Movement halved until healed, lose 1d4 Actions and take +50% damage.*

86-90: Buckshot slams into your face like a swarm of angry lead hornets bursting your eyeballs and ruining your looks by turning them into a bloodied hash. *Permanently blinded, double damage and blood loss, make a Shock check at -20% or die.*

91-95: The heavy leaden buckshot slams into your jaw and neck, practically destroying both. Blood gushes from your ruined neck and shattered teeth tumble from your upper jaw as you gurgle incoherently and tumble to the ground, the world fading away. *Death.*

96-97: The blast strikes with some power, practically tearing you in two as the heavy shot does its terrible work on the soft centre of your body. The ragged flesh begins to collapse over on itself as you fall flat forward onto the ground in a rapidly spreading pool of gore. *Death.*

98-99: The blast blows a smoking hole in your chest, shattering ribs, puncturing lungs and rupturing your heart which gives a last few feeble pulses, gushing blood through the ragged wound before it gives out. *Death.*

00: The blast catches you full in the face shattering your head into fragments of bone, blood and gore and showering them over the surrounding area. Your headless

body wavers its arms, takes one faltering step and then collapses hard onto the ground with blood still pumping in hot jets from the ragged stump of the neck. *Dead.*

BURN ONE: LOCAL

01-09: Your skin smokes and blisters as heat eats away at the raw and exposed flesh of your arm. *Shock check or drop anything held in that hand. +50% damage.*

10-19: You scream in agony as the heat sears through into your leg the rich smell of bacon frying rising from the wound. *Movement reduced by a quarter, make a standard Shock check and take +50% damage.*

20-32: The heat slams against your thigh and your skin blisters immediately at the moment of contact, forcing you back in agony. *+50% damage, reduce movement by a quarter until healed. Make a Shock check or faint for 1d4 turns.*

33-45: Smouldering heat sears across your knuckles burning them to the bone as your flesh cooks and curls of smoke come from the roasted skin. *Hand useless until healed, anything carried is dropped, make a standard Shock check at -15%.*

46-60: The burning heat sears across your chest, the burning heat felt on your breath, your lungs seared, as you try to breathe. *Double damage, make a Shock check or faint for 1d4 turns.*

61-74: The heat burns across your chest, searing your skin black with its passage and causing you to jump back in agony. *Double damage, make a standard Shock check.*

75-90: The heat slams down against the upper side of your arm burning down through skin and flesh and searing your muscles red and burned all the way down to the bone. *Arm burnt, -25% to actions with that arm until healed, double damage, make a Shock check or faint for 1d6 turns.*

91-95: To your horror the burning heat connects with your groin, burning hair and skin on its way to your nether regions setting them ablaze with searing agony.

Movement reduced to a crawl, combat impossible until healed, double damage and make a Shock check at -30% or faint for 1d10 turns.

96-98: The burning heat sears violently into your neck and throat, scorching your skin, burning your flesh and sending smouldering heat through your windpipe. The pain is too much, the burns too deep and as you try to breathe the fiery air you realise your life is fading. *Death.*

99-00: Your face is set ablaze by the heat, skin and flesh melting like wax as the heat sears your eyes and burns down to the bone the sheer force of the shock enough to send you reeling into darkness. *Death.*

BURN TWO: TOTAL

01-09: You scream in pain as flames leap up around your ankles and rocket up your body to flash and flare about your hips. *Legs burned, reduce movement by a quarter, +50% damage and make a standard Shock check.*

10-19: You fall backward into the flames in your attempt to retreat from them, quickly regaining your feet but not before your face has been seared by a flare of heat. *Appearance -30%, +50% damage, make a standard Shock check.*

20-32: A sudden flare sends a fireball up towards your face. You save your life with the sacrifice of your arms to ward off the sudden heat. *Arms burned, -10% to any actions with those arms, +50% damage, make a Shock check or faint for 1d10 turns.*

33-45: You twist away from the flare of the fire, protecting half of your body from the sheet of flame but half of you is still exposed to the blistering heat, searing and blackening the flesh of one half of your body. *Double damage, make a Shock check or faint for 1d10 turns.*

46-60: The flames climb your body, jumping up your clothing and body hair before finally setting your head alight the stench of burned hair almost more terrible than the agonising pain as it is burned down to your scalp. *Appearance -40%,*

double damage, make a Shock check or faint for 1d10 turns.

61-74: You turn and try to throw yourself away from the flame but the wave of fire catches your legs and chars them to the bone, skin hanging in blackened strips and flesh cooked on your bones. *Movement halved, double damage, make a standard Shock check.*

75-90: The flames seem to explode and engulf you, there is nowhere to retreat, nothing to see, only agonising pain as you are cooked alive by the heat, finally falling, smouldering and burned, forward upon your face, lifeless. *Dead.*

91-95: Fire shoots up around you, burning your legs until they collapse beneath you, unable to take your weight, you fall upon your knees in the flames, then your hands before finally collapsing forward, vanishing into the heat of the fire. *Dead.*

96-98: Flames leap up your body and ignite your clothing and flesh, burning you like a candle in their inexorable climb up your body to engulf your head. You go blind almost immediately, hearing and feeling your blood boil in your veins as you are seared to your very core, your face melting like wax before any witnesses. *Death.*

99-00: You erupt from the flames well alight, trying to run, wheeling about as the flames leap higher and higher around you until you suddenly collapse flat to the ground as through your strings were cut, the flames whipping and roaring as your fat sizzles and your skin turns crisp and black. *Dead.*

CLUB ONE: Small Club

01: The weapon smashes into the muscle of your arm bringing a livid bruise almost immediately to the flesh. *+50% damage.*

02-07: The weapon slams into your leg, numbing the muscle and staggering you. *Lose an Action and take +50% damage.*

08-13: A wild swing catches your fingers and bends them back all the way, dislocating

a couple of them with a sudden agony and a nasty popping noise. *Hand useless until fingers popped back into place, -10% to actions with that hand even then. Make a Shock check or faint for 1d4 turns.*

14-19: The weapon slams into your gut, knocking the wind from you and bruising you deeply. *+50% damage and blood loss.*

20-25: There is a sickening crunch and pain flares through your leg as the edge of the weapon slams into your knee, twisting and dislocating it. *Movement reduced to crawling until popped back into place, reduced by a quarter even then until healed. All checks at -30% due to the pain. Make a Shock check or faint for 1d4 turns.*

26-31: A wet crack issues from a rib as the weapon slams into your side and breathing suddenly becomes a laboured pain. *Ribs cracked, double damage.*

32-37: Your arm goes dead as the weapon thunders into the muscle turning it numb and hard to control. *Arm useless for 1d4 turns, drop anything carried, +50% damage.*

38-43: Agony flares through you as the blunt object slams into your kidneys, bruising deep within the trunk of your body and stealing your breath. *+50% damage, lose two Actions.*

44-49: The pain is almost unbelievable as the weapon slams into your crotch sending you tumbling to the ground curled around the burning, painful centre of the agony. *Make a Shock check or fall unconscious, lose a turn, movement halved for 1d4 turns, double damage.*

50-55: Your hand is slammed down upon by the weapon and delicate bones fracture and splinter beneath the assault turning your hand into a loose and flapping ruin. *Surgery at -10% to restore use of the hand, make a Shock check or faint for 1d6 turns.*

56-61: The weapon slams hard into your gut causing your diaphragm to convulse. You can't breathe and double over, gasping like a fish as you try to gulp in air. *+50% damage and blood loss, lose 1d4 Actions.*

62-67: The weapon slams into your face, bursting your eye and cracking the socket, blood and aqueous humour mix and slide

jelly-like down your cheek as the cracked flesh and bone begins to swell and bruise. *Sight -35%, Appearance -40%, double damage and make a Shock check or faint for 1d10 turns.*

68-73: The blunt object slams into your solar plexus, shock and pain travelling down your nerves to every part of your body and leaving you gasping and stunned in pain. *+50% damage, lose 1d6 Actions.*

74-79: With a terrible slam and crunch your nose is flattened by the blow, blood welling, your whole face suddenly feeling swollen and tears spilling in your eyes. *+50% damage, double blood loss, -30% to actions for the next 1d4 turns, lose an Action.*

80-85: The weapon slams into your jaw, loosening teeth and making a terrible crack. You feel your jaw hang limp, loose somehow in the muscle and skin. *Double damage, Shock check to remain conscious, cannot speak until professional medical attention is received.*

86-90: You see stars and then blackness as the weapon slams into the back of your head throwing you to the ground unconscious. *Knocked out for 1d10 minutes.*

91-95: With a wet crunch your windpipe and throat are slammed by the weapon, you cough stealing more precious air from yourself as your throat swells and closes up even as you claw at it for breath the world spins dizzily around you. *Unconscious next turn, death in 1d10 turns unless medical attention – a tracheotomy – is given.*

96-97: The slam of the weapon into your face reduces your world to blinded agony, your face stoved in by the blunt instrument, your brain swelling, your skull cracked, choking on shattered teeth, splinters of bone and your own blood as you keel over and die. *Death.*

98-99: The top of your skull is cracked open as the weapon slams down, shattering the bone and slamming into the soft brain beneath, the sensation of your skull caving is the last sensation you will ever feel. *Death.*

00: The weapon slams hard into the side

of your head and smashes through a weak point in your skull driving splinters of bone into your brain, you don't even feel your neck snap as the blow follows through, toppling your body with a crash to the side. *Death.*

CLUB TWO: GARGE CLUB

01: The heavy weapon smashes down into your shoulder bruising you deeply and staggering you for a moment. *+50% damage.*

02-07: The heavy weapon slams into your shin with a wicked cracking sound, fracturing the bone beneath the flesh. *Movement reduced by a quarter until healed, +50% damage.*

08-13: Wildly swung the weapon catches the side of your head on its way past, stunning you as your vision swims and the world seems to try and sweep itself out from under your feet. *Stunned, lose an Action and take +50% damage.*

14-19: The heavy object slams up into your groin, doubling you over and knocking you back as pain briefly becomes your whole world. *Drop anything currently held, +50% damage, make a Shock check or faint for 1d6 turns.*

20-25: The weapon slams into your kneecap hard, fracturing it and causing it to swell and bruise livid, turning your whole leg to stiffened pain. *Kneecap damage, half movement rate until professional medical attention is tendered, lose an Action and take +50% extra damage.*

26-31: There is a sickening crunch as the weapon slams down, crushing your foot between it and the floor, bones crunching and grinding beneath the blow. *Reduce movement in half and take +50% damage.*

32-37: The heavy slam fractures the bone in your leg and bruises deeply, numbing your leg all the way down one side and making it hard to support any weight upon it, you topple to the ground as it gives way, gasping in pain. *Fall prone and lose an*

Action, take +50% damage.

38-43: The weapon slams with incredible force into your side and you feel something soft give way inside the trunk of your body, something burst. *Kidney burst, unconscious in 1d4 turns, double blood loss. A Toxin check at -10% is required or you will die within half-an-hour.*

44-49: The heavy object slams hard into your chest, staggering you back and fracturing or snapping several ribs. Shards of pain seem to drive through your lungs and steal your breath away causing you to reel in pain and briefly black out. *Double damage, lose 1d6 Actions, halve movement.*

50-55: Your arm gives a wet snap and bone protrudes through flesh as you are slammed sideways by the strike, blood coursing down your side. *Arm broken and useless until set and healed, +50% damage and blood loss.*

56-61: The weapon slams into your solar plexus and the pain causes the world to fade out, your body toppling backwards from the force of the blow as you lose your sensibilities. *+50% damage, unconscious for 1d6 minutes.*

62-67: The weapon slams, brutally, into the side of your head, fracturing your skull and crushing your eye and its socket beneath the blow. You stagger to one side, reeling from the smash, your head throbbing with pain and the sudden blackness in one eye a shock. *Sight and Appearance both reduced by -40%, double damage, make a Shock check or faint for 1d10 turns.*

68-73: A wild blow catching your hand, snapping fingers like twigs and shattering more bones in the meat of it. *Hand shattered, surgery required to restore it (at -10%), +50% damage.*

74-79: Your shoulder and upper arm are pulverised by the blow, bone snapping and giving way beneath the vicious assault, the shock of the impact travelling down your back and across your collarbone as you are staggered by it, your arm going limp and screaming with agony at the slightest motion. *Arm useless without major surgery, double damage, Shock check or fall*

unconscious for 1d10 minutes.

80-85: You twist as the blow crashes into your face, throwing you about in a circle, twisted and spun. As you come back about you cup your hand to your face as spilling blood gushes from your ruined nose and upper jaw, practically smashed from your face. *Appearance -40%, double damage, Shock check or faint for 1d10 turns.*

86-90: The blow smashes into your face, turning your whole body, your jaw snapped and twisted practically sideways on your face, teeth and bone pulverised and driven into your tongue and cheek. *Jaw smashed, speech impossible, Appearance -40%, double damage, make a Shock check or faint for 1d10 turns.*

91-95: The weapon slams sideways into your skull, caving in bone and splintering it to fragments. Your vision swims and then blacks out as you fall heavily to the floor, pulped brain tissue oozing from the gaping gap in your skull. *Death.*

96-97: The heavy weapon slams into your throat and upper chest cracking your collarbone and rupturing and smashing your throat. You claw at your neck as you try to breathe but no air will come and your vertebrae grind as you slowly topple back, jerking a moment before laying still. *Death.*

98-99: The blunt object slams into the crown of your head and shatters your skull like an eggshell, the blow driving you to your knees as your eyes roll back in their sockets and blood drips from your ears and nose. Finally you collapse and lay still. *Dead.*

00: Wildly swung the weapon catches you under the chin, shattering teeth, making you bite the tip of your tongue off, shattering your lower jaw and driving it up into your head as you are practically flung backwards, your neck snapped like a dry twig. *Dead.*

DISSOLVE ONE: LOCAL

01-09: You shriek with pain as the substance burns its way into the skin of your arm raising a scattered cluster of blistering sores. *+50% damage.*

10-19: There is a slight hiss as the bubbling substance reacts with the skin of your calves, reddening the flesh and raising weeping sores upon the flesh. *+50% damage, lose an Action.*

20-32: The terrible fluid splashes across your knee and bubbles away at the flesh dissolving into it and pitting and weakening the cartilage and bone. *Movement reduced to a quarter, surgery required to restore full function, Skill and combat checks at -30%, double damage and make a standard Shock check.*

33-45: As the foul fluid splashes towards your face you desperately raise your hands in an attempt to ward off the burning stuff so instead of your face it splashes your hands, dissolving and pitting flesh, melting it and searing it down to the bloodied bone. *Hands ruined, -25% to any attempt to use them for any purpose without major reconstructive surgery. Double damage and make a Shock check or faint for 1d10 turns.*

46-60: You twist away from the arc of burning fluid and it lashes across your chest like a liquid whip, burning into the flesh over your ribs and causing you to double over in choking pain as the acrid scent of burning skin and chemicals reaches your nostrils. *Double damage, make a Shock check or faint for 1d6 turns.*

61-74: The corrosive fluid lashes over your chest and belly, rapidly burning into your skin and flesh, blistering and smoking as it eats away at your body, thin wisps of foul smoke rising as the flesh bubbles and eats away. *Double damage, lose an Action, make a Shock check or faint for 1d8 turns.*

75-90: First there is coldness and then searing agony across your hands and wrists as the splash of fluid eats into them

exposing raw nerves and sloughing off skin and flesh from the bubbling, smoking surface of your arms. *Skin dissolved and raw, double damage, Shock check or unconscious for 1d10 hours.*

91-95: You shriek as the foul fluid splashes into your lap and begins to eat into the tender flesh and sensitive nerves of your crotch, the pain and horror unimaginable as your world shrinks down into a searing ball of pain centred between the smoking ruin between your legs before blanking out entirely. *Death from shock.*

96-98: You throw up your hands to clutch your throat and dissolving skin and flesh comes away in your hands, your fingers burning as the corrosive liquid burns deeper and deeper into your gullet and jaw eating away at your flesh until the muscle, and your willingness to survive, both give way at once. *Death.*

99-00: Your voice is replaced by a high pitched whine of animalistic pain as the splashed liquid lashes into your face and dissolves it, reducing your features to a bubbling, glistening, melting mask of pain like a reddened skull. *Death.*

DISSOLVE TWO: TOTAL

01-40: Flesh reddens and then blisters and begins to melt away under the assault of the toxic fluids, hideously scarring your body even as you manage to crawl, deformed and weak, from the worst of the acidic effects and roll onto your back even as flesh and skin slough off your ruined body. *No action possible at all for at least two weeks, professional medical help required, Appearance reduced by -100%, all Physical Attributes reduced by -40% permanently.*

41-90: You collapse from the terrible assault of the acrid fluids as bone begins to show through the dissolving ruin of your flesh, white and gleaming, smeared with blood as soupy fluid, once flesh and skin, dribbles from your ruined features in a

foul broth, your body reduced to a skeletal ruin. *Comatose for 1d6 weeks, a month of rest required after that before any action is possible, Appearance reduced by -100%, all Physical Attributes reduced by -50% permanently.*

91-98: You stagger through the wash of toxic fluid, staggering forward as skin burns away in a bubbling ruin, falling from you in flapping and dissolving sections as your body burns aflame with pain, flesh begins to follow the ruinous destruction of your skin and finally your body starts to fall apart as cartilage between your joints starts to follow suit. You're dead already as your body takes one final, faltering step and collapses into bubbling pieces. *Death.*

99-00: Once the terrible, stinking, smoke clears all that remains of you are bubbling fragments of bone and the pitted and scored remnants of the jewellery that you once wore... *Death.*

Hand to Hand

01-05: Their fist smashes into your lip crushing it against your teeth and splitting it open, making you drool blood. *Lose one Action.*

06-09: Their fist smashes into your chest, deeply bruising you right over your solar plexus and staggering you back. *Lose one Action.*

10-18: They manage to grab hold of your hand and twist, dislocating several of your fingers with a macabre popping sound. *-25% on actions with this hand until healed. Make a Shock check or lose 1d6 Actions.*

19-30: Their fist slams into your gut hard, doubling you over and knocking the wind from you. *Lose a whole turn and make a Shock check or faint for 1d4 further turns.*

31-40: A hard blow slams brutally into your stomach and brings your breakfast up at the same moment it doubles you over in agony. *Lose two Actions and the contents of your stomach, +50% damage.*

41-60: A wildly swung foot catches you in the knee, dislocating it with a crunch and threatening to take your leg out from under

you. *+50% damage, reduce movement by half until relocated and healed.*

61-75: A balled up fist smashes into the side of your jaw grinding your teeth against each other and snapping your head violently to one side. You stagger and spit out splintered fragments of a shattered tooth. *+50% damage, make a Shock check or faint for 1d6 turns.*

76-85: Out of, seemingly, nowhere a fist rises up and slams hard into your nose bursting it across your face as water fills your eyes and blood spatters down over your lips and chin. You stagger back, blinded and stunned. *Blinded for 1d4 turns, lose 1d4 Actions, +50% damage, Shock check at -20% or faint for 1d6 turns.*

86-92: A hammer-like blow slams into the side of your head knocking you reeling with stars in your eyes and a headache like red hot needles being plunged into your brain felt for the brief moment before you keel over unconscious. *Double damage, knocked out for 1d6 minutes.*

93-96: You choke as your throat is struck by a flailing punch, choking you and making it abominably painful to breathe or swallow. *Unconscious in 1d4 turns, death in 1d10 minutes after that without medical attention.*

97-99: The hard blow slams into your forehead and flips you off your feet your head smacking into the ground hard, slamming your brain up against the inside of your skull and switching your lights off. *Unconscious, death in 1d10 minutes.*

00: The hard blow snaps your head back so hard that your neck cracks, a vertebra shatters and your neck broken in a single, unbelievably hard blow. *Death.*

impale one: small impale

01: The point of the weapon pierces the soft tissue of your forearms, twisting as it is wrenched free of your body. *+50% damage.*

02-07: The driven point of the weapon stabs into your ankle as you scramble back from your attacker, the point sinking into the soft flesh between the bones. *+50% damage, reduce movement by a quarter until healed.*

08-13: The point stabs into your arm just up from the wrist, grinding against the bone and throwing you off balance. *+50% damage, lost one Action.*

14-19: The pointed head of the weapon stabs into your side and down, opening up your flesh and driving down into the soft tissue, blood gushing down your side. *+50% damage and blood loss.*

20-25: The driving tip strikes through the back of your leg and pierces your hamstring crippling your movements and causing your calf muscle to tighten spasmodically in pain. *+50% damage, make a standard Shock check, movement halved until healed.*

26-31: The point sinks deep into your thigh, piercing the flesh almost all the way through to the bone and leaving a sucking, bleeding hole in the muscle. *Double damage, reduce movement by a third.*

32-37: With a sudden shock you feel the point of the weapon drive deep into your chest glancing from a rib with a teeth-clenching grinding. *Double damage, +50% blood loss, make a Shock check or faint for 1d4 turns.*

38-43: The point of the weapon slams into the fleshy part of your buttock piercing it deeply, blood spurting from the rounded muscle. *Double damage.*

44-49: The haft of the weapon sinks deep as the point forges its way into your shoulder, piercing it through. *All actions with this arm at -20% until healed, +50% damage.*

50-55: Unspeakable agony erupts in your

groin like an explosion as the brutal point of the weapon pierces your genitals with a spurt of blood. *Lose a turn, double damage, make a Shock check or faint for 1d10 turns.*

56-61: The sharp end of the weapon punctures your belly clean through making you grunt and stagger as thick blood starts to gush from the torn hole in your belly. *Double damage and blood loss, make a Shock check or faint for 1d10 turns.*

62-67: The point pierces your flesh just above the knee and punctures down through the back of it, wrenching the kneecap and crippling the leg. *Movement reduced to a third, actions at -40% until healed, double damage, make a Shock check or faint for 1d6 turns.*

68-73: The tip of the weapon scores across the side of your face and rips through your ear, tearing a chunk of it off. *Appearance -10%, Shock check at -10% or faint for 1d6 turns, +50% damage.*

74-79: The weapon stabs through the side of your hand, skittering across and shattering a knuckle with a sickening crunch before pulling free. *Actions with the injured hand at -20% until healed, +50% damage.*

80-85: The weapon looms large in your vision, briefly, before that vision is extinguished, your eye pierced by the jabbing tip of the weapon. *Blinded in one eye, Appearance and sight reduced by -40%, Shock check or faint for 1d10 turns, +50% damage.*

86-90: The piercing tip of the weapon smashes deep into your chest, slipping between your ribs and grazing your heart and lung before leaving a sucking, bleeding hole deep into your chest cavity. *Double damage and blood loss, make a Shock check or die.*

91-95: The tip slams deep into your neck, blood pumping from severed blood vessels in a crimson arc, blood no longer getting to the brain as it gushes out in a torrent from the side of your throat. *Dead in 1d4 turns, 1d6 if the wound is compressed.*

96-97: The point slams through your skull, bone giving way and cracking almost as

though it were never there, your brain pierced and scrambled by the passage of the weapon, grey tissue oozing out of the hole. *Death.*

98-99: The point slams through your windpipe cutting off your breath and cracks a vertebra at the back of your neck. You feel nothing and only taste the blood in the back of your throat, paralysed as you slowly slip into oblivion. *Death.*

00: The point of the weapon slams into your chest, stuck there, rooted through bone and flesh and sunk deep into the spastically twitching muscle of your heart, agony spreading through you as you slowly fall forward onto your face and give a death rattle. *Dead.*

impale two: large impale

01: The end of the weapon tears a ragged gash along your arm as it lunges past you, blood dripping down to your wrist and fingers. *+50% damage.*

02-07: The tip tears a furrow through the side of your calf, blood cascading down and pooling around your foot. *+50% damage, movement reduced by a quarter.*

08-13: With a lunge the weapon strikes into and then through your flank, piercing your flesh through and tearing muscle, weakening your side. *+50% damage, movement reduced by a quarter.*

14-19: The weapon plunges through your gut, scraping your stomach before it emerges, reddened with gore, from your back. *+50% damage, lose an Action, make a Shock check or fall unconscious for d6 minutes.*

20-25: The weapon stabs through the flesh of your shoulder, passing between bones and tearing a chunk out of your shoulder blade on the way through. *Arm useless until healed, +50% damage.*

26-31: There is an horrific crunch as the weapon's end smashes down into your foot and pierces your ankle through, making you stumble and fall, wrenching the bone

and flesh even more. *Movement halved until healed, lose an Action, +50% damage.*

32-37: A violent lunge drives the weapon into your stomach and clean through it causing a messy and dangerous gut wound that could bleed you out in a very short amount of time. Blood and bile well in the back of your throat as pumping blood washes down your front. *Double damage and blood loss.*

38-43: The haft of the weapon follow the point in stabbing right through your leg just above the knee, fracturing and splintering bone as it passes through, blood pumping from the ragged holes either side of your leg as your knee gives way. *Movement reduced by a third, +50% damage.*

44-49: A downward stab smashes through your foot and pins it to the ground, holding you in place with a ragged wound right the way through your foot. *Pinned until the weapon is pulled free with an Exert Strength check, movement otherwise halved, +50% damage.*

50-55: The weapon drives up into your crotch, piercing your groin and passing out through your back just above your coccyx as you grunt and try to comprehend the sheer amount of agonising pain that you are in. *Double damage, +50% blood loss, make a Shock check at -15% or faint for 1d10 turns.*

56-61: The shaft of the weapon drives clean through your arm at the elbow, scraping and splintering bone on its way through and splashing you with blood as it twists and skewers your arm. *Arm useless until healed, +50% damage, Shock check or faint for 1d6 turns.*

62-67: The point jams between your ribs and twists, agonisingly scraping bone and opening up a large hole in your chest as it tries to prise the bruised ribs apart. *Double damage, +50% blood loss.*

68-73: The weapon drives hard through your chest and smashes out through your back, severing your spinal column with a spray of blood and bone fragments, impaling you all the way through.

KNIFE ONE: SMALL KNIFE

Paralysed from the chest down for life, double damage, unconscious for 1d10 hours, 40% chance of slipping into a coma for 1d10 days following this period.

74-79: The weapon lances through your thigh, carving a gouge in the side of your thighbone on its way through, tearing out the back of the muscle and leaving a gaping wound right the way through. *Movement reduced to a third, +50% damage.*

80-85: The tip of the weapon pierces your palm, shattering bone and carries on through, pinning your hand to your chest and twisting it up as it slams into your flesh. *Arm useless until weapon removed, hand crippled and useless without medical attention, double damage, Shock check or faint for 1d6 turns.*

86-90: The sharp point of the weapon tears across your guts, opening them up like a cheap rubbish bag, your entrails spilling out before you like so many discarded sausages. *Death.*

91-95: The tip of the weapon impales through your eye socket and smashes up, through the top of your skull, impaling your brain and leaving your body hanging, deadweight, on the weapon. *Death.*

96-97: The shaft penetrates your body crosswise, kebabing your lungs and heart along the length of the weapon, you gurgle once, choking on the frothing blood from your lungs and then grow still. *Death.*

98-99: The weapon slams through your neck, piercing it from one side to the other and tearing veins and arteries on its way through. Blood gushes around the shaft of the weapon as you uselessly claw at it, your vision slowly fading to be replaced by darkness. *Death.*

00: The weapon slams through you, piercing your heart and smashing through your back, driving all the way through you until most of it sticks through your back. You kick once, feebly and then hang, still. *Death.*

01: A downward swipe catches your lip and splits it in two, blood spitting down your face as your lip threatens to tear open further. *Lose an Action.*

02-07: The tip of the blade clashes across your chest, splitting your nipple open and stunning you for a moment with pain. *Lose an Action.*

08-13: The blade slashes through your cheek and scrapes painfully along your teeth and gums beneath, blood pouring down the side of your face. *Lose an Action, Appearance -5%.*

14-19: A mad swipe with the blade slashes across the back of your hand, opening it up in a bloody gash. *Shock check or drop anything held.*

20-25: The swung blade takes a chunk out of your ear, causing it to swell and to clog your ear canal with blood. *Hearing -30% until healed.*

26-31: The tip of the blade scores across your forehead and a curtain of blood descends, blinding you. *-15% to Sight and Combat checks for 1d6 turns.*

32-37: A wild slash opens up the flesh of your arm down to the bone, blood pumping thickly from the slash. *Shock check or faint for 1d6 turns.*

38-43: The wildly swung blade catches you across the stomach opening a gash from one side to the other, through the skin and into the fat and flesh beneath. *Lose all remaining Actions.*

44-49: The end of your fingertip is split open and the nail torn from the finger as an upswing catches the end of your hand and brings excruciating pain. *Drop any weapon held in that hand, lose an Action.*

50-55: The short blade stabs between your ribs and is pulled up, bone cracking and scraping as the blade pulls up hard. *+50% damage, Shock check at -10% or faint for 1d6 turns.*

56-61: The blade catches your nose and cuts a good chunk of it out, the gobblet of

flesh flung clear across the room by the swipe. *Lose 1d6 Actions, Appearance -20%.*
62-67: The short blade stabs into your face just above the line of your jaw, cracking it out of its socket and filling your mouth with the coppery taste of blood. *Dislocated jaw, -10% to all checks due to pain until the jaw is re-set.*

68-73: The slashing blade carves a line of red pain across your chest, carving deep into the skin and flesh. *+50% damage and blood loss.*

74-79: A savage cash tears through the skin and flesh of your stomach threatening to allow your guts to spill into your lap. *One arm disabled holding your intestines within your body, double damage, Shock check or vomit losing 1d6 Actions.*

80-85: Agony explodes through your lap as the sharp point of blade stabs into your groin paralysing you with pain, blood streaming down your legs feeling as though you have wet yourself. *Lose all Actions and take no action on the following turn.*

86-90: The stabbing blade cuts through the top of your eyelid and filled your eye with blood, severing muscle and making you effectively blind in one eye as it yanks back out, splashing droplets of blood down your face. *Blinded for one turn, -15% to Sight and Combat checks after that until surgery can be performed upon the eye.*

91-95: A swipe with the blade opens up a vital artery, blood gushing from the gaping wound in a torrent. *Double blood loss, Shock check or faint for 1d6 turns.*

96-97: The blade rips across your throat giving you a second, crimson, smile, blood pumping down your neck and chest as it spills from your gaping wound. *Dead in 1d6 turns, 1d8 with compression of the wound.*

98-99: Tearing through skin and flesh the blade severs through a nerve cluster giving new definition to the word 'pain'. *Double damage, Shock check at -40% or faint for 1d10 turns.*

00: The short blade stabs up, slipping between your ribs, the point piercing your heart, thick arterial blood pumping out around the wound and down to soak your

attacker's hand as the light gutters and dies in your eyes. *Death.*

KNIFE TWO: Large Knife

01: A sudden lash with the blade severs one of your fingers near the knuckle, splashing blood and dropping the severed, lifeless digit onto the ground. *-5% to checks with this hand, drop anything held.*

02-07: A wild swipe carves a slice of flesh from your arm, stripping away the skin and revealing the glistening meat beneath. *-5% to combat checks with this arm until healed.*

08-13: The blade slabs into the side of your face, piercing your cheek and glancing from the cheekbone deeper into your mouth, shattering teeth and carving a gouge into your tongue. *Lose two Actions, Shock check or faint for 1d4 turns.*

14-19: The point of the blade sinks deep into your side and carves flesh asunder as it's torn free leaving a gaping and bloody hole in your side. *Double damage.*

20-25: A wild slash carves a bloody furrow across your chest, carving through skin and flesh and jumping across rib to rib. *+50% damage, lose one Action.*

26-31: The point of the blade digs into your forehead and carves a bloodied line across it, scraping the bone beneath with a terrible, teeth-clenchingly awful sound. *Lose 1d4 Actions.*

32-37: The blade stabs deep into your flesh, carving through skin and severing muscle down to a nerve cluster sending fresh agony coursing like fire through your veins. *+50% damage, Shock check or faint for 1d4 turns.*

38-43: The blade plunges deep into your side and pierces your kidney before being yanked free, opening the wound further. Blood courses down your side as you double up in agony from the pierced organ. *Shock check at -30% or faint for 1d10 turns, lose all Actions and take no Actions next turn.*

44-49: Reversed the blade stabs up into

your stomach and carves up towards your sternum before being pulled free, your entrails exposed to the air as blood courses down into your lap. *You may not act for 1d6 rounds, make a Shock check or faint for 1d10 rounds.*

50-55: The blade stabs through your wrist, severing veins and grinding between wrist bones until it is pulled free in a fountain of blood. *Double blood loss.*

56-61: The blade stabs down hard and slices clean through your palm, splitting your hand in two. *Double damage and drop anything held. Any actions with this hand are at -25% until healed.*

62-67: The blade stabs down into your thigh, carving a deep slash down and grinding against the top of your knee slamming into it with a sickening crack. *Leg useless without surgery, halve movement rate until then, make a Shock check or faint for 1d6 turns.*

68-73: Stabbed down the blade carves into your chest, snapping a rib as the point carves into your lung beneath the surface. Blood froths in your throat and every breath is laboured agony as you stumble away from the blood-spattered blade. *Lose 1d4 rounds and make a Shock check to avoid fainting for 1d10 rounds, all actions at -5% until healed.*

74-79: The blade carves into the top of your shoulder in a downward stabbing motion, catching between the bones of your shoulder and arm and wrenching your shoulder out of alignment. *Dislocated arm, arm useless until re-set, make a Shock check or faint for 1d6 turns.*

80-85: A wild slash across your face splits an eyeball and opens a broad cut clear across your features, blinding you in one eye and giving you a scar to remember – should you survive. *Blind in one eye, -25% to Sight, -15% to Combat checks, make a Shock check or faint for 1d10 turns.*

86-90: A brutal swipe catches at the junction of wrist and hand, carving your hand clean from your arm and leaving a neat, but bloodied, stump. *Hand severed, make a Shock check or fall unconscious for*

1d6 hours, double blood loss, +50% damage.

91-95: The blade drives up hard into your stomach, puncturing clean through and emerging out of your back as blood and half-digested food spills out of your front, gore and fragments of splintered spine are thrust out of the back. *Total paralysis without surgery and faint for 1d10 turns, Shock check or unconscious for 1d10 hours.*

96-97: The blade slashes across your neck, tearing through your throat and carving it practically in half making your head flop wetly and loosely, the strength turn out of your neck muscles while a fount of gore pours down around your body. *Death.*

98-99: The blade plunges into your side in a powerful strike, piercing right between your ribs and stabbing deep into your lungs and heart, ripping free blood and splinters of bone splash out of your, your body collapsing to the ground as the life goes out of you. *Death.*

00: The blade stabs down, splitting the plates of your skull and driving down through the top of your head until it splits through the roof of your mouth, blood and grey matter bubbling up through the torn hole in the top of your head. *Death.*

POWER TOOL ONE: DRILL

01: The whirling bit sinks into your arm and, as you pull away, grinds up the length of it, tearing smaller chunks out of your skin all the way up. *+50% damage.*

02-07: The whirling drill bit drives into your belly, spattering blood as it rotates and dragging a ragged furrow across your flesh. *+50% damage, lose an Action from pain.*

08-13: The drill spins and bites into your bicep, tearing a ragged hole through the muscle and shower droplets of blood in all directions. *+50% damage, drop anything held in that arm.*

14-19: The drill slams through your hand, scraping bone, a burning smell as the whirling tip of the drill heats it

up, emerging through the other side of your hands tearing a knuckle from it, the screaming metal whirring as it casts off flecks of cracked bone. *Hand useless without medical attention, Shock check or fall unconscious for 1d4 hours.*

20-25: The point of the drill slams into your thigh and tears a ragged hole into your flesh, ever wider as it spins and rotates in the hole and you struggle free of the driving bit. *+50% damage, halve movement rate until healed.*

26-31: The whirling bit of the drill skitters down your side, tearing scraping wounds down the flesh before sinking deep into the meat of your hip and rump and ripping a bloody, meaty hole in the soft muscle. *+50% damage and blood loss, unable to sit down until healed.*

32-37: The motor in the drill screams deafeningly as the bit embeds into your thigh, whirling and scraping against bone, a smoky stink coming from the motor as the bit skips and grinds against your bone, blood flooding back up the hole the bit has dug. *Double blood loss, Shock check or faint for 1d10 turns.*

38-43: The bloodied bit whirls in front of your face making you sway back and then plunges down, driving into your groin, your gorge rising in your throat as flesh is pulped and raw nerves are severed and burned by the heat of the whirling steel. *Double damage, +50% blood loss, Shock check at -20% or faint for 1d10 turns.*

44-49: The drill bit tears down next to your head, narrowly missing it as you duck aside and instead drives down into your shoulder, whirring through your flesh and biting deep down between your collarbone and shoulder into the meat. *Arm useless until healed, anything held is dropped.*

50-55: The drill head smashes into your cheek and tears along the side of your face leaving a ragged furrow across your cheekbone before the point finally slams into your ear and tears the bottom half of it off, the ear flapping like a wet rag around and around the tip of the drill until it finally flies off to land wetly some distance

away. *-30% to hearing until healed, -20% Appearance.*

56-61: The drill bit slams into your knee, skittering briefly on the bone, grinding against it until it finally grasps purchase and with some force behind it drills it through, wrecking and splintering the bone. *Leg useless without major surgery, movement halved, Shock check needed or faint for 1d10 turns.*

62-67: The drill slams up, under your ribs, boring into your chest cavity and snapping through two ribs as it is forced up, whirling deep within your flesh, twisting muscle and spattering blood. *Shock check at -10% or faint, double damage.*

68-73: The drill slams through your hand and jams there, the spinning bit scraping on bone and flesh but failing to tug free, spinning in vain circles as they try to pull it from you once more. *Double blood loss, Exert Strength check to pull free, hand disabled until the drill is pulled out.*

74-79: The whirling drill head bites a chunk out of the side of your face and shreds down the side of your jaw before slamming downward into your neck, forcing you down beneath the blow as it bites into shoulder flesh. *Shock check or faint for 1d6 turns, double blood loss.*

80-85: The spinning tip of the drill is the last thing you see with that eye as it slams into the socket, bursting the eyeball and drilling out through the side of your skull with an ear-popping crunch, whirring away on bone, grinding on it until you fall back from the blood-splashed drill-tip, blinded and agonised. *-30% Sight permanently, -40% hearing until surgical attention can be had, Shock check or faint for 1d6 turns.*

86-90: The drill slams into your chest piercing the wall and spinning into the soft spongy flesh of your lung tearing a great gouge in it and flooding your breathing tubes with blood that froths violently as you try to breathe. *Shock check or faint for 1d10 turns, +50% blood loss, all checks at -10% until medical attention can be received.*

91-95: The drill slams into your belly and tears through your flesh. Ripping out your

guts and twisting cords of intestine around the spinning drill like spaghetti around a fork. Finally torn free it takes a mess of your guts with it, blood mixing with shit and mucous as you collapse down to your knees and vomit up blood, more of your guts spilling to the ground in front of you. *Dead in 1d6 turns.*

96-97: The drill whines, the sound of it overpowered by the sickening crunch as the tip of the drill carves a path through your sternum and smashes into your chest, through your heart, carving a great hole through the solid muscle as it twists and turns. Blood erupts from the wound, and your throat as you plummet backwards, already dead. *Dead.*

98-99: The drill slams into your face, shattering teeth, spinning on through. Reducing your teeth to splintered fragments, your tongue to fragments of wet rag before plunging through the back of your throat and neck, the drill motor shrieking as your whole body vibrates with its rotation, but you're already dead. *Dead.*

00: The drill slams into your forehead, biting into the bone and drilling on through, scattering splinters, wet grey tissue churned to liquid and welling up around the burrowing drill head as it scrambles your frontal lobes like two amateurishly beaten eggs. *Dead.*

POWER TOOL TWO: ABRASIVE

01: The tool presses down across your arm and abrades away the skin from the surface as it passes leaving a weeping pink surface of raw pain. *-5% to all actions until first aid is received.*

02-07: The edge of the tool slams into your nose while the abrasive surface skins your cheek before scraping across your already broken proboscis. *-10 Appearance, nose partially destroyed, -10% to Smell and Sight until medical attention is received.*

08-13: The surface of the whirring tool slams up against the side of your head,

tearing off and partially melting your hair, ripping a chunk out of your scalp, tearing the skin surface raw. *Shock check or lose 1d4 Actions due to the pain.*

14-19: The whirring edge of the tool slams into your back, abrading away your skin and flesh right over your spine and slamming your forward with a crunch, almost tearing down to the bone. *-10% to all checks due to pain until medical treatment received.*

20-25: The grinding surface slams against your thigh, tearing soft skin and burning away at the flesh beneath growing wet with blood, throwing you back as you desperately try to pull away from the agonising flesh burn. *Shock check or faint for 1d4 turns.*

26-31: The whirling grinding face slams into your features, grinding away at your lips and jaw, tearing into flesh and turning it into a red, weeping mess. *Shock check or faint for 1d10 turns, intelligible speech impossible without medical attention.*

32-37: The wildly swung tool slams across your chest, grinding the soft flesh of your nipple away in a splash of gore, the pain unbelievable. *Lose an Action.*

38-43: The grinding face slams across your leg, ripping away skin and flesh from over your knee and thigh, exposing shining bone over the kneecap. *Fall prone and take +50% damage.*

44-49: The whir of the motor fills your ears momentarily as the power tool slams into the side of your head, matting your hair with blood and grinding your ear into a thick, gristly paste. *Shock check or faint for 1d6 turns, Hearing -15%.*

50-55: The grinding surface tears through skin, flesh and sinew, burning its way through and crippling nerves until it grinds against the elbow bone. *Arm useless until healed, Shock check or lose consciousness for 1d6 minutes.*

56-61: The whirling edge of the tool slams across your knuckles, skinning them to the bone and scattering tiny scraps of skin. *Drop anything held. -10% to do anything with this hand.*

62-67: You try to ward off the revving tool with your hand to protect yourself but all you manage is to subject your hand to a terrible grinding, skin and flesh ripped from your fingertips, bone splintered and crimson droplets splashed into your face. *Hand useless until healed, Shock check or faint for 1d6 turns.*

68-73: The weight of the whirring tool slams against your fist and grinds through thin flesh and skin down to the bone, rasping away the surface of your finger bones and exposing the marrow beneath as you snatch back your fist in agony. *+50% damage, hand useless without surgery.*

74-79: An upward swing grinds the edge of the tool across your chin, grinding along the line of your jaw and burning through the flesh, scattering fragments of tangled skin in all directions and slamming your teeth together hard. *Shock check at -15 or fall unconscious for 1d10 minutes, -30% to Appearance.*

80-85: The tool slams down onto your head, tangling in your hair and grinding at your scalp, tearing your hair in clumps from your head as the motor grinds and turns, yanking it out in bloody chunks until finally you're free, your head a bloody ruin. *Shock check at -10% or lose 1d4 turns.*

86-90: You stumble and sprawl onto your back under the assault, the grinding face of the tool slammed down hard into your crotch, burning through fabric and skin sending smouldering tufts of cloth and gobbets of flesh flying as you try to scramble away. *Shock check at -20% or faint for 1d10 turns. -25% to all actions due to the pain.*

91-95: The whirring abrasive face grinds across your forehead, tearing at your brow and eyes and ripping chunks of skin from your face. *-30% Appearance, -30% Sight until healed.*

96-97: The tool slams up under your chin, shattering teeth against each other and grinding into your throat, trapping between your chin and neck as it grinds through your flesh ripping and shredding through throat, veins and arteries. *Death in 1d4*

turns.

98-99: You fall to the ground under the relentless assault, the heavy tool slammed into your face over and over, clubbing you to the ground, splitting your skull, the whirring surface almost irrelevant, changing in tone of the motor each time the surface is slammed into your face until you stop moving. *Death.*

00: The edge of the tool slams into the back of your neck, throwing you forward, concussing you and making the world spin, driving you so insensible that you don't realise the grinding edge has torn through your artery and soon the whirling, spinning room becomes eternal darkness. *Death.*

POWERTOOL Three: CHAINSAW

01: A wild swing with the saw misses you but the weight of it carries it on downward until it bites a chunk out of your foot and the floor beneath. *+50% damage, reduce movement by a quarter.*

02-07: The saw revs and swings across your body as you draw yourself back, the tip of it cutting across your leg and opening a ragged, wet wound. *+50% damage, movement reduced by a quarter.*

08-13: The saw blade slams into your shoulder, the chain tearing through the meat and jerking you forward before you pull free, blood splashed down your side. *Arm wounded, -10% to any actions with it until healed, +50% damage.*

14-19: The saw raises high and then slams once, twice, three times against your legs, shallow cuts as the blade tangles in your clothing, making up for lack of depth with numbers. *+50% damage, movement halved until healed.*

20-25: The screaming blade comes up hard between your legs, slamming into your thigh and carving into it like a joint of beef, severing muscle and spraying blood in all directions as you're thrown back. *+50% damage and blood loss, movement reduced by half until healed.*

26-37: You stumble back from a vicious

swing aimed at taking your legs out from under you and the tip of the blade catches across your knees, sheering a chunk out of one and ripping a ragged line across the other. *Double damage, movement halved until surgery can be had, make a standard Shock check.*

32-37: The screaming blade is swung down and then driven forward, tearing into your side and splashing gore as it rips deep into the muscle, carving a hunk of flesh from your body. *Double damage and blood loss, Shock check or faint for 1d10 turns.*

38-43: A downward stroke with the buzzing saw skitters down the side of your head, skinning the flesh from your cheek, severing your ear and biting a chunk out of your shoulder. *-15% Hearing, -20% Appearance, Shock check or lose 1d4 Actions.*

44-49: The saw revs as it cuts across your stomach exposing the soft entrails beneath and spilling an excess of blood down your torn-open front. *Double damage, +50% blood loss, Shock check or faint for 1d10 turns.*

50-55: The saw tears into your gut and carves upward before you fall away from it, blood and fragments of your guts spill from you and spatter from the blade like a Jackson Pollock painting *Double damage and blood loss, lose your next turn, Shock check or fall unconscious for 1d6 hours, the wound is very likely to get infected and any check to prevent that is at -25%.*

56-61: The saw bites into your arm, ravaging flesh, scraping bone and severing tendons causing the whole limb to feel 'snapped' and to fall limp and useless against your side like a broken wing. *Double damage, arm useless without surgery, Shock check or faint for 1d6 turns.*

62-67: The chainsaw carves deep into your side severing a major artery. The gore, already copious, becomes a torrent as the saw bites deeper, flinging you aside to fall into a puddle of your own life blood. *Triple blood loss, +50% damage, Shock check or faint for 1d10 turns.*

68-73: The saw slams into your back,

cutting through muscle, the teeth of the chain biting into your spine and shattering vertebrae into shrapnel, flinging the blood-covered fragments from the whirling blade. *Paralysed from the waist down, surgery at -70% for partial recovery, unconscious for 1d6 hours.*

74-79: You throw up your hands to protect yourself and the edge of the saw carves through flesh and bone in an instant severing the fingers from your hand and flinging them across the room in crimson arcs. *1d4 fingers severed, -10% to actions with that hand per finger cut. Shock check or faint for 1d6 turns.*

80-85: The end of the saw slams forward, splintering ribs and carving into the flesh beneath with a powerful thrust, ribs crudely hacked to pieces, dense flesh ripped into bloodied strips. *Double damage, Shock check or fall unconscious for 1d6 hours.*

86-90: The blade slams up into your soft gut and tears through your body, emerging on the other side in a fountain of gore before being torn free. The ragged hole clear through you gushes blood in fits and starts as you fall forward, flat on your face in a pile of your own spilled guts. *Dead.*

91-95: Gripped tightly in both hands the saw swings hard across your body, tearing into your neck and driving through, the chain cutting through flesh, bone and sinew like a hot knife through butter and severing your head from your body. *Death.*

96-00: The saw slams up between your legs and with a powerful effort is torn up through your body, the saw spraying blood and other vital fluids as it carves up through your pelvis, crosswise through the trunk of your body splitting you in half from crotch to shoulder, the two halves toppling apart and spilling the slippery, wet contents of your body on the ground. *Death.*

RAZOR

01: The sharp edge skims your flesh and shaves a slice of skin from your forearm. *+50% damage.*

02-07: A lash across the stomach opens a slash through your skin and hurls you back wincing in pain as the narrow slit begins to widen. *Lose an Action.*

08-13: A swipe with the blade splits the lobe of your ear in two with an explosion of agony. *-25% to Hearing until the wound is healed. Lose an Action.*

14-19: A downward lunge catching your lips, splitting both upper and lower lip in two, blood spilling down your face, the two hairline cuts opening up as you grimace in pain. *Speech unintelligible until healed, Shock check or faint for 1d6 turns.*

20-25: The fine edge of the razor slashes across your chest opening a thin cut diagonally across it, cutting deep into the blood vessels below, oozing blood pushing the wound wider. *+50% blood loss.*

26-31: The hairline edge of the blade sinks deep, deep into the flesh of your shoulder severing the muscle deep into the flesh and scraping along the bone. Your arm goes limp as the muscle refuses to respond, the limb slapping around like a beached fish. *Arm useless until healed, Shock check or faint for 1d6 turns.*

32-37: A wild swing catches your nose in the edge of the blade, swiping through it and cutting a good chunk of it cleanly from your face. *Stunned, lose 1d6 Actions, +50% blood loss, -25% Appearance, -15% Smell.*

38-43: The blade stabs down into your soft belly, pulling through flesh as though it were parting silk, the wound widening as blood begins to pump and spill, the wound deeper and more serious than it looks. *+50% damage, double blood loss.*

44-49: A wild swipe cleaves the flesh from your knuckles and the backs of your fingers, thick, hot blood spilling down over your hand as you recoil in pain. *Fingers skinned, drop anything held, -10% to any actions with this hand, Shock check or faint for 1d4 turns.*

50-55: The razor edge bites into your skin and strikes a nerve within your flesh making you gasp in uncontrollable pain and clutch at the wound. *+50% damage, Shock check at -25% or faint for 1d6 turns.*

56-61: A downward slash cuts through your chest, close to the nipple, opening a vertical slice in skin and flesh. *Double damage, Shock check or faint for 1d6 turns.*

62-67: A slash with the razor opens a diagonal cut across your face turning it into a mask of blood and peeling skin. *-30% Appearance, blinded for 1d4 rounds, Shock check or faint for 1d6 rounds.*

68-73: The slash of the blade opens up the flesh across your chest from one side to the other, rattling across bone like a stick on a fence and unleashing a river of blood. *Double blood loss, Shock check at -15% or faint for 1d10 turns.*

74-79: The slash passes before your face, for a moment you think it has missed and then your vision begins to cloud crimson and you realise your eye has been slit. *Blinded, -40% to Sight, -10% to all Combat checks.*

80-85: The blade slips between your ribs and carves through flesh right the way down to the lungs splitting through the organ and flooding your throat with frothing blood. *Double damage, +50% blood loss, Shock check or faint for 1d10 turns.*

86-90: The razor digs in up to the hilt in your soft underbelly, opening you up like a zipper and exposing your wet, pulsing innards before you double over to try and keep yourself from spilling out. *Double damage, Shock check at -30% or faint for 1d10 turns, checks to resist infection are at -10%.*

91-95: A downward slash narrowly misses your face, catching in your chest and ripping all the way down to your belly. For a moment everything seems fine and then crimson appears down the line, the flesh parting like a pair of curtains and your innards emptying along with your bowels onto the ground. *Death in 1d4 rounds.*

96-97: The wickedly thin blade cleaves across your throat severing veins and

arteries. You choke on your own blood as it spurts with every heartbeat from your neck, a curtain of blood descending down your body, a curtain of darkness over your sight. *Death in 1d4 rounds, 1d6 with compression.*

98-99: A lucky slash opens your jugular, blood pumping from the side of your neck in powerful, splashing arcs, gushing through your fingers as you vainly try to stop the bleeding. *Death in 1d6 rounds unless instant medical attention is given. Shock check at -40% or faint for 1d10 rounds.*

00: The blade plunges into your gut, sinking deeper as it opens you up, the attacker's hand following it into your body as it carves deeply into your trunk and through several vital organs, the final indignity. *Death.*

SWOCC ONE: Small Sword

01: The blade slams down heavily into the ground and slashes into your foot, carving off a toe. *+50% damage, movement reduced by a quarter.*

02-07: A slash opens up the meat of your chest, cleaving through the flesh of your breast. *Shock check or faint for 1d4 turns.*

08-13: A heavy swing just barely misses your shoulder and carves across your ribs with the tip of the blade. *Double damage.*

14-19: The short, heavy blade chops into your forearm and tears a chunk of muscle away from the bone, splashing blood. *Shock check or drop weapon. -5% to all actions with the injured arm until the wound is healed.*

20-25: The blade slams into your back and chops into the flesh, stopping short as it slams against your hip bone. *Shock check or faint for 1d6 turns.*

26-31: The blade smashes against your face, slashing skin from your nose and breaking it on its passage downwards. *Shock check or lose 1d6 Actions.*

32-37: With a sickening judder the blade chops into your leg, carving muscle and

snapping bone, making a sucking sound as it pulls free of the bloody gash. *Leg useless, half movement until surgery can be performed, +50% damage.*

38-43: A lightning stab plunges the point of the blade into your groin, pain spreading like fire outward from your lap as blood runs down your thighs. *Shock check at -20% or faint for 1d10 turns, double blood loss.*

44-49: The blade chops into the back of your hand, cracking bones and severing tendons, bending your hand unnaturally at the wrist. *Hand useless without surgery, anything held is dropped, Shock check or faint for 1d4 turns.*

50-55: The point of the blade stabs into your side carving a deep and bloody wound through you with a sickening 'thunk'. *+50% damage, double blood loss.*

56-61: The downward swipe slashes down the back of your leg and carves through thigh and calf disabling your leg and splashing blood around your feet. *Half movement until surgery can be had, Shock check or faint for 1d6 turns.*

62-67: The blade thrusts into your face, slashing open your cheek and carving a notch out of your brow, your eye socket swelling and filling with blood. *-30% to Sight until medical attention can be received, -10% to all Combat checks.*

68-73: Ribs crack as the blade drives between them and severs a major artery, blood welling up and then gushing around the blade as it is yanked back with a sucking sound. *Double blood loss, Shock check or faint for 1d6 turns.*

74-79: A vicious cutting swipe smashes through the fingers of your hand severing several of them along with the top part of your palm, reducing it to a fountain of blood. *Hand useless, anything held is dropped, Shock check or faint.*

80-85: The edge of the blade chops like an axe into your lower leg, cracking your shin bone and shearing through muscle tissue, crippling you. *Movement halved, Agility check to stay standing.*

86-90: The blade carves deep into your side

and flings you sideways with its movement, a meaty sound echoing about you. As the blade pulls free strings of gore remain attached to it and blood begins to pump violently from your side. *Organs ruptured, Shock check or faint for 1d10 turns, Toxin check every hour or die unless medical attention is received.*

91-95: Plunging down the blade sheers through your arm at the elbow joint leaving snapped off bone and an ugly, messing stump in its wake. The fingers of your severed lower arm twitch spastically as you look down at the stub of your arm. *Shock check at -20% or faint, treble blood loss.*

96-97: Ribs crack as the blade smacks into your side and cuts through to ruin a lung choking you on your own blood, piercing your wheezing air sacs with fragments of splintered bone. *Dead in 1d6 rounds.*

98-99: A sideways cut tears your throat out of your neck with a wet splash, blood pulsing between your clenched fingers as you try to stem the flow of blood in vain. *Dead.*

00: A violent slash cuts through your throat and cleaves your neck, your head flops back obscenely like a Pez dispenser, founting gore as your lifeless body tumbles back to the ground, your head finally tearing free from its fleshy flap with a sound like ripping cloth. *Dead.*

Sword Two: Large sword

01: The blade sweeps down in a great arc as you throw yourself back from it. Despite your best efforts the sword tip catches you in the chest, staggering you and driving you downward in a rush of blood. *+50% damage.*

02-07: An overhand stroke brings the broad blade down, smacking into your shoulder and shearing through to the bone. *+50% damage, lose next Action.*

08-13: The swung blade cleaves through skin, muscle and fat to create a gash through which your innards can be seen,

blood welling up around them and out of the cut to soak through your shirt. *Shock check or faint for 1d6 turns.*

14-19: The blade stops abruptly as it chops into your hip with a loud smack and comes to a hard halt against your pelvis with an audible crack. *Movement halved and all checks at -15% until surgery can be performed.*

20-25: The heavy blade smashes through your face, shattering teeth and sheering through your cheeks, whipping you around like a rag doll, your face a bloodied ruin. *Shock check or faint for 1d10 rounds, +50% damage, Appearance -40%, lose your next five Actions.*

26-31: The broad edge of the blade cleaves through leg muscle and splinters bone, driving you to the ground to kneel in your own spilled gore. *Knocked down, halve movement until healed, -20 Agility until surgery can be performed.*

32-37: A wild swing brings the heavy blade up between your legs, lifting you off the ground with the impact and throwing you back with blood pouring down between your legs in a torrent from your ruined crotch. *Shock check at -15% or faint for 1d10 turns, lose an Action, -15% to all Actions until medical attention can be received.*

38-43: The blade slams down, splitting and shattering your knee in its passage crippling your leg, perhaps for life. *+50% damage, leg useless without surgery, halve movement rate.*

44-49: The blade is jabbed forward hard and cuts into your side, piercing soft organ-meat beneath and turning you white with pain, then red with blood. *Double blood loss, Shock check at -20% or faint, -10% to Combat checks until healed.*

50-55: The blade cleaves through soft belly flesh, tearing entrails and trailing them like streamers as it tears your guts out. *Double damage, +50% blood loss, Shock check at -30% or faint for 1d10 turns.*

56-61: The heavy swipe takes a chunk out of your hand, splitting it in two down to the wrist and carving off a finger with a sound

like wet twigs snapping. *Hand useless without surgery, -10% to Actions with that hand even then, lose 1d4 Actions.*

62-67: The blade slams into your back, carving muscle and severely bruising your spine, blood runs down your back, felt only numbly and you fear you might be paralysed. *Barely able to move for 1d6 turns.*

68-73: A sweeping low blow slams into your leg right at the ankle and all but severs your foot from your leg with a snap of bone and a spray of gore. You lose your footing and tumble, your foot flapping grotesquely on the end of your leg. *Foot crippled, quarter movement until surgery can be had, -10% to checks until healed.*

74-79: A brutal swing lops your hand off at the wrist sending it, twitching and spasming, flying away from you with a gush of blood in its wake. *Hand severed, +50% blood loss, Shock check or faint for 1d10 turns.*

80-85: A curving swing smashes through your leg at the knee, severing the limb in half and sending your calf and foot tumbling away across the ground. *Knocked down, double blood loss, +50% damage, Shock check or fall unconscious for 1d4 hours.*

86-90: With a grunt of effort they swing and the blade carves clean through your arm, leaving you a bloody stump in its place as it carves in through into your chest, tearing a bloody cavity into your side with a wet crunch of bone and sinew. *Double blood loss, +50% damage, Shock check at -40% or fall unconscious for 1d6 hours.*

91-95: The blade smashes through the front of your chest, carving through flesh, shattering ribs and driving fragments of them into your lungs. Every breath is a laboured agony as blood wells in your lungs, slowly drowning you in your own gore. *Death in 1d6 turns.*

96-97: A massive downward stroke splits your braincase open like a melon, carves your neck in two and doesn't stop until it is six inches deep into your chest cavity and

wedged tight. *Dead. Opponent must take an Action and make an Exert Strength check to pull the blade free.*

98-99: A massive swing drives the edge of the blade through your throat. You have just enough time to register surprise as your head topples back, blood gushing upward from your cloven neck as your head falls down onto your back, suspended by a few tearing fragments of skin. *Death.*

00: A huge effort slings the blade sideways into your body, tearing through your soft belly and cleaving through your spine without so much as slowing before it emerges from the other side of your body. The two halves of you tumble in opposite directions, spilling guts and spraying blood as mercifully you black out. *Death.*

SWORD THREE: RAPIER

01: With a flick of their wrist they leave a slash across your chest, one third as impressive as Zorro. *Lose one Action.*

02-07: A quick swipe with the sharp tip of the blade lashes through the side of your hand making you snap it back in pain. *Take an additional +1d6 of damage.*

08-13: Their blade sweeps down, cutting a significant bite into your shoulder, pain flaring every time you move your arm. *-10% to actions with this arm until healed.*

14-19: A darting motion forward and a jab and the point of the blade is buried in the meat of your thigh before being yanked free, blood jetting from the cut. *+50% blood loss.*

20-25: Light glints off the blade as it slashes across your vision, pain following in its wake as a cut opens up across your forehead blood pouring down into your eyes. *-10% to Sight and all Combat checks for the next 1d6 turns.*

26-31: A vicious slash opens a cut in your cheek, tearing down the side of your face and leaving a gash that, if you live, will become a scar to remember. Hot blood courses down the side of your face and pain

makes your cheek feel three times the size. +50% blood loss, *Shock check or faint for 1d4 turns, Appearance -10%.*

32-37: The point of the blade strikes up under your chin and grinds along your jawbone, lacerating your mouth and shattering a tooth. *Shock check at -25% or faint for 1d6 turns.*

38-43: The lightning thrust of the blade narrowly misses your groin and plunges, instead, into your thigh, striking deep into the meat. +50% damage.

44-49: You try to ward off the flashing blade but it opens a vicious cut on the back of your hand with a sudden twist and slash. *Drop anything in that hand, all actions with that hand are at -10% until it is healed.*

50-55: The driven point of the blade drives into your crotch, a low and painful blow that could well spell your bloody doom. *Pierced groin, Shock check at -25% or faint for 1d10 turns, +50% damage.*

56-61: A quick stab downward lances the point of the weapon through your foot, pinning it briefly to the ground before it is torn free once more leaving you hobbling and hopping. *Foot crippled until healed, halve movement rate, Shock check or faint for 1d4 turns.*

62-67: The blade lowers and drives forward, into your leg just above the knee, wedging into the flesh and scraping along the bone, severing sinew and muscle in its brief but ruinous passage through your body. *Knee rendered useless, halve movement, fall to the ground and take double damage.*

68-73: The blade snaps through the air as fast as a whip and denudes your hand of several fingers in a terrible moment of pain. *Lose 1d4 fingers, -10% to actions with that hand per finger lost, standard Shock check required and double blood loss.*

74-79: A lunge drives the blade through your arm and something is cut, severed. Your arm suddenly hangs limp, disabled at your side, blood pouring from the cut that seems too small to have done so much damage. *Anything held in that arm is*

dropped and the arm cannot be used until healed.

80-85: The blade stabs into your gut and your stomach feels like you ate a meal of broken glass. When the blade pulls free it isn't just blood clinging to the shining metal. *Gut pierced, double blood loss, +50% damage, Shock check or faint for 1d10 turns.*

86-90: The tip of the blade bites into your chest and rips a series of nicks through your ribs as it descends, opening up skin and flesh on its way through, grinding against the bone. *Double damage and blood loss.*

91-95: The blade slams against your skull and flexes, saving your life but your skull is cracked, pierced by the point of the blade and blood pours from the wound, your head feeling loose and rattled, the cracked bony plates grinding against each other. *Shock check at -50% or fall unconscious for 1d10 hours, +50% damage and -25% to all checks until the wound is healed.*

96-97: The blade drives through between your ribs, piercing a lung before it emerges from the other side. Blood pumps into your chest cavity from a severed artery, your lung spasms and fills with blood as the blade is yanked back, retrieved from you as you fall forward, dead. *Dead.*

98-99: A wild slash carves the tip of the blade through the side of your neck cutting it almost halfway through. Blood stops reaching your brain, instead gushing from the side of your neck and running down your body in a red torrent as you black out and drop to the ground. *Dead.*

00: A powerful lunge cracks your sternum and drives the blade through your heart, piercing it clear through and emerging from your back next to your spine. A strangled gasp is all you can manage before you collapse, the blade sliding free from your lifeless body. *Dead.*

Vehicle Slam One: Low Speed

01-09: You're clipped by it and spun, thrown off balance. *Lose 1d4 Actions.*

10-19: With a crash it thumps into your legs, throwing you from your feet onto the ground. *Thrown prone.*

20-32: With a horrible crunch it slams into your knees and shins, bruising to the bone. *Movement reduced by a quarter until healed, +50% damage.*

33-45: You stumble and fall forward as it slams into the side of your head, knocking your senses from you briefly. *+50% damage, Shock check or faint for 1d4 turns.*

46-60: The wind is knocked from you as the heavy weight slams into your chest, bruising your ribs. *Double damage, Shock check or faint for 1d6 turns.*

61-74: There is a sickening crunch as bones give way under the heavy weight, ribs splintered and snapped like twigs. *Double damage and blood loss, Shock check or faint for 1d10 turns.*

75-90: Your hands and forearms get slammed as you're hurled backwards, twisted unnaturally as you slam onto your back. *Knocked prone, Shock check or faint for 1d10 turns, both wrists dislocated and useless until re-set.*

91-95: A corner slams into your groin and belly, crushing something inside. *Double damage and blood loss, internal bleeding will cause death in 1d10 turns without medical assistance.*

96-98: The crushing weight slams into your head, cracking your skull and knocking you flat to the ground, your brain slamming against your skull. *Double damage, Shock check or unconscious for 1d10 hours, make a second Shock check to check for a 1d6 day coma at the end of which, without help, you will die.*

99-00: The weight breaks bones and ruptures internal organs, blood spilling within your body and turning the flesh livid. *Unconscious, dead in 1d4 turns.*

Vehicle Slam Two: High Speed

01-40: You're smashed into and lifted bodily from the ground before crashing down into it again, hard. Bones snap and bruise and everything feels twisted, broken and sore. *+50% damage and blood loss, half movement until healed, -10% to all actions until healed.*

41-90: The weight of it smashes into your chest and face, hurling you back several feet before you tumble to a halt, bone poking through skin and blood coursing down your face. *Double damage and blood loss, Shock check or lose consciousness for 1d6 hours.*

91-98: Bones shatter into fragments and organs rupture from the impact, your body hurled several yards before crashing to the ground in a tangled heap, blood spilling from every orifice and pooling upon the ground. *Dead.*

99-00: The massive impact bursts you like a fleshy balloon, splashing your blood and innards over the area as you're dragged underneath. *Death.*

Whip

01: The tip of the whip snaps across your legs and opens red welts across both of them with a sharp crack. *Reduce movement by a quarter for 1d4 turns.*

02-07: The loud snap of the whip just before it strikes makes you flinch back instinctively. *Lose an Action.*

08-13: The whip snaps around your weapon and lashes against your hand, yanking your weapon from your grip as it is pulled back for another strike. *Disarmed.*

14-19: The whip snaps across your flesh and opens a deep, bleeding cut in your chest. *+50% damage.*

20-25: You can't help but gasp as the wicked tip of the whip snaps at your cheek, cutting into it and staggering you back. *Lose an Action, scarred, -10% to Appearance.*

26-31: The whip snaps around your hand

with a wicked crack, blood wetting the coils as pain writhes through your arm. *Lose an Action, Shock check or drop what you are holding.*

32-37: The tip of the whip rips through your clothing and the skin beneath, snapping blood through the air as it recoils back to strike again. *+50% damage and blood loss.*

38-43: The whip snaps around your arm, lacerating the flesh and yanking you off balance. *Lose an Action, Shock check to see if you drop what you are carrying.*

44-49: The whip lacerates your hand and yanks you forward, pulling the weapon from your hand and throwing you off balance. *Drop your weapon, lose an Action.*

50-55: The whip snaps and the tip chews a bite out of your scalp, blood matting your hair as it feels as though your head is afire. *Double damage, Shock check or faint for 1d4 turns.*

56-61: The whip snaps around your leg and is yanked, pulling your feet out from under you and crashing you down onto the ground. *Thrown to the floor, prone.*

62-67: The cord of the whip bites deep into your hand and something inside 'pings' and snaps, your fingers loosening. *+50% damage, drop anything carried, hand useless until healed.*

68-73: The tip bites into sensitive flesh making you wince and recoil as it pulls back for another strike. *Lose a turn.*

74-79: Your face is snapped to one side as the whip cracks across your mouth, splitting your lips and filling your mouth with blood. *+50% damage, Appearance - 10%, Shock check or faint for 1d6 turns.*

80-85: A hideous wound, a mixture of bruising and opened flesh, is torn into your arm by the unforgiving whip. *+50% damage and blood loss.*

86-90: The coils wrap around your ankle and pull, the bone twisting at an awkward angle as you fall and snapping under the misplaced weight. *Knocked prone, ankle broken, movement halved until healed, double damage.*

91-95: The slashing tip of the whip carves

through cloth and rips a long, ragged wound in the flesh of your groin, sharp pain exploding upwards through your body. *Shock check or faint for 1d10 turns, half movement rate, -10% to all actions until healed, double damage.*

96-97: The whip lashes against your face and in recoiling from the blow you stumble and fall back, cracking your skull against the ground, stunning yourself. *Lose 1d6 Actions.*

98-99: The tip of the whip, travelling at vast speed, connects with your eye and bursts it like an overripe grape. *Shock check or faint for 1d10 turns, blinded in one eye, reduce Sight by 30%, -15% to Combat checks.*

00: The whip snaps around your throat, blood pulsing through the coils as it tightens and crushes the life out of you. *Death, whip must be pulled free with an Exert Strength check.*

Generic Critical Hit

- 01-05:** Minor flesh wound. +50% damage.
06-09: Deep wound. +50% damage, standard Shock check.
10-14: Muscle cut/torn. Movement reduced by a quarter, +50% damage.
15-19: Nerve point hit. Double damage, standard Shock check.
20-24: Major flesh wound. Double damage.
25-29: Disabling blow to arm. Arm actions at -25%, +50% damage.
30-34: Disabling blow to leg. Movement halved, +50% damage.
35-39: Disabling blow to ankle. Movement reduced by a quarter, +50% damage.
40-44: Disabling blow to thigh. Movement reduced by a quarter, double damage.
45-49: Fingers disabled. Actions with hand impossible, +50% damage.
50-54: Foot disabled. Half movement, +50% damage.
55-59: Blow to chest. Double damage.
60-64: Deep wound to arm. Actions with arm impossible, +50% damage.
65-69: Disabling blow to knee. Movement reduced to a crawl, double damage.
70-74: Blow to face. Appearance -20%, +50% damage.
75-79: Eye damaged. Sight -25%, +50% damage.
80-84: Disabling blow to arm. Arm useless, standard Shock check.
85-89: Limb severed. Limb useless/no movement, +50% damage.
90-94: Heart destroyed. Death.
95-99: Neck destroyed. Death.
00: Head destroyed. Death.

Weapons modify the roll from between -5% and +20% depending on their size and brutality.

A total body strike by a weapon such as fire or acid adds +75% to the roll.

Botch

- 01-05:** Weapon dropped. One Action to recover it.
06-09: Stumble. Lose an Action.
10-14: Off balance. Next attacker gets +10%.
15-19: Hit yourself. Do half normal weapon damage to yourself.
20-24: Trip over. Knocked prone.
25-29: Catch your hand/fingers. Lose a turn.
30-34: Accidentally fling your weapon away. 1d6 Actions to recover it.
35-39: Weapon broken. Weapon useless until mended.
40-44: Weapon damaged. Will break if used to successfully parry.
45-49: Weapon jam/break. Useless until mended.
50-54: Hit a friend. Friend takes damage.
55-59: Hit self. Take damage from the strike.
60-64: Overextend yourself. Next enemy strike does +50% damage.
65-69: Fall backwards. Gain no Actions next turn and fall prone.
70-74: Badly hurt yourself. Take damage to yourself and +50% blood loss.
75-79: Trip over and lose weapon. Fall prone and it will take 1d6 Actions to find and retrieve the weapon.
80-84: Hit friend badly. Friend takes damage and +50% blood loss.
85-89: Severely overextend yourself. Next strike against you does double damage.
90-94: Hit self badly. Double damage to self.
95-99: Hit friend badly. Double damage to friend.
00: Critically strike oneself. Take a critical hit to yourself from your weapon.



Appendix

Different Ages

The standard rules allow for Attributes and Skills for a Character of an adult age, from around '18' years of age to around '40'. Occasionally you may want to built a Character or Non-Player-Character outside of that age range and the table below provides the Attribute ranges and modifications to Skill Points to account for those different ages.

Example of

Combat

Filthy is rummaging through the back room of an abandoned service station, looking for some tinned food to keep him fed while he escapes from the zombie menace. While he rummages through the boxes a zombie, the former checkout worker, shuffles into the room and starts towards him...

Attribute	Child	Youth	Adult	Veteran	Dotage
Age Range	3-9	10-15	16-39	40-65	66>
Physical Attributes					
Strength	10-50	20-60	30-80	25-75	20-70
Stamina	10-50	20-60	30-80	25-75	20-70
Agility	10-50	20-60	30-80	25-75	20-70
Perception	50-95	50-95	45-90	40-85	35-80
Appearance	01-100	01-100	01-100	01-90	01-80
Mental Attributes					
Intelligence	10-70	10-80	10-90	10-90	10-80
Willpower	10-90	10-90	10-90	10-90	10-90
Pain Threshold	01-70	01-80	01-90	01-90	01-90
Luck	30-70	30-70	30-70	30-70	30-70
Mental Skill Points	-20	-10	-	+10	+20
Physical Skill Points	-20	-10	-	-	-20

Immortal

Experience

Unlike humans Vampires, Demons and other immortal creatures can live forever without their bodies or minds degrading and weakening their capabilities. For every decade past the age of '70' that such a creature lives add an additional +5 Mental and Physical Skill Points up to a maximum of +250.

GM: 'Steve, make a Hear roll please, at -10% because you're loudly rummaging through the boxes for food and that could mask any other noises.'

Steve: 'That gives me 45%.'

Steve rolls the dice and comes up '70'.

GM: 'Intent on your panicked search you fail to hear the shuffling footsteps of the zombie coming up behind you until it lunges with a hiss for your back. We're in combat turns and the zombie has surprise on you. Make an Agility check to react.'

Steve: 'My Agility is '70' and I roll, 58, a success.'

GM: 'OK, you're surprised but can still act, you just get one less Action this turn. Roll for Initiative.'

The GM and Steve both roll for initiative. The GM gets '6' for the Zombie, with his bonus, Steve gets '7'. This means the Zombie will act first, but Steve can react to it and interrupt it.

GM: 'Alright, you get three Actions this turn, the Zombie gets two, you'll get four again next turn. The creature lunges forward at you, it is dressed in a bloodstained shirt and tie and has most of its shoulder bitten off, the bloodied nametag reads 'Quentin', and you get a good look as it slowly lunges, building up for a grapple.'

Grapples take three Actions, the Zombie will have to save up its Actions for next turn.

Steve: 'I'll take a look at what's around for my first Action. Is there anything that can be used as a weapon?'

GM: 'On the shelf besides you are a few simple repair items for cars, there's a tyre iron, or there's the tins of food you were looking for, you could throw one of those perhaps, otherwise there isn't a great deal back here that's useful.'

Steve: 'I'll grab the tyre iron then, that's got a good heft to it. I'll grab it and square off against the zombie.'

GM: 'Alright, that's two Actions used and you've got one left.'

Steve: 'I'll save it for next turn.'

The second turn starts, both parties receive full Actions this time. The zombie now has four Actions, Steve has the maximum, five. Steve loses two Energy Points for the Actions he performed this turn, leaving him with 91.

GM: 'It's ready now and it lunges forward with surprising speed and tries to wrap itself around your waist. That's three Actions out of its four, leaving one. Want to interrupt it?'

Steve: 'Damn right, I'll interrupt with a swipe from the tyre iron, just a wild swing to try and slow it down.'

A tyre iron increases Filthy's skill from '48' to '53'. He rolls to hit but scores a '96', a Botch! He loses the three Energy Points for the Attack and rolls on the Botch Table. A '37' 'weapon broken'. The GM interprets the results.

GM: 'You snatch up the cold metal tyre iron in your hand and swing hard towards the zombie but it catches on the metal frame of the shelving and the metal snaps, shattering and falling from your hand. Cheap petrol station tools you guess... the zombie finishes its lunge, unless you want to use your last Action?'

Steve: 'No, I'll save that for fending it off.'

The zombie has a 40% chance to grapple successfully and scores an '08'. Steve spends Filthy's remaining Action to try and ward it off with his hands but fails. The zombie and Filthy struggle with each other, both making Strength checks. Steve rolls '55', a success for his Strength, the zombie rolls '47', also a success for its grapple check. The two are locked together, struggling back and forth for the upper hand.

The grapple extends into the next turn and both roll again. Steve rolls '64' for Filthy, another success, the zombie rolls '35', a success for it again. Both of them struggle back and forth and the GM describes tinned food, crisp packets and stale pasties raining down from the shelves around them as they roll back and forth.

The following turn Steve rolls a narrow success for Filthy but the zombie fails. Steve can choose to break the grapple, manhandle the zombie, twist it into a hold or make a hand to hand attack with a bonus. Steve reckons Filthy is pretty damn strong and stands a good chance of disabling or killing the zombie with the bonus so he elects to try and break the zombie's neck.

Winning the grapple gives him +50%, aiming for the head strips that away leaving him with a Skill of 63% for the check. Steve scores '47' and hits, the zombie can't defend in this situation and zombies don't usually do that anyway. Filthy is a strong character with a total damage bonus of 1d6+1, a hand to hand attack normally does 1d3 points of damage, but the grapple means double damage, as does the aimed head strike. This means that, in total, Filthy is doing 3d3+3d6+3 damage to the zombie in a single strike. Normally it takes '10' points of damage to the head to disable a zombie but the GM decides that '10' will also be enough to break this zombie's neck and disable it. Steve rolls 2+1+2+3+4+5 and adds an extra +3 to the total. '17' points of damage are more than enough to break the zombie's neck, leaving it crippled on the floor.

GM: 'The zombie's neck is broken but it is not dead. It lies there, face down, eyes twitching, jaw opening and closing as it still seems to want to try and bite you, but can't. You could stop and finish it off, but the noise may have attracted more zombies...'
Steve: 'Discretion is the better part of valour. I'll grab two tins of soup and peg it back to the van.'

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Name:
Profession:
Blood Type:
Education Level:

Strength:
Stamina:
Agility:
Perception:
Appearance:
Intelligence:
Willpower:
Pain Threshold:
Luck:

SKILLS:

Damage Bonus:
Hand to Hand Bonus:
Parry Bonus:
Range Bonus:

Exert Strength:
Shock Survival:
Toxin Resistance:
Hearing:
Sight:
Scent:
Smell:
Taste:
Touch:

Actions:
Initiative:
Movement: / / / / /

HIT POINTS:

BLOOD POINTS:
Weak: []

ENERGY POINTS:
Tired: []
Exhausted: []

MIND POINTS:

Hand to Hand:
Melee:
Thrown:
Archaic:
Pistol:
Rifle:
Heavy:

A roleplaying game of modern visceral horror
where

ZOMBIES rise from the grave

and **HUMAN PREDATORS** stalk for prey

where things that lie

beyond our perception

wait for **cracks** in reality that they can push through

where the *darkest* **dreams** are fulfilled

and the worst nightmares realised

where FLESH is rent from bone

where BROKEN minds

and BRUTAL bodies

are **KING**

over 400 instruments of death

threats both natural and **unnatural**

gratuitous wounds

blood

MADNESS

sweat

tears

Fear

Insanity

You are going to DIE



POSTMORTEM STUDIOS