

# ***Hellcats and Hockeysticks***

***A Role-Playing Game  
of chaos, anarchy and  
decidedly unladylike  
behaviour***

***Written by  
Andrew  
Peregrine***



# Credits

The following have proved severely disruptive in class and will be attending detention in the sports hall after school this Friday for these infringements of school rules:

*Andrew Peregrine*, for the upsetting Writing and Game Design.

*Rebecca Weaver* (<http://miss-ninja.deviantart.com/>) for the seditious Cover Art.

*Katrine Rassmussen*, for all of the rebellious Interior Art.

*Andrew O'Hara*, for being led astray into the Layout Design when he really should know better.

*David Durant, James Holman, Simon Hornby, Jo Oliver, Annie Percik, Debbie Pursey, Claire Mehegan, Simon Mott, and Mark & Kat Welham*, for Playtesting without due care and attention (and for your refusal to disclose the names of the ringleaders).

All those who were involved in the demo games carried out at various conventions. You all know who you are and you should all be ashamed of yourselves!

Annie Percik is to be excused the last hour of detention as she set an example to the others by doing the Proofreading. However James Holman is to stay an extra hour for drawing all those nasty Graphics on the blackboards

Several additional tales of bad behaviour have been included in this text to serve as a warning, although we know many of you will take them as inspiration. The perpetrators of these activities have either been punished or managed to escape justice with threat and blackmail so we will allow them to remain anonymous.

## *Dedication: "For the fairest"*

Best Friend/Rival system developed by Jake Richmond and Matt Schlote for the Panty Explosion RPG by Atarashi Games.

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# Chapter 1

## Introduction



"Education is what remains  
after one has forgotten what  
one has learned in school."

- Albert Einstein

"When the working day is done,  
girls just wanna have fun."

- Cyndi Lauper

# *Welcome to St Erisian's*

## *A word from our Headmistress*

Ah, there you are! Welcome to my humble school. Please sit down, anywhere you can find a space, dear. Let me just move those books for you. There you are. Oh, mind the cat! Out! You filthy thing! Dear me, little bastard clawed me again. What have the girls been teaching him? Now, where were we? Sitting comfortably? Lovely. Can I offer you a drink? I have a very nice little whiskey about here somewhere. A little early you say? Oh well, gin it is then; that's an anytime sort of drink, don't you think? Where do we keep it? Ah! No, empty, empty again, another empty. Dear me, I do apologise, I'll have to send some of the fourth form out to get some more. Whiskey it is then.

Now, you were wondering about how you can enrol your daughter in our little school. Well, I'm sure we can fit your darling in here. We like to think of ourselves as a family school; the girls all help each other out and take care of each other. Why only yesterday I saw some of the sixth form girls rescuing one of the first years from piranha infested waters. I'm not sure what the first years were doing there, or how the piranhas had got into the school swimming pool, but the important thing is that they were rescued in the end. A few screams never do anyone any harm, do they?

Facilities? Oh my, yes we do have those. Specifically? Well, you'll find our science block is one of the sturdiest in the world. Countless explosions have so far failed to pull it down. Damn fine building this school. We also have the sports field, which you can see from here. Yes, just past that burning car; not yours I hope? Marvellous. Yes, you can see the girls practicing javelin. What? Well, I'd have to put my glasses on to be sure, but they are always very careful. Finished your whiskey already? Let me top you up again.

Now, you're probably wondering about our pedigree. Well, St Erisian's school has stood for over a hundred years. My predecessor, the first headmistress, bought the building on June the 6th, way back in 1866. There were mutterings about evil witches and blood sacrifice going on in the house, but I'm sure we both know the sort of japes girls will get up to! Well, the first headmistress put a stop to all that and turned the building into a school for young ladies. As an example, she named it after a Greek goddess so that the girls had something to inspire them. I myself am the fourth headmistress to serve the school and I have continued the tradition of teaching St Erisian girls to be dedicated both to the pursuit of learning and to the ideals of empowered womanhood. Yes indeed, our girls aspire not to simply be homemakers, but to be leaders of society. There are plenty of strong and independent minded women whom the girls cite as inspiration; Emmeline Pankhurst, Amelia Earhart, Eleanor Roosevelt, Marie Curie, Anne Bonnie and Lizzie Borden to name but a few.

Ah, qualifications. Well, we don't hold with the standard curriculum but our girls get a far more rounded education because of it. We inspire the girls to investigate the world as they see fit, and teach each other what they've learnt. We see the role of the staff as guides and inspiration rather than being there to force dry facts into fresh new minds. Due to this and a rather petty court injunction, we are unable to offer the usual array of paper qualifications in favour of our own diploma. However, you'll find that few people say no to a bright young woman who bears a certificate of her education at St Erisian's.

So, all you need to know is what qualities we look for in a girl to allow her to join our hallowed halls. Well, we have only two, and one will do just as well as the other. What are they? Oh yes, cash or cheque.



Thank you, Headmistress, so kind of you to introduce our guest to our fine school. Shall I find a dorm space for the new girl? That's it; you sit down and have a rest over there. Do you need a top up? No problem at all; I'll leave the bottle shall I?



Right. Now the old girl's put to bed and daddy is safely on his way home, we can get you settled in. This is the most dangerous girls' school in the world, but don't worry; you're one of us now. You probably fit into one of the cliques we have; Goths, Science geeks, Fixers, they're all here. However, you're free to make friends with anyone you like. It's a good idea to be part of a group (or 'pack' as the teachers like to call us), as some of the girls like to pick off the strays, so you need to find a bit of back up. It's an unwritten rule here to give a new girl a few hours' grace to find allies. But by unwritten rule we really mean 'guideline', and many of the girls are in dire need of a bit of guidance. So don't be surprised if your first few days here are a bit troubled, but we've never killed a new girl yet. We just need to know if you can take it, if you're really one of us.

*Welcome to St Erisian's, let's see how you do.*

# What is a role-playing game?

What? You think we're going to make it easy for you, new girl? If you don't know, ask one of the older girls or work it out for yourself. You ought to know anyway, having got this far. You could always ask one of the boys in the shop where you bought the game to tell you all about it. Tell one of them you're a girl who likes to play games and they'll be putty in your hands.

*Hellcats and Hockeysticks* is a Role-playing game, much like all the others. However, in this game, we have a few rules of our own that it's only fair to mention. We don't have a Gamemaster, we have a Headmistress (or HM). In many other games, the GM is the soul of neutrality and fairness, who lets story and decency be her guide. The HM, cc on the other hand, is a drunken old sot prone to bribery and arbitrary decision-making. She need never explain herself, can write in red pen on anything she likes and smack rude players with a ruler if the mood takes her. Remember, we don't play fair, we play to win.

This game also uses the female pronoun, but not to be politically correct or 'fair' like some other games. The reason should be obvious, so if you have to ask why, we'll get the 1st years to set fire to you.

While there isn't a real St Erisian's, there are plenty of girls in the real world who'd fit in just fine. So, we asked them about their school experiences. You'll find these inspirational tales of misbehaviour in sidebars scattered through the book and they are all true, although the names may have been changed to protect those responsible. We should remind you that these girls are trained and experienced delinquents, so don't try any of this at home. Save it for school instead.



Like with most other books, this one is divided into a few chapters; they detail the following:

### ***Chapter 1 – Introduction***

You're reading it, do try to keep up. There are still a few places left in Saturday's detention.

### ***Chapter 2 – Sugar and Spice***

Here you get to create a St Erisian's schoolgirl of your very own to play the game with.

### ***Chapter 3 - School Rules***

This chapter details the rules system, from using your skills to pick locks, to smacking people with blunt objects.

### ***Chapter 4 - Fun and Games***

Next we get onto the more advanced curriculum with detail on magic, creating weird science items, making and using explosives and fear tests.

### ***Chapter 5 - Organising Anarchy***

Finally, we have a few words for the Headmistress. This section details the setting of the game, adventure creation, ways to adapt the game system, NPC (Non-player characters) building and a few inspirations for scenarios. It also includes an adventure to get you started: 'Annabel's Gold'.

### ***Bad for your health***

*Sneaking behind the bike sheds for a crafty cigarette is one thing, but doing so and setting the place on fire is quite something else. How was I to know that the barrels that had been brought up from the grounds keeper's shed had flammable liquid in them? Apparently the plume of smoke could be seen in the next county.*

# Chapter 2

## Sugar and Spice



*"I've never let my school  
interfere with my education."*

*- Mark Twain*

*"Sweet about me,  
nothing sweet about me, yeah."*

*- Gabriella Cilmi*

In this game, you play the part of one of the most terrifying creatures ever devised, a schoolgirl, and one brought up in the renowned and fearsome St Erisian's school for girls. Yes, you should be scared.

St Erisian's is not a particularly normal school, by any standard. The girls are encouraged to learn, but are rarely offered a specific curriculum. Much like wolves in the forest, they are left to their own devices, the older girls usually teaching the younger ones. A few teachers manage to survive long enough at the school to fight some knowledge into the girls. Those who last are more than a little damaged by the experience; if they were soldiers, they'd be sent on a tour of duty in Ireland, Iraq or Afghanistan so they could get a rest in a less stressful environment. The teachers who remain have learnt a very useful lesson themselves: 'teach the girls what they want to learn'. This maxim has formed the basis of the school's educational policy and been very successful in creating a form of order in the chaos.

## Creating a Character

So what is a St Erisian's girl really made of? In this chapter, you get to find out, as we create one of your very own. So you'd best be careful, very careful.

Character creation is very simple and takes only a few steps. However, before you begin even step one; take a moment to think about the sort of character you want to play. This will make it easier to make the decisions you'll be making in the creation process. However, making random picks and building a concept as you go is just as valid.

All the characters in *Hellcats and Hockeysticks* are among the older pupils at the school, so they are generally aged around 16 to 18. That's old enough to have seen a few things and made a few decisions about who you want to be. Any younger and your character will have less experience and skill, be weaker than the others and unable to use some abilities. Any older and she'll be away to cause havoc in the real world.

Something else to consider is why your character is at St Erisian's. Do her parents believe it's actually a good school? Is it the only private school they can afford? If so, why not send her to the local comprehensive? Did your character choose the school herself? Now she's at St Erisian's, does she like being there? Is she popular or does she keep to herself? Does she crave a more normal education or happily indulge in the more eccentric curriculum of St Erisian's?

By the time you finish creating a character, you should also have created a picture (at least a mental one if you can't draw) of what she looks like. Girls at St Erisian's are actually encouraged to show individuality in their dress and style, as long as they wear something at least akin to the official uniform. Most St Erisians' girls don't have a problem with wearing school uniform, as they are proud of the school's reputation. However, they all still want to express their individuality. So how does she wear her hair and make up? What does her uniform look like? How does she embellish and accessorise it? What does she use (badges, chains, necklace of teeth) to accessorise?

Now you have a place to start, we can begin with our first real lesson and create a character. Character creation is done over a few simple steps listed here:

- 1 – Pick a clique (and note special ability)*
- 2 – Spend 5 points on Curriculum (clique) skills  
(which you can improve to level 5)*
- 3 – Spend 15 points on additional skills  
(which can improve only to Level 4)*
- 4 – Record starting Willpower points (10)*
- 5 – Pick a Personality Trait (optional)*
- 6 – Select Rivalries*
- 7 – Pick a Secret Fear*

# Cliques

Humans are a tribal species and St Erisian's girls are more tribal than most. All the girls at the school tend to fall into one of the following social groups, although they all recognise a common bond as St Erisian's together. Plenty of girls don't get on with other members of their own clique; others are the centre of the group. So bear in mind that your character is an individual, not a stereotype, and consider how she fits into her own clique.

Each character selects one clique to be a part of, which gives her a special ability that is unique to that clique. As well as this special ability, each clique has a 'Curriculum' of 4 skills. These are the skills that each clique is usually especially familiar with. While you need not follow the crowd, it is hard to be part of the group and not pick something up. Otherwise, why are you hanging around with these people? Each character gets points to specifically improve her Curriculum skills, which can be improved to a higher level than usual. However, you will also get a few points to improve skills outside your Curriculum.

## *The Cliques*

*Fixer – Contact merchants and appraisers*

*Goth/Emo – Mistresses of music and the dark arts*

*Hockey Girl – Sporty types, very dangerous with a stick*

*Sweetheart – Innocent, sweet, blameless and devious*

*Nerd – Computer hackers and stock wizards*

*Prefect – Inspirational leaders who aren't above torture*

*Scientist – Dabblers in the black arts of fringe science*

*Coquette – Seducers and flirts, master manipulators*

*Exchange Student – Ninjas and Samurai, sent from overseas*

# Fixer

For some girls, it is family that matters: in the case of a St Erisian's girl, that family is likely to be the Mafia. You are a gangster and a wheeler-dealer, although you prefer 'entrepreneur'. You know how to get what people want, whatever it is. You are a mistress of the art of the deal, knowing who to talk to and what to offer. Over time, you've built an extensive range of contacts and dealers who can lead you to what you need. Once you know where to get the goods, then you can make a deal. However, you might see if you can get hold of them some other way, such as breaking into the warehouse in the middle of the night. Blackmarket goods, drugs, stolen items; those are easy. Military equipment and experimental technology; well, that might take the weekend.

## *Special Ability – Contacts*

You know people, and a few of them owe you favours. Contacts have to be nourished, and sometimes punished, but with the network of other dealers, you know anything is possible. You can spend a Will point to remember someone who owes you a favour. Describe who the person is and how they can help you and the Headmistress then takes over that character when you visit them. The character may owe you, but they'll probably still need convincing to help you out. They don't owe you so badly they'll risk their life for you. Well, not without a little more persuasion, anyway. These contacts don't vanish when they've been used, so they can be called on again, although you may well have used up your favour.

## *Curriculum*

- Art
- Current Affairs
- Economics
- Needlework



# Goth/Emo

You are one of the haunted, the dark creatures of the night. You dine on ashes and understand the misery of despair that few who do not contemplate death can possibly understand, but that doesn't mean you can't have any fun. No one understands you, and that's fine with you. Your version of cool is just plain scary to mainstreamers, and that's fine with you too. If they don't get it, they'd best stay away. You've got better things to do. As they are drawn to the darker side of life, most Goths and Emos have at least a passing acquaintance with the dark arts of magic and witchcraft, although plenty just like to say they do. Goths and Emos may look the same to outsiders, and they have pretty much the same skills and interests, but they differ greatly in attitude and philosophy. Most Goths understand you don't need to be constantly depressed and morbid to be in the scene, or that tragedy (especially in romance) is not a way of life, unless that's the sort of thing you're into. You should decide which your character is, Goth or Emo, but for the sake of ease we'll use the term Goth to describe both from now on as, in game terms, they are the same.

## *Special Ability – Visage of Terror*

Even the perkier Goth or Emo can look spooky and scary to most outsiders. After all, what might such a freak be thinking? Those black lined eyes might hide a thousand secrets. So, you have the ability to cause fear in those you choose to intimidate, merely by staring them in the eyes. To do this, you spend a Willpower point and whoever you meet the gaze of at that moment must make a roll to resist Fear (see chapter 4) at a difficulty of 5. The Headmistress may allow the Goth or Emo to use the ability to cut a path in a crowd rather than scare a specific individual. Even those who stand firm will usually get out of your way at the very least.

## *Curriculum*

- Games (Track and Field)
- Home Economics
- Religious Studies
- Music





# Hockey Girl

The sports team is the pride of any school, and St Erisian's has a record of sporting achievement that, well, is hard to believe. The girls who form the 'sporty types' at the school are not just experts with a hockey stick, but have also mastered several forms of weapon beyond blunt instruments. However, combat is not restricted to the hockey field and the more physical girls can find an outlet in all manner of acrobatic and athletic pursuits, such as breaking and entering, outrunning the police and taking out the opposition. If you get into a fight, a Hockey Girl is the person you want at your back.

Hockey Girls like to take charge, and usually there are few people who can stop them doing so. However, they also make good team players, even though they insist everyone is part of the team whether they want to be or not.

## *Special Ability – Sporty*

You have a natural knack for sports of all kinds. This being St Erisian's, by 'sports' we also mean armed and unarmed combat techniques. As a mistress of all forms of combat, on and off the sports field, you can add one die to your dice pool when using any 'Games' skill.

## *Curriculum*

- Games (Team sports)
- Games (Track and Field)
- Games (Marksman)
- Observation



# Sweetheart

You are just a cutie pie, the sweetest little girl that wouldn't hurt a fly. You have a smile of pure innocence and a girl next door purity to you. Well, that's what you look like anyway, even when you're holding a detonator. There is something about you that makes it hard to believe you'd do 'a thing like that'. You must have been led astray by those other nasty girls.

Sweethearts are arch manipulators, experts in putting the blame on others and escaping the claws of justice. People just seem to trust you, which is usually a big mistake. The downside to this is that you need to maintain your image to at least some extent. You dress neatly and nicely, possibly wear a lot of pink and have to smile a lot. This often means that eventually you want to let your hair down and party hard when you can't stand it anymore. Plenty of Sweethearts are found dancing on a table with a bottle in each hand when the teachers come to see what the noise was about. Sadly for everyone else, even in such a situation the sweetheart can just point at someone else and say 'It was them.'

## *Special Ability – Butter wouldn't melt*

People find it hard to believe you could do anything wrong. Any time you are trying to convince someone of your innocence (for any crime from armed robbery to lying) no matter how obvious your guilt, you get a bonus die to add to your dice pool. The Headmistress might give you a bonus die when trying to put the blame on someone else as well.

## *Curriculum*

- Drama
- English
- Social Studies
- Veterinary



# Nerd/Geek

You may not have beauty, but you sure have brains. While it isn't hard to be top of the class at St Erisian's (in many cases you just need to turn up) few people have your smarts. Maths, electronics and technology come easily to you. You play the stock market for a hobby, know how to strip down a computer and have probably read an awful lot of science fiction. You may well play a lot of those weird role-playing games as well.

While plenty of people think calling you a Nerd or a Geek is an insult, to you it is a badge of pride. You don't follow the mainstream. You're not a slave to what other people think is cool. In fact, you rather pity the others for not having the intelligence to understand the more complicated and interesting things that you are into.

You may not have too many social skills, but you don't need them to hack into a mainframe or network into a security grid. The things you are into might not be cool, but you can guarantee all the cool kids will start being really nice to you when their computer stops working.

## *Special Ability – Brainiac*

Your brain just works better than other people's brains do. You can add a die to any dice pool where your intellect comes into play, such as working out odds, playing the stock market or hacking a computer network. However, this bonus only applies to single uses of a skill and not to building weird science devices or other magic and technology. As always, the Headmistress is the judge of what counts as a (nerd friendly) brainy task.

## *Curriculum*

- Computer Science
- Craft, Design and Technology
- Electronics
- Maths



# Prefect

Someone has to be in charge, and it's usually you. You are a natural leader, and know how to take command with both inspiration and threatening terrible punishment. However, you are not in a position of power just so you can enforce school rules. Instead, you use your position to get things done; things you think need to get done. This being St Erisian's, you can't expect the other girls to just do as they are told, so you have to show a little backbone and command, much like a World War 1 General sending men out to die in the trenches. Getting St Erisian's girls to act as a cohesive unit is like herding cats, but if anyone can do it, you can.

## *Special Ability – Charisma*

You have a knack for planning and organising your team according to its strengths. If you come up with a plan and the others follow it, they can each choose one skill they will be using in the plan for which they get to add an additional die to add to their dice pool when they use it (but only to do the plan). If even one person deviates from the plan, everybody loses that bonus. The plan should be at least reasonably involved, and it is up to the Headmistress as to what constitutes a good enough plan to get the bonus.

As a prefect, you also have the ability to manage and control the wild gangs of 1st year girls. When on school grounds, or on a school trip when such a group might be available, you can instantly summon a horde of 1st years who can be sent to attack or just cause chaos. Such a horde is neither subtle nor quiet, but it often gets the job done. For more detail on 1st years and summoning them to do your bidding, take a look at page 121 in Chapter 5.

## *Curriculum*

- English
- History
- Leadership
- Social Studies





# Scientist

The frontier of science is not a limit but a challenge to you.

Experimentation is the key to understanding the building blocks of the universe, and how to demolish them. However, you are not a bookworm like the Nerds. Raw knowledge can be learnt from books, and that's cool, but true knowledge must be earned. You are all about the practical aspects of intelligence and like to experiment for yourself rather than read about other people's results or play with computers. Your idols are Galileo, Copernicus and Darwin, not just because of the way they advanced science, but because they caused a lot of controversy and pursued the truth against all the odds and the establishment.

For you, the lab is your home. There, you can use the tools of reason to push forward the frontiers of both knowledge and possibly ethics. Competition is fierce as well, after all, do you really want to be the last girl in the dorm to bring life to the dead or build your first atomic weapon?

## *Special Ability – Unshakeable*

Dealing with life threatening chemicals in unstable surroundings builds a tolerance for the vagaries of fate. Very little can upset or scare you, especially when you put yourself in worse danger as a hobby. You may subtract 3 from the difficulty rating of all Fear tests (see chapter 4). So, to remain unmoved against a Fear test with a difficulty of 5, you need only roll a 2. However, apart from that, all the normal fear rules still apply and you still have a secret fear.

## *Curriculum*

- Biology
- Chemistry
- Craft, Design and Technology
- Physics



# Coquette

Some girls can make men go weak at the knees with little more than a glance, some girls, like you. You've been blessed with staggering good looks and killer style and you know how to work them. No matter where you are or what you are doing, you turn heads. Men are always trying to get close to you and women often want to be friends so they can find out your fashion secrets (either that or they are hatefully jealous of you). Whatever you wear or how you style yourself often becomes a fashion for the other girls. As you'd expect, being one of the beautiful people has a few advantages. Men are queuing up to take you to the best events and buy you the most expensive things. But really, your heart belongs to daddy, as soon as you decide who he is...

## *Ability – Teasing smile*

You can distract any straight man (and, on a good day, anyone at all) with a seductive glance. You might blow a kiss or give a teasing wink that, while usually quite subtle, utterly destroys their concentration. You may use this ability only once in a scene and focus it on only one man, but that man will automatically fail whatever task he was attempting at that moment. Anyone else is distracted in the very least. If you already have the attention of several men (maybe because they are chasing you) the Headmistress might let you affect all of them with one smile if she's in a good mood.

## *Curriculum*

- Current Affairs
- English
- Social Studies
- Observation



# Exchange Student

St Erisian's has a bit of a reputation, and it's not one that attracts the cream of European society. Luckily, Japan is very far away, and the rich families there have no idea quite how bad the school is. Convinced by the glossy school brochure, they believe they are sending their daughters to an expensive educational facility like Eton or Harrow. So they pack their daughters off to St Erisian's and assume that their lack of correspondence is due to them having a full education and not to their being locked in a basement. Luckily, the daughters in question either run home screaming after the first day, or find they rather like the place and keep quiet. Japanese exchange students usually come in two varieties. The first is the wealthy Samurai families. These families are very wealthy but know little about the school's real reputation. The other type of family know all about the school, although they never tell their daughters the truth. These are the Ninja (Shinobi) families who consider a term at St Erisian's to be the best way to finish their daughter's 'Kunoichi' ninja training.

## *Ability – Family Jutsu*

You must choose whether your character is from one of the Samurai or Ninja families. If your character comes from a Samurai family, she gets to add 2 dice to her dice pool when engaged in combat with a Katana (Samurai sword). She can also add 1 die to her dice pool when (socially not physically!) defending herself against any slur against her honour, such as convincing people she is not lying – even if she is. If your girl comes from one of the Shinobi ninja families she gets to add a die (just 1 this time) to any dice pool involving stealth, sneaking or escaping bonds.

## *Curriculum*

- Economics
- Games (Team Sports)
- Observation
- History (if Samurai Family)
- Games (Track and Field) (if Ninja Family)



# Selecting Skills

As every girl gets an education at St Erisian's, you also get to pick a few skills to represent what you've learnt. While they may look rather mundane, the actual skills in question all have rather a St Erisian's twist to them. In normal schools, maths lessons involve algebra and quadratic equations; at St Erisian's they involve betting, card counting and playing the stock market.

By hanging out in a clique, you can't help but learn a few skills common to your peers. So, you initially have 5 points to buy levels in the 4 skills listed as your clique's curriculum. These points are spent on a one for one basis.

Next you can branch out into a more general education. You get an additional 15 skill points to use to buy any skills, including those you already know from your curriculum. Again, one skill point buys 1 new level of skill. Don't worry if you don't have ratings in some skills, as we assume you have paid attention in most of your classes, giving you a chance to do many things without training. St Erisian's girls are often taught to just 'have a go' at most tasks from driving to brain surgery. In a pinch, one of the other girls you know might have the experience you need, which is what team work is all about.

Each skill can be bought multiple times to improve the 'level' of skill the character has. Each point you spend to buy a skill increases its level by 1. Most skills can be bought to a maximum of level of 4, but those listed under your curriculum can be increased to as high as level 5. We'll go into more detail about skills, how they work and more detailed descriptions of them in the next chapter. For a quick rundown, check the following page; the table below offers a rough guide to what the numerical skill levels mean.

<i>Skill level</i>	<i>Ability</i>
1	Beginner
2	Trained
3	Professional
4	Expert
5	Master



# Skill List

**Art** - Painting, Sculpture, Forgery

**Biology** - Animals, Plants, First Aid, Medicine

**Chemistry** - Acids, Chemicals, Explosives, Drug synthesis

**Computer Science** - Hacking, Web searching, Viruses

**Craft, Design and Technology** - Driving, Metalwork, Carpentry, Mechanics

**Current Affairs** – World and local news, High society scandal, Underworld activity

**Drama** - Imitation, Acting, Disguise

**Economics** - Buying, Selling, Trade, Hagglng, Shopping

**Electronics** - Electrical repair, Modern locks, Bomb timers, Security systems

**English** - Poetry, Writing, Persuasion, Oration

**Games (Team sports)** - Sports, Hockey, Unarmed combat, Armed melee combat

**Games (Track and Field)** - Athletics, Running, Climbing, Stealth, Sneaking

**Games (Marksman)** - Thrown weapons, Firearms, Archery, Heavy weapons

**Geography** - Weather forecasting, Tracking, Field-craft, Trails, Survival

**History** - Military history, Tactics and strategy, Politics, Legal skills

**Home Economics** - Cookery, Housekeeping, Potions, Poisons, Herbalism

**Languages** – Communication, Specific language

**Leadership** - Inspiration, Team organisation, Torture, Interrogation

**Maths** - Financing, Stock market dealing, Gambling, Betting

**Music** – Music trivia, Play instrument

**Needlework** - Sewing, Fashion, Textiles, Lock picking, Pick pockets, Safecracking

**Observation** - Perception, Searching

**Physics** - Natural law, Engineering, Trap construction

**Religious Studies** - Ritual, Occult, Demonology, Necromancy, Witchcraft

**Social Studies** - Psychology, Psychoanalysis, Empathy, Seduction, Detecting lies

**Veterinary** – Animal training, Falconry, Horse riding, Veterinary medicine

# Willpower

Willpower is both the engine that powers your character and her defence against what the world throws at her. It is difficult to regain, and can be lost as a result of injury or spent to help a character achieve a difficult task.

St Erisian's girls are tough, really tough. So they all begin each game with 10 points of Willpower. Most other people have between 4 and 8, although very tough opponents might have up to 15 or so.

We'll keep returning to spending and losing Willpower points throughout the rules sections. At the moment, you just need to record your starting Willpower. However, as a rough guide, Willpower can be lost in the following ways:

- *When you are defeated in combat and injured*
- *When you suffer humiliation, especially in front of others*
- *Being defeated, either in your plans or just the school hockey match*
- *By spending Willpower points to add that extra effort to help you achieve a task*
- *To resist the effects of cold, fear and other torments, because no one likes a pansy*

## *Angels & Devils*

*6th form Christmas party. Started as a friendly fancy dress bit of fun at the local football club. Ended in a riot accidentally started by my best friend and myself dressed as a devil and angel. I bloodied her boyfriend's nose with my plastic pitchfork, and I ended up needing surgery on broken fingers. Our school is permanently barred from our footie club.*

# Personality Traits (optional)

To help you create something unique with your character, we've added personality traits as an optional rule. They are optional because they can be very helpful in creating a character's personality, but a hindrance if you already have a good idea of your character's personality and can't find a personality trait to fit.

Each player can choose a personality trait from the list below if they like. It doesn't matter if some players do and some don't. We recommend that if you don't pick one from the list you should try to create one that suits the character you have in mind. It will be a helpful way to describe your character to others and remind you of what's important when you play her.

Personality traits have no statistical bonus or hindrance; they are a hook to hang your character on, something to give you a running start when you begin to play. As your character develops, you may outgrow the personality trait or even change it for something new.

The following are just examples of personality traits; the list isn't exhaustive, so add to it as you like. Some might lend themselves to particular cliques, but try to avoid or even work against stereotypes. Maybe your nerd is a fashion nut, or your goth can't get enough of romantic fiction (probably *Twilight*), perhaps your coquette is a bit of a space cadet.

## *Angry*

You seem to be in a constant state of rage or on the verge of an explosion. You do not suffer fools and they are everywhere. Is there something in particular that sets you off, or are you just looking to vent all the time?

## *Bitchy*

Your tongue is sharper than steel. You like to be the queen bee and know how to take down any rival with a vicious tongue lashing. Many people think you are a nasty piece of work, but most people find your attacks funny and entertaining as long as you are

turning them on someone else. Why are you so mean? Do you fear that unless you are at the top you're at the bottom? Maybe you genuinely think you're witty and the girls you reduce to tears will get over it.

### ***Bookish***

You like to read and are never without a book. But what sort of book; gory horror story, romance novel or secrets of chemistry, perhaps?

### ***Chav***

For you, it is all about 'da bling'. Why have silver when you can have gold? Why wear one accessory when you can wear them all? You might not be rich enough to afford diamonds and designer clothes, but if glass and fake labels look the same, who cares? By the way, you is street, yes, you is and dat is de troof, you know what ah mean, bitch?

### ***Cynical***

You don't take anything at face value. There is always an angle, no selfless good deeds. However, is this because you genuinely believe life is cruel and people are bad, or are you desperately hoping you'll get proved wrong?

### ***Fashion Whore***

It's all about style, it's all about fashion. Your art and hobby is wearing clothes, and following the latest styles. You read fashion and celebrity magazines constantly, so you can keep up with the ever shifting of style. However, that style could be anything; main-stream, goth, Italian catwalk fashion, etc. You might be a genuinely stylish dresser, who looks good all the time and is sought for advice by other girls, but you might be a sucker for every ridiculous new craze, a personal carnival of outlandish clothes.

### ***Foreign Affectation***

You come from another country, usually a European one or from some uncivilised American colony, and you make it pretty obvious. Usually, this takes the form of very stereotypical national affectations and styles and very likely an outrageous accent. You are also quite likely to be extremely patriotic to your home country, often insisting

that your homeland has a better system or attitude to anything at St Erisian's. If you actually are from the country in question, you should make sure you buy the appropriate language skill.

### ***Greedy***

Greed comes in many forms, but in all of them there is something you can't get enough of. You might be a glutton, unable to resist the lure of cake and chocolate, but you could be just as easily seduced by money, jewels or even fame.

### ***Stoner***

You might do a lot of drugs, but it's more likely you just seem a little slow and spaced out most of the time. But, are you really that slow, or is it an act to hide a keen intellect? Maybe you're just a bit odd and no one really gets you.

### ***Tart***

Boys, it's all about boys. You have come to realise that those scrumptious treats are interested in you, and you are looking to tuck in. Sex is a constant distraction for you, but is it the sex or the power you can wield getting them to do what you want so easily?

## *Flower Power*

*Me and my pals in school used to hang around the local chippy late at night and chat to the local lads. All good clean fun, and nothing out the ordinary for teenagers. Thing was the chippy was directly in front of this old guy's house who hated to see other people enjoy themselves and would constantly call the police on us. So we got banned from going to the chippy by the head and told to stay away. We got our own back though. While he was asleep late one night, we sneaked out of school and cut off all the heads of the flowers in his next door neighbour's garden and then left the shears on his doorstep. Not exactly sure what happened, but the next time we saw him he had a huge black eye and looked very sorry for himself.*

# Rivalries

Unless your gaming group is several hundred strong, you won't be playing a character for every girl in school. Instead, your player characters are a group of best friends, their own sub-clique within the tribes of the school. Like plenty of friendships, it crosses all borders and tribal rules. You have matured to the point that you can recognise commonality beyond what people look like and find soul mates among the other girls at the school. Together, you have formed a group of friends who will never forget each other, will (eventually) forget and forgive any slight, will fight together against all odds and enemies, and take care of each and every member of the group.

But naturally, being girls, you all also hate each other.

Well, that's a bit strong; you don't actually loathe and despise each other, but you do loathe and despise something about each of the other characters. Jealousy is a bitch.

To represent the changeable and complex nature of schoolgirl politics, you need to pick a best friend, a rival and decide on a selection of secret loathings.

You must pick one 'Best Friend' and one 'Rival' from the other player characters. Most importantly, this choice need not be reciprocal. The girl you think is your best friend might not care about you, or might even think of you as a rival. If there are only two of you in the group you must decide if the other is either a Best Friend or Rival. You can keep this choice secret, or choose to be very open about what you've picked. But it is a lot more fun for the group to discover what you each think of each other through play.

Your Best Friend is the character you respect, idolise and/or have the most in common with. You want to spend as much time with her as possible because, without her, something is missing and life just isn't as much fun. However, this doesn't mean you are blind to her faults, although you find them far easier to excuse than anyone else might.

Your Rival is the girl who always seems to be a step ahead, or perhaps even smirking at you behind your back. She isn't evil, but she needs to be put in her place or just taken down a peg or two. She need not be an enemy, but you always feel a need to compete with her. You might not even be able to explain why, but she is just a bitch. As things stand, she is a weak link in the group and if only she'd fall in line everything would be perfect. However, you should remember she is your rival not your enemy. She is still a part of the group, even a valuable asset; it's just unfortunate that she is also a total cow.

When you know who your Best Friend and Rival are, you need to decide on your secret loathings. Simply put, there is something you hate about each of the other characters. It might be because they are (or you think they are) better than you in some way. Maybe she's cooler, prettier or cleverer than you, she always looks stunning or always does better than you in tests. She might have a personality you find irksome in some niggling way, such as never bringing anything to midnight feasts or always talking about people behind their backs or maybe she teases you constantly. It could even be because of some odd personal habit or mannerism. Does she have to look in every mirror she passes? When did she last have a bath? Why does her hair have that stupid curl at the back? Does she know that perfume she always wears makes her smell like a pig?

So, pick something you hate about each of the other player characters and write it secretly on your character sheet. You need not clear your secret loathings with the player in question, as these are purely based on how that character is perceived by another. Loathings can often fly in the face of both logic and cold hard evidence. Your character will be adept at rationalising reasons that support her opinion. For instance, another character may have come out in horrible spots recently, but she is still prettier than you because you are just horrid. You can see all the boys looking at her. Even though she always smiles and says hello to you, you just know she talks about you when you're not there. So her last test scores were low; well, what's her game, is she trying to make you look stupid somehow? Feel free to dump a whole load of crazy on the

other characters; the game will be more fun that way! You should also pick a secret loathing for your Rival, which may be more vindictive than usual and explains why

you really don't like her. Conversely, you should pick something you particularly like about your Best Friend (there isn't anything about them you especially loathe) this is to explain why you like her.

In general, all rivalries are designed to add conflict to the player character group and give you something to spark entertaining role-playing with. However, they do have a few rules mechanics we'll cover later, such as the terrifying cost of revoking friendship.

If you'd like to think well of your friends, as an optional rule you can also pick what you like about each of them. It is an optional rule, as the actions they take during adventures should make their better qualities more noticeable. However, having a friend disappoint your high expectations of their character can often be a marvellous betrayal that will generate story for the whole group.

## *Secret Fears*

Finally, everyone has a weakness and you are no exception. There is something that worries you. It need not be a full blown phobia, but in a crisis it may make you freeze or run for cover. There are plenty of things to be frightened of in the world: spiders, heights, lifts, clowns, the Headmistress and the dark, to name but a few. However, your secret fear can also be quite abstract. You might have a fear of failure, drunks might remind you of daddy in one of his rages, you might be terrified that you'll be left alone.

You only need to pick one secret fear, and you need not tell anyone but the Headmistress what it is. As you can imagine, you may lose Willpower trying to control it, but the Headmistress might also allow you to gain Willpower for overcoming it. More detail on fear tests can be found on page 77 in Chapter 4.



# *You're finished!*

So, that's your character done. However, you should take a moment before play to think about who she is and what she looks like. Make sure all her abilities and choices make sense now you know who she is a little better. Oh yes, and give her a name before you start! You may also want to consider what she likes to be called (or what others call her) as well as what her given name is.

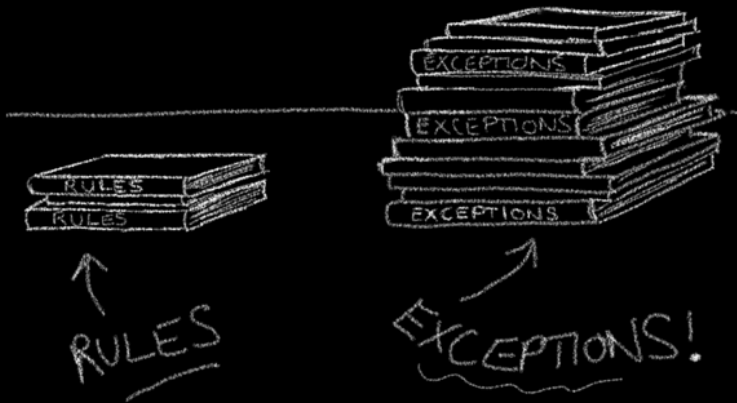
Some examples are: Abigail, Adele, Alana, Alice, Alison, Alwyn, Amanda, Amber, Amy, Angela, Anne, Arlene, Ashlyn, Belinda, Bianca, Caitlin, Cassandra, Cassidy, Catherine, Chantelle, Chardonnay, Cher, Chelsea, Claire, Colleen, Darci, Danielle, Deborah, Deirdre, Donna, Eileen, Elaine, Elizabeth, Elvira, Emily, Emma, Erin, Eve, Fiona, Genevieve, Gertrude, Giselle, Glenna, Gretchen, Greta, Hazel, Heather, Heidi, Helen, Helga, Hilary, Holly, Ida, Ilene, Imelda, Isabelle, Jacqueline, Jessica, Jillian, Joanne, Josephine, Judith, Julie, Juliet, Kaitlin, Karen, Katherine, Kirsten, Keira, Kelly, Kerry, Kyla, Lana, Laura, Liana, Lindsay, Leona, Lorelei, Louise, Lucy, Lydia, Lynne, Madeline, Maria, Marie, Margaret, Maura, Maureen, Megan, Michelle, Millicent, Miriam, Muriel, Nathalie, Naomi, Nicola, Nicole, Nola, Noreen, Oriana, Peyton, Rachael, Rebecca, Riona, Rose, Ruby, Sally, Samantha, Sarah, Sasha, Savannah, Sinead, Siobhan, Susan, Suzanne, Tanya, Tara, Tracy, Uma, Veronica, Victoria, Wendy, Winona, Yvonne

And for the exchange students: Ai, Akane, Ami, Aoi, Asuka, Aya, Ayaka, Ayano, Chihiro, Chinatsu, Haruka, Hitomi, Hina, Hoshi, Isumi, Kaeda, Kagame, Kana, Kaoru, Kotone, Kyoko, Mai, Manami, Mariko, Mayu, Megumi, Miho, Miki, Misaki Miu, Miyu, Mizuki, Moe, Momoko, Nami, Nana, Nanako, Nanami, Natsuki, Natsumi, Reina, Riko, Rin, Rina, Saika, Saki, Sakura, Shiori, Suzume, Tanaka, Tomoko, Toshiko, Wakumi, Yori, Yui, Yuki, Yuuka

# Chapter 3

## School Rules

*"I am always ready to learn, although  
I do not always like being taught."  
- Winston Churchill*



*"We get some rules to follow.  
That and this, these and those.  
No one knows."  
- Queens of the Stone Age*

# Skills and Actions

Every school has a few rules and even St Erisian's girls have to obey the laws of physics (well, most of the time). This chapter explains the basics of the *Hellcats and Hockeysticks* rules system, how skills work and how you can use them to create pain and mayhem.

The rules system for *Hellcats and Hockeysticks* is really very simple, and uses only standard 6 sided dice, but we'll break it down into painfully basic stages to help you along:

## ***1 - What are you doing?***

The first thing you need to establish is: what do you want to do? In some cases you may not need to make a roll for success. Most people can walk and chew gum at the same time, so you only usually need to make a roll if there is opposition to what you are trying to do, if you are rushed in some way, or if the task has certain consequences for failure. Ultimately though, you have to make a roll whenever the Headmistress says you should!

## ***2 - The basic roll***

If what you are trying to do is something that you have a shot at succeeding at, you get 1 die to roll. Some things require you to have some sort of skill to make any sort of roll; for instance, chemistry for the uneducated is pretty tricky. It's also hard to fly an aircraft if you have no idea about which button to press. However, in many cases, even without a skill to increase the number of dice you get to roll, you usually get 1 dice to take a shot at it. The Headmistress is the final judge of what actions you will be able to take, depending on your skills and abilities.

## ***3 - Does a skill apply?***

The Headmistress will usually decide that the action you are attempting comes under the auspices of one of the skills. If you have the skill in question, you can add the level of skill you have to the number of dice you get to roll. So, as you get 1 die normally, if you have a skill of 3, you roll 4 dice. The number of dice you get to roll is called your 'dice pool'. In some cases, what you are trying to do might come under two skills (raising the dead might be either biology or religious studies, for instance) or even

more. You can only ever apply one skill to any one roll, but if the Headmistress offers you a choice, you can pick the one you are best at. You are also allowed to whine and cajole the Headmistress into letting you make use of one of your other skills, if you can make up a plausible reason why it might apply. In fact, instead of specifying a particular skill, the Headmistress might ask you to ‘make her an offer’ and suggest the skill you think suits the action best. It’s still up to the Headmistress to approve which skill you use though.

#### ***4 – Set the difficulty level***

It is now up to the Headmistress to decide how difficult the task actually is. This determines how easy it will be for you to succeed in your attempt. In *Hellcats and Hockeysticks*, there are generally only 3 levels of difficulty; Easy, Tricky and Hard. There is a fourth level ‘Absurd’ and a fifth ‘Impossible’, where the Headmistress reminds you that you have little or no chance. The difficulty levels provide you with a difficulty number, which we’ve put on the table below.

<i>Difficulty level</i>	<i>Difficulty number</i>	<i>Description</i>
Easy	4	Climbing a craggy cliff
Tricky	5	Climbing a craggy cliff in bad conditions
Hard	6	Climbing a smooth cliff in the dark
Absurd	7	Climbing a smooth cliff, with one hand tied behind your back, in the dark, carrying an unconscious friend
Impossible	8	As above, but with both hands tied up, and its raining

#### ***5 – Make a roll***

You now get to take the number of dice (six-sided ones, or D6s) you have in your dice pool and roll them together. If at least one of those dice is equal to or higher than the difficulty number, you have succeeded in your task.

#### ***6 – Hang on, what about 7 and 8?***

You will have noticed that it is impossible to roll a 7 or an 8 on a six-sided dice. So, here is what you do. On any roll, you can trade in 3 of the dice you

are about to roll in your dice pool and, instead of rolling them, you can add 1 to every die you do roll. Trade in 6 dice and you can add 2. This might mean, even if you are a master of a skill, using your Willpower to gain more dice, you are still having to roll a 6 on 1 die. However, you are trying to do the impossible so you didn't expect it to be easy, did you? Trading 3 dice for a +1 need not be done only when the difficulty is 7 or 8, so in this way, highly skilled characters can perform easy and even tricky tasks with little difficulty.

*So, in essence, to do a task, you work out which skill you'll be using, and roll Skill level +1 in dice. The Headmistress assigns a difficulty beforehand and if at least one of your dice beats the difficulty, you have succeeded.*

## Adding Willpower

A St Erisian's girl learns not only to rely on her skills and education, but also the power of naked will and determination to get the job done. So, you can spend your Willpower points to add extra dice to your dice pool. Each Willpower point you spend adds 1 die to your dice pool. However, you may never spend more than 3 Willpower points on any single roll.

*Example: Maggie is trying to pick the lock on the Headmistress' door so she can steal some of her gin for a party in the 6th form common room. She is actually a very good lock-picker, having a Needlework skill of 4. This means she gets to roll 5 dice. Unfortunately, the Headmistress is no fool and has installed a very good lock on her door. The difficulty of opening it is 7. This means Maggie will need to trade in some dice and possibly spend some Willpower. She elects to spend 2 points of Willpower on the roll, building her dice pool to 7. However, she still needs to roll at least a 7. She trades in 3 dice to reduce her dice pool to 4, but now she needs to roll a 6 on at least one of them to succeed. However, Maggie decides to go for another bonus, trading in a further 3 dice for a +2 bonus in total. Now she only needs to roll a 5, but she has only one die to roll. Teeth gritted, she rolls the die and gets a 6, she's in!*

## Opposed Rolls

Sometimes, succeed or fail is not the only factor. When you are competing against someone else, their ability becomes a factor. Combat is the most obvious opposed roll, but other examples are arm wrestling and most competitive sports.

If you need to know who does best in a contest, you add up the amount of dice that count as a success for each contestant, and the highest wins. If there is a tie, the highest skilled character wins. If there is still a tie, the prettiest one wins (of course it isn't fair, but lets face it, that's what happens). If you can't decide who is prettiest (character or player) then you can either call it a tie and roll again or just roll 1 die each and the highest wins. Of course, if one of you failed and the other succeeded, the result should be obvious.

In many cases, opposed rolls will require both characters to use the same skill. If you are both haggling over a price, you are both using Economics skill. However, this is not always the case. A character might use Drama to disguise themselves, but anyone looking for her would use Observation to detect her. In some cases, you might make a roll and record the number of successes you made, which becomes the target that needs to be beaten. So, if a character disguises herself as above and 3 dice succeed, anyone trying to detect her with Observation needs to roll more than 3 successes to see through the disguise, rather than the character rolling her Drama skill again and again. When the action is not a direct physical challenge, it may make sense to allow equal rolls to be 'not quite a failure'. So, the person looking for our disguised character won't detect her with an equal roll, but might think she has, or catch a glimpse of her. Not enough to find and uncover her, but enough to show her she's on the right track or close.

## Draws

We discovered in playtesting that sometimes both sides of an opposed roll might get the same number of successes reasonably often. When this happens a lot, it can drag on somewhat. So before the challenge commences the Headmistress should decide which side has 'the edge'. This edge might be because one side has better skill, or a home advantage or even better quality weapons. It might be anything that could give them the smallest advantage but isn't important enough to warrant extra dice. When a draw occurs the side who has 'the edge' wins that round.

The side with 'the edge' keeps it until the end of the contest, unless something happens to change the circumstances (such as the first years sawing through the opposition's Hockeysticks at half time). It is up to the Headmistress to decide to apply the edge to either side. She may decide not to apply it at all if things are very even. In some situations (such as hiding-

see page 83) the edge is already determined. Generally this should be used for times when fast and furious action is called for, where draws will slow the action too much such as in combat and during chases.

## *Botch and Disaster*

Really screwing up can be a lot of fun, especially for the Headmistress. If, when you make a skill roll, all the dice you roll come up a 1, you have failed spectacularly or 'botched'. Even if the skill roll was still a success (due to spending Willpower or trading dice) it is still a failure. This means it is quite easy to botch if you have a low dice pool, but experts don't make the same mistakes so often, unless they are trying the impossible.

When you botch, everything that could possibly go wrong does. Your character basically becomes the Headmistress's bitch. So not only does the trap you are setting off fail to work, but it traps you instead. Botching a disguise roll makes you painfully obvious but you think you are a mistress of disguise. The effects are up to the cruelty and sense of humour of the Headmistress, and no amount of pain or embarrassment is too harsh.

## *Trying Again*

In some cases, failing a skill roll might not mean the end of your attempt at the task. If, for instance, you fail to pick a lock, what is there to stop you trying again and even again and again until you roll the right number? In one sense, there is nothing to stop you doing just that. However, not only might there be consequences for failure that will prevent you, the more you fail, the harder it is to succeed.

There are plenty of potential consequences for failure. Failing to pick a lock might set off a security system. Failing to jump a ditch puts you at the bottom of it. Failing to fast talk the guard means he's on to you. In these cases, trying again isn't usually an option. Performing an action also takes time. There isn't anything to stop you trying several times to hack into a network, but each attempt might take half an hour and there are only so many hours in the day. The longer you take, the more chance someone will discover you or it just becomes plain too late to get the information you need. It is also possible that you'll have no idea you've failed. By failing a disguise roll, you simply don't do well enough to be convincing. Unless someone points out how badly you've done, your character will have no

idea that she's failed the roll. This applies most often to stealth and perception rolls. If you haven't seen something, you don't know you haven't seen it, so you can't try again. In all these cases, common sense should be a decent guide.

There are also statistical penalties for failing a roll. If you try again on a task you've failed, in the same scene, the difficulty should increase by 1. By making your attempt, you may have used up resources, broken or worn something or become weaker or more tired. If she's in a good mood, the Headmistress might decide not to add a penalty, or to add it only once despite several attempts, but she is well within her rights to add to the difficulty of any task as many times as you attempt it. So don't expect to have any chance to try again when you fail to attain the impossible. It is also important to point out that you may well have used Willpower points on your attempt and these don't remain for any subsequent attempts. You spend them on the roll, not the action. When spent, Willpower is gone until regenerated, so your dice pools will suffer if you keep blowing points for a continuing failure.

### *Sports Day*

*Back when I was in the upper fifth, our school was undergoing refurbishment following a fire that destroyed quite a lot of the building, including our sports hall and gymnasium. We had to ship out to a local sports centre (an oddity in those days as they were still pretty much a new idea) for sports and P.E. twice a week. Some friends and I noticed that some guys played rugby at the centre at the same time each week, so decided that we would play a trick on them, as we always arrived early. We placed a 'closed for repair' notice on the male locker room door while they were in the showers and myself and my pal Irene sneaked in and stole as many of their clothes as we could carry, trying not to laugh as we did so. We then set off the fire alarm in the sports centre and just sat back and watched the fireworks! Two weeks of detention but it was worth it!*



# Skills Explained

As a good deal of the game system deals with what skill you use in what circumstance, you should be aware of what areas they each cover. As with many things about St Erisian's, they cover a little more than you might expect. The girls at St Erisian's learn a subtly different curriculum to the children of other schools. So, while they learn many of the same subjects, each skill covers a significantly broader range of knowledge. You'll see what we mean as you read through the list.

## **Art**

*Painting, Sculpture, Forgery*

While painting and sculpting your own work is very nice, you can make a lot more money copying what other people have made. St Erisian's girls are taught to emulate the great masters by learning their styles and occasionally copying their work, only for the purpose of education, of course.

## **Biology**

*Animals, Plants, First Aid, Medicine*

St Erisian's girls rarely respect boundaries, and that includes the laws of God and nature. A study of biology teaches a girl how the natural world works, allowing her to heal injuries or counteract poisons for fellow pupils. Some biology students create beautiful and dangerous gardens; others prefer to try stitching the dead together to create monsters.

## **Chemistry**

*Acids, Chemicals, Explosives, Drug Synthesis*

Everyone loves playing with a chemistry set, and St Erisian's girls are no exception. While others are content to test chemical results with litmus paper, St Erisian's girls have a more creative approach, preferring to synthesise high explosives and on occasion, hard drugs. Given the dangers inherent in playing with volatile chemicals, many uses of this skill may require a Fear roll to perform.

## **Computer Science**

*Hacking, Web Searching, Viruses*

With this skill, you know your way around computers, how to use them for study and how to hack into what other people are studying. If it works with a computer, you know how to get access to it.

# Computers and Tech

Technology can't solve all your problems, but plenty of players think it will. For instance, few security systems are directly accessible with remote access from a van parked outside, no matter how good a hacker you are. Not everything you can find on the web is true either. It is also important to know that just because a piece of technology can do something, it doesn't mean it will. For instance, you can track people using their mobile phone's location system (used for finding the nearest signal mast) but hacking into that system for useful data is a whole other story if you haven't put some sort of software on the phone in question. So, it is up to the Headmistress to be the arbiter of the limits of technology, depending on how badly it might screw with her adventure.

Having said that, allowing the player nerds to pull up schematics of buildings and hack into camera and security systems is well within the style of the genre. So, the Headmistress shouldn't be too keen to bog down the game in hard science. The Headmistress should allow her players to suggest things they want to do with technology. If it seems reasonable, and entertaining, then all she need do is decide how difficult it sounds and let the players get rolling the dice. However, players should remember that just because they have been allowed access to the local boy's school's security system, it doesn't mean that the whole thing is an open book. So, the Headmistress is free to limit the ability and utility of technology, depending on the circumstances, resources and ability of the players who make use of it.

## *Craft, Design and Technology (C.D.T.)*

*Construction, Driving, Machine Work, Metalwork, Carpentry, Mechanics*

With the skills you learn in the workshop, you can build and operate almost anything. Whether you are adding armour to a car or driving it to destruction in a derby, this skill covers machines and engines, both making them and making them work. The same goes for any vehicles you come across, from motorbikes to articulated lorries. Every time you need to weld, woodwork or work steel, this is the skill to use. However, in some cases you will also need the engineering skills you can learn from Physics to create new machines of your own design, although if you have plans already, C.D.T. is all you need.

## ***Current Affairs***

*World and Local News, High Society Scandal, Celebrity Gossip, Underworld Activity*

It pays to be in the know and St Erisian's makes sure its girls stay up to date with current affairs. However, as well as what's going on in the mainstream world, the school has a selection of less salubrious channels of information available. So, this skill also covers what scandal is going on in society, which celebrity is doing what to who, and also what the local and international criminal underworld has on the boil.

## ***Drama***

*Imitation, Acting, Disguise*

If you want drama, you need an actor. 'Let's pretend' can be very useful and this skill teaches more than how to interpret Shakespeare. When performing any role, such as a misleading receptionist or a major art dealer, as part of some scam, this skill is essential to be convincing. It also covers make-up and how to use it to craft disguises.

## ***Economics***

*Buying, Selling, Trading, Hagglng, Shopping*

It's all about the deal and, while knowing the world trade systems is useful, knowing how to haggle can be more valuable. This skill helps you make a deal and appraise what you are buying, as well as teaching you how to shop around for the best price.

## ***Electronics***

*Electrical Repair, Modern Locks, Bomb Timers, Security Systems*

In the modern world, it is important to understand the way of the micro-chip. Especially since the little beasties govern the control of locks, security systems and explosive timers. This skill can be used to build your own radio or to swap or loop feeds on security cameras.

## ***English***

*Poetry, Writing, Persuasion, Oration*

True grace and charm comes from a command of language, so this skill teaches the way of poetry and literature. However, it also teaches how to use language as a weapon; to inspire, command and convince others to do as they are told. If you want to lie, cajole, plead or corrupt, English is your weapon of choice.

## ***Games (Team Sports)***

*Sports, Hockey, Unarmed Combat, Armed Melee Combat*

Sport and team games teach teamwork, but so does a good battle, and at St Erisian's the two are very similar. If you are participating in any team game, from Hockey to Football, you use this skill. However, with hockeysticks being dangerous weapons when wielded with proficiency, it would be remiss not to include this sort of combat in the curriculum. So, this skill also governs your ability at unarmed combat and any form of close range armed combat (knives, swords, clubs, etc).

## ***Games (Track and Field)***

*Athletics, Running, Climbing, Stealth, Sneaking*

Running can be as important as any other skill, whether you are running to get to the dining room before the dessert has all gone, or trying to escape an explosion or the police. With this skill, a girl can use her athletic potential, in terms of running, climbing and jumping about, and what good exercise it is! However, these athletic pursuits also train a girl in stealth, sneaking about and ambushing. We'll go into a bit more detail about chases and sneaking around in Chapter 4.

## ***Games (Marksman)***

*Thrown Weapons, Firearms, Archery, Heavy Weapons*

Plenty of archaic weapons have become elegant and respected sports. However, at St Erisian's, we don't limit ourselves to the voices of the past. So, this skill trains a girl in the use of all forms of ranged combat. These might be thrown, such as rocks and javelins or more complicated weapons, such as bows and slings. The older girls move on to pistols, rifles, semi-automatic weapons, assault rifles and occasionally bazookas and rocket launchers.

## ***Geography***

*Weather Forecasting, Tracking, Field-craft, Trails, Survival*

Sometimes, a girl gets cast out into the wilds of the school field, and knowing all about the capital cities of the world won't help her. So, as well as detailing the physical and political map of the world, St Erisian's ensures that all their girls have a little survival training. With this skill, you can name the state capitals of America, track wild game (and more 2-legged targets) live off the land and predict local weather. The first years do rather take to their out of bounds classes and it gives one a thrill to see them hunt each other across the playground.

## ***History***

*History, Military History, Tactics and Strategy, Politics, Legal Skills*

History is important for helping us learn from the mistakes of the past, and at St Erisian's we find the girls are very keen on military history. Using this skill, you can list the Kings and Queens of England, but also apply Napoleon's tactics or Alexander's greatest battlefield strategy. A list of the greatest poisoners can be helpful, as can the political machinations of Machiavelli. As the past also teaches us about precedent, it also grants you a certain amount of legal know-how as well, very useful when the gang gets caught.

## ***Home Economics***

*Cookery, Housekeeping, Potions, Poisons, Herbalism*

The kitchen is an underestimated place of wonder and delight to any girl. This is not because of the influence of Mrs Beeton, but because kitchens contain both fire and knives. This skill helps you cook a nice meal and run a tidy home, although St Erisian's girls are rarely so domesticated. Instead, they often use the school facilities to study poison lore, as well as the ancient arts of the herbalist. Combined with an education in the occult (see Religious Studies) a girl can concoct a wide variety of strange elixirs and potions. Coupled with chemistry, a herbalist can find all manner of ways to enhance the various mood affecting substances found in nature.

## ***Languages***

*Specific Language*

Language skills work in two ways. Firstly, they work like any other skill when trying to communicate, be it with language, secret code or sign language. The girl trying to communicate must make a roll to say or sign the right thing, and the person she is communicating with must do the same to understand what she's saying. The difficulty depends on the complexity of what is trying to be communicated.

In addition to this, for every point you buy in the language skill beyond the first, your character can speak another language fluently. Which language is up to the player as, although French is the mark of an educated lady, it is easier to swear and intimidate someone in Klingon.

# Foreign Students

If your character is from another country, it is a good idea for them to speak the same language as the rest of the player group, which will usually be English. The Headmistress might simply allow the foreign girl to speak English well enough, but it is a little unfair to give a player another language skill for free.

In this case, the language skill becomes very useful. Should the foreign girl have 2 points in the language skill, her first additional language can be English and the problem is solved. However, as a compromise, the Headmistress should allow the girl a decent smattering of English for only 1 point in the language skill. In which case, she cannot speak English fluently, and may also do so with a heavy accent, but can speak it well enough to get by and understand what is going on. The Headmistress is then free to insist on whatever misunderstandings seem likely to be entertaining for everyone concerned.

This rule is most likely to be useful for the Japanese Exchange Students. However, you might play a French Coquette or a German Hockey Girl or the like, who will need the same system.

## Leadership

*Inspiration, Team Organisation, Torture, Interrogation*

At St Erisian's, leadership is a matter of example and perseverance, and not a small number of Chinese burns. A girl who masters the skills of leadership is a skilled orator and able to organise large groups well. She can use the skill to pass orders among large groups effectively and quickly, as well as inspire the troops' morale and loyalty.

She is also versed in a wide variety of torture and interrogation techniques, and how to survive them. Strong 'leaders' can hold out against many forms of interrogation, be it 'good cop, bad cop' or advanced drug induced questioning. They are also very knowledgeable about giving out the same sort of punishment. However, the Headmistress should call for the expenditure of 1 or even 2 Willpower points should the girl cross the line from being a hard ass to being Jack Bauer's fanatical little sister. Finally, this skill grants an extensive ability with knot tying, as we don't want anyone getting away. Tying someone up or escaping from such a tie is therefore a contested Leadership roll.

## ***Maths***

*Financing, Stock Market Dealing, Gambling, Betting*

Numbers can be fun! No, not quadratic equations; here we are talking about card counting and playing the stock market. Sure, using this skill you can add up, calculate the circumference of a sphere and do algebra, but there is also the good stuff. A high proportion of the funding for St Erisian's comes from a powerful stock portfolio run by the 6th form, not from a (long cancelled) government grant. So, if you are at the poker table, the races or on Wall Street, this is the skill you need to run the numbers.

## ***Music***

*Play Instrument*

The music skill works in much the same way as the languages skill. As a skill, it represents your ability to understand musical notation as well as your knowledge of pop music, boy bands and heavy metal, whatever you might be into. It can also be used to make music or get a decent tune out of improvised items, such as bottles and dustbin lids.

Like the Languages skill, it also grants a special bonus for each point you buy beyond the first. For each point you have in this skill after the first one, you can play a musical instrument. Again, it can be anything, from piano to guitar to didgeridoo.

## ***Needlework***

*Sewing, Fashion, Textiles, Lock Picking, Pick Pockets, Safecracking*

While it is fun to make clothes and talk about fashion, needles can be all manner of useful. Girls with this skill can sew on a button, dress well and tell you who is who on the catwalks of Milan. However, all those hairclips and manual dexterity add up to something else: lock picking. With Needlework, a girl can open locks, safes and even pick the odd pocket or two. A few even learn a couple of magic tricks to impress their friends and cause a distraction. However, knowing how to pick locks doesn't help you with advanced security systems; for that you need the Electronics skill.

## ***Observation***

*Perception, Searching*

While not actually a subject, it is still an important skill at St Erisian's to know what is going on around you. Observation is used both actively and passively to see what is going on around you. As an active skill, it is used to search places or look out for a particular person in a crowd, or possibly even to follow someone. As a passive skill, it represents the chance you might spot a hidden ambush or notice someone hiding as you walk by. It is

often used in an opposed roll; in such cases, against the target's ability for stealth and hiding (usually Games (Track and Field)). You can find more about stealth and hiding on page 83 in Chapter 4.

## **Physics**

*Natural Law, Engineering, Trap Construction*

As one of the sciences, Physics can teach you a lot about the world around you, and therefore how to bend it to your will. You need to know the rules of nature before you can defy them. So, attempts at time travel and singularity production require the use of physics. However, when not trying to end the world as we know it, physics also teaches a broad range of engineering skills. It is usually required to design the sorts of machines that you might construct in Craft, Design and Technology, as well as the traps you can construct using Geography.

## **Religious Studies**

*Comparative Religion, Ritual, Occult, Demonology, Necromancy, Witchcraft*

Religion is often about learning how different cultures see the world, and at St Erisian's the different beliefs studied include Christianity, Hinduism, Buddhism, Witchcraft, Druidism and Demonology. The Religious Studies skill allows a girl to delve into the occult for fun and profit, as well as making her aware of all the reasons she really shouldn't. Demon summoning is tricky, as Satan really doesn't like his boys hanging out with 'those bloody girls'.

## **Social Studies**

*Psychology, Psychoanalysis, Empathy, Seduction, Detecting Lies*

You can learn a lot from studying people. With this skill, you can see what makes people tick, when they are lying, when they are scared, when they are hiding something. This skill allows you to see what is going on with someone by cold reading them, and then allows you to play on those feelings to seduce and manipulate them. You can use the English skill to inspire and convince people, but you can use Social Studies to control people.

## **Veterinary**

*Animal Training, Falconry, Horse Riding, Veterinary Medicine*

Animals are fun, so cute and cuddly and so much fun to train as attack beasts. With this skill, you know how to make friends with animals and use them for riding or as a beast of burden. With time, you can train them to do all manner of things, from fetching to attacking the other girls. You also know how to care for and look after them, including healing their wounds. The Headmistress might let you use Veterinary instead of Biology for human medical tasks, but with a higher difficulty rating.



# Kicking Where It Hurts

Sooner or later, your girls are going to get into a fight. Many people are forced to resort to violence, and St Erisian's girls often do so for fun. In many games, combat is about physically wounding your opponent but in *Hellcats and Hockeysticks*, physical force isn't enough. To truly defeat an opponent, you need to destroy their Willpower. Physical assault is one way to do it, but girls often prefer to use something other than brute force, and find that humiliation, destruction of property, mental abuse and immoral behaviour can be far more devastating.

This is not to say that a decent unfair fight isn't often the way to get the job done. However, your characters are teenage girls and physical strength is not their greatest weapon. Even when you are prepared to put the boot in and fight unfairly, a St Erisian's girl has far more dangerous weapons in her arsenal to defeat opponents.

However, when push comes to shove, you are likely to need a system for trouncing bozos. So, here we go.

Combat happens quite quickly and, in *Hellcats and Hockeysticks*, it is designed to move quickly to allow time for more anarchy. In combat, time moves in 'rounds' and everyone gets 1 action each round. When everyone has used their action or decided to do nothing, a new round begins. Effectively, combat is the same as making an opposed skill test, with a few more bells and whistles for damage and different actions and weapons. We'll break it down into steps.

## *Step 1 – Determine initiative order*

This is quite simple. Player characters usually act before Non-player characters unless it is obvious the NPC is acting first due to how the combat began. For instance, a girl has taunted a bouncer at a club so much he turns to violence. His decision to swing for her initiates the combat and so his action goes first.

Between the players, initiative order is worked out very simply. It is the first person to put their hand up when the Headmistress asks 'who is acting first?' The judgement of who put their hand up first in the case of apparent ties is left to the Headmistress. A player's enthusiasm may be taken into consideration, as may bribes of alcohol and chocolate.



When it comes to discovering who acts next, the process is repeated, but obviously anyone who has already had an action cannot raise their hand. Usually the players get to go first, but they have the option of deciding to allow the NPCs (Non-player characters, see below) to act first so they can see how things are going to play out.

## ***Step 2 – Declare intent***

Next, you need to declare what you intend to do for your action. You declare and resolve actions in initiative order. This means that those who act first have the benefit of taking action early, but don't have the option of hanging back to see how things pan out. If the bad guys have something planned, this might get enthusiastic girls into trouble.

The actions of NPCs are declared and resolved by the Headmistress, again as part of the initiative order.

In some cases, you may be looking to get the hell out of the fight. You can declare 'running away' as your action. In this case, you use Games (Track and Field) as your defence roll and only assailants in your direct path (who might try and grab you) or those with ranged weapons can attempt to hit you this round. Unfortunately, you can't declare you are running away until it's your turn. So, you remain a viable target until you get a chance to make a run for it.

### ***Step 3 – Resolve action***

This is where you actually get to put the boot in. The attacker makes a skill roll based on the weapon she is using, usually Games (Team sports) or Games (Marksman). The defender makes a roll to defend herself using a skill appropriate to their defence. This will usually be the same as the weapon they are using but might be more abstract if the Headmistress deems it acceptable, such as Craft, Design and Technology if they are trying to drive.

The difficulty of the roll is usually Tricky (5) but can be harder or easier depending on the conditions of the fight. So, a rooftop in a storm might be considered Hard (6). The difficulty might not be the same for both opponents; for instance, if one is on treacherous ground and the other isn't. The only thing that cannot apply to the difficulty level is the individual ability of the combatants. That's already covered by the skill!

If the attacker manages more successes than the defender, the attacker gets to damage the defender. If the defender gets more successes than the attacker, they avoid the blow.

### *Top Tips*

*Here is a tip to get back at teachers who wind you up. Go into their class room early and loosen the handles on the inside of the door and wait till they are in class. Teacher gets locked in and out your hair for a while and looks like an idiot in front of their peers.*

## *Optional rule - Bidding*

When you are used to all this, you can add the bidding system into your combat scenes as an optional rule if you so choose. Bidding is a way to add a little more realism and get a few more dice when the fight isn't very even or fair. Essentially, you can claim an extra die for your combat dice pool for everything you believe will make the fight easier for you. The Headmistress can do the reverse, by insisting you remove a die for each factor that stands against you. You should initially take turns doing this, but, if one of you can't think of anything else, there is no reason not to layer on the bonuses or difficulties.

To get you started, here are some example bids to give you the idea.

*I've got more people on my side  
I'm going to fight dirty  
My hockey stick has a longer reach  
He looks a bit drunk to me  
I'm faster than him, the fat bloater  
He'd never hit a girl  
I'm attacking from the side  
I've been sharpening my nails  
I'm using the doorway as cover*

To be fair, here are some ways the Headmistress might reply to decrease your dice pool:

*He's bigger than you  
He has a gun  
You're wearing stupid shoes  
He's stronger than you  
He's a lot bigger than you  
You've been running all the way here, you're knackered  
He has proper combat training  
Your friends are getting in the way  
He's a \*\*\*\* of a lot bigger than you*

## Optional rule - Defence Rolls

To speed up the process of combat, the Headmistress might call for everyone involved to make a Defence roll at the start of each combat, or at the start of each combat round. The defence roll is the same as a combat roll and becomes the number of successes the character uses when figuring out if they got hit. This number replaces the act of rolling for your defence against each attack. You create one global defence the attackers need to beat. Effectively, you make one roll to use for defence against any attack, rather than make a defence roll each time you are attacked.

This rule is optional, as many players prefer to roll dice as often as possible, but a defence roll for each attack can slow down a combat encounter. If there are not many enemies, making a defence roll each round will make little difference, but for large and complicated encounters, the universal defence roll can speed things up considerably. A roll for each combat makes any fight simpler, but a bad roll can put you at a severe disadvantage. Even if the players don't like the idea, the Headmistress might like to roll one set of dice for all NPCs of the same type each round as it makes larger combats much simpler.

### Step 4 – Figuring Damage

If the defender wins, no damage is scored and you move to the next action. If the attacker wins, roll 1D6 and consult the table below.

<i>Modified 1d6 result</i>	<i>Wound</i>	<i>Willpower lost</i>
0-3	<b>Slapped:</b> You have taken a hit, but it is mostly a graze. The defender is shaken but not stirred. They suffer -1 to their dice pool for any action until the end of the combat. Multiple 'slaps' are cumulative.	0
4-5	<b>Battered:</b> You have been hurt, a deep cut or even a bullet has found its mark. You must halve all your dice pools (round up) for any actions you undertake until healed.	1
6+	<b>Trashed:</b> That's it; you're down and out for the count. At the end of the scene you will recover a little, but until then you're done.	2

There are a few modifiers to add though, depending on the weapon you are using:

*If you have no weapon (you're punching and kicking) you must subtract 1.*

*If you are using an improvised weapon (broken bottle, spanner, tyre iron) the roll is unmodified.*

*If you score twice as many successes as your opponent, you can add 1 (cumulative with other modifiers).*

*If you score a success and your opponent fails to score anything for their defence roll (or you have surprise) you can add 1 to the roll (cumulative with other modifiers).*

*If you have a blade, or other large melee weapon, you can add 1.*

*If you have a gun or firearm you can add 2.*

If your weapon is any bigger than that we have to wonder what the Headmistress is letting you get up to. I think we can safely say that even winging someone with a rocket launcher or mini-gun is enough to drop anyone to Trashed.

## Being Trashed

When you are Trashed you are knocked out, and you'll stay that way until the end of the scene, usually the end of the combat. However, the Headmistress can decide you wake up whenever she chooses. So if your friends don't win (or don't carry you off) you are at the mercy of your enemies.

When you wake up, you are far from healed. You are woozy and badly hurt so you can only roll 1 die for any physical action (running and fighting etc) you attempt. You can still talk and move, but have a splitting headache. So you halve your dice pool (and round down this time) for all other actions until you can be healed.

# Wound Stacking

So, what happens if you are injured, and you take another injury on top of it? This is called wound stacking and it works like this.

If you are already Slapped, and you are Slapped again, you suffer an additional -1 penalty but are still just Slapped. If you are Slapped for a 3rd time, you are no longer slapped, but Battered instead. If you get Battered, you are obviously now Battered. If you get Trashed, obviously you are Trashed.

If you are already Battered, getting Slapped gives you the effects of being Battered and Slapped. Should you get Slapped 3 times, it is the same as being Battered and Battered again; in either case, you become Trashed.

If you are Trashed, it is goodnight Vienna anyway, so it really doesn't matter who else gives you a kicking.

So, in maths terms:

*Slapped + Slapped = add penalties together*

*Slapped x 3 = Battered*

*Slapped + Battered = Battered*

*Battered + Slapped = Battered + Slapped penalty*

*Battered + (Slapped x 3) = Trashed*

*Battered + Battered = Trashed*

# Losing Willpower

While it isn't the best way to defeat an opponent, getting hurt still chips away at Willpower scores. Each time you are Battered, you lose 1 Willpower point. You lose 2 each time you are Trashed. Should you (or you and your group) defeat all your opponents, you gain 1 Willpower point, unless the combat has left you Battered or Trashed.

The bad guys need not all be Trashed to be considered defeated. If they run away or otherwise decide not to fight you anymore, they are considered to be your bitches.

It is also an act of will to start a fight. So, if you are the ones who decide to put the boot in, at least one of you must spend a point of Willpower to do so and get the fight started. It costs nothing to defend yourself once a fight has begun, although in some cases the Headmistress might decide you need to spend Willpower to stay and fight an especially tough looking opponent. This means that the best way to start a fight is to get your opponent so riled up they are the ones who actually throw the first punch. That way you get to pick a fight without the Willpower cost.

## *Surprise*

It is a lot easier to hit someone, and hit harder, if they can't see it coming. If the Headmistress decides you 'have surprise' on your opponent, they are in a lot of trouble. One way of gaining surprise is to sneak up on an opponent but, if another girl distracts them while you do so, it's a lot easier. The system remains the same but they cannot act first and they don't get a defence roll. This means you just need to succeed your roll to do damage to them. As their defence roll is effectively a failure, you get to add 1 to your damage roll along with any other bonuses; nasty. However, if they aren't Trashed by your attack, you certainly don't have surprise on them anymore and they'll be looking for payback.

## *Falling, Fire and Drowning*

The environment can also be against you, so falling off buildings, setting fire to yourself and others, or trying not to drown, all have a system that may damage you too. Luckily, the myriad ways that Mother Nature can be a bitch are represented in one handy little system.

All you do is roll 1 six-sided die and consult the same wound table (above) you use to figure out damage in combat. However, you modify the roll depending on how severe the fall/drowning/inferno actually is. In some cases, this will be a penalty to the roll because it just isn't that dangerous. If the D6 roll is modified to 0 or less, then the girl gets to avoid any injury at all.



<i>Modifier</i>	<i>Falling</i>	<i>Fire</i>
-4	Up to 4 feet	Match
-2	5 to 8 feet	Bunsen burner
0	9 to 15 feet	Flaming torch
+1	1st floor window	Clothes on fire
+2	2nd floor window	Bonfire
+3	3rd floor window	Flamethrower
+4	Top of a building	Furnace

<i>Modifier</i>	<i>Drowning</i>	<i>Hypothermia</i>
-4	2 minutes	Up to 1 hour
-2	3 minutes	Up to 2 hours
0	4 minutes	Up to 3 hours
+1	6 minutes	Up to 4 hours
+2	8 minutes	Up to 6 hours
+3	10 minutes	Up to 8 hours
+4	12 minutes	Up to 10 hours

Each different way to get hurt is measured in a slightly different way.

**Falling** – It matters how far you fall. So, find the category that matches the furthest the character is going to fall in her descent. Each landing on a hard substance is considered another fall, so remember wound stacking applies if she goes bouncing through a few awnings as she falls from the building. The Headmistress may lower the modifier if there is a soft landing to be had, such as a mattress, school inspector or 1st year girl to land on.

**Fire** – With fire, it matters how much fire you are exposed to and for how long. So, the Headmistress may count some fire experiences as more dangerous than they might otherwise be. For example, if someone holds a match against your skin until it goes out, that might be equivalent to passing your hand through a Bunsen burner (and remember, we do these things so you don't have to!). So, take the levels indicated here as a general guide to the amount of fire the character is exposed to. Alternatively, you could make a new damage roll for each round you are exposed to that level of fire.

**Drowning** – We assume most people can hold their breath for around a minute and a half (the world record stands at 15 minutes 58 seconds). So, being underwater for longer runs the risk of drowning. Characters must make a roll to check for drowning damage as soon as they've past the 1-minute mark underwater without air. They must then make a roll for each minute they remain underwater. The modifier for the roll depends on the total time the character has been underwater, and increases the longer that may be. Spending a Willpower point grants an automatic success for a roll, but does not stop the clock, or the need to make a roll as soon as another minute has past.

**Hypothermia** – Cold can be just as bad as hot sometimes. While frostbite can give you permanent damage, much of the damage gained in *Hellcats and Hockeysticks* simply slows down the body so much you cannot act, which applies the same modifier as for an injury. The style of the game suits 1st years being wheeled out of the school freezer in blocks of ice looking like newly discovered mammoths rather than the drama and sacrifice of Scott of the Antarctic. So, hypothermia damage applies when you have been subjected to sub-zero or near sub-zero temperatures for a while (such as being locked in a meat freezer). When stuck somewhere cold, with no source of heat, make an injury roll which applies to all the characters in the cold area when they get let out of the cold place they are trapped in. We assume they are trapped as otherwise they'd just get out and not freeze. After a good thawing out, you'll usually be fine.

### *Feast of Fun*

*We had a midnight feast once, but got caught by one of the sixth formers who confiscated all the food. It was really annoying to know that all our grub was going to be scoffed by someone else so we went into the sixth-form common room the day after and washed all the cups, mugs and glasses we could find in water taken from the pond at the back of the school. Result: fourteen people off sick, two seriously ill, and we could have midnight feasts again whenever we wanted.*

# Explosives

There will no doubt come a time when your girls will want to blow something up. Proper explosives are rather hard to come by, but there are plenty of very dangerous things you can cook up in a chemistry class, or (as Professor Durden would remind us) if you can get hold of enough soap.

In general, explosives come in four categories. These are: small, medium, large and 'What the hell are you thinking?'. These types are summarised below.

<i>Type</i>	<i>Size</i>	<i>Damage</i>	<i>Area of effect</i>
Small	Enough to blow open a door lock	Slapped	1 foot
Medium	Enough to blow the bloody doors off	Roll 1d6: 1-3 Slapped 4-6 Battered	10 feet
Large	Enough to blow open the vault	Roll 1d6: 1-3 Battered 4-6 Trashed	20 feet
What the hell are you thinking?	Enough to blow a hole in space-time	Trashed	Whole building, or if you see it go bang, you get hurt.

Each size of charge has an area of effect, which is how wide its immediate range of destruction reaches. Anyone inside that range immediately takes damage equivalent to the damage listed for that explosive. However, if you are within twice the area of effect (so within 40 feet of a large explosive for instance) you take one damage level less than the damage of the explosive. So, if you are within 40 feet of a large explosive you roll 1D6, and if the result is Trashed, you are Battered. If the damage is reduced to less than Slapped you just get covered in dirt and soot but are otherwise fine.



## Healing

While in this system you can't actually die, being hurt is a real pain. So, pretty soon you'll be wondering how you can shake off your wounds and get back to doing some damage. Well, healing takes time, which is another good reason not to get into too many fights (well, fair ones anyway).

How easy it is to heal depends on your current wound status, after you've finished the fight. The healing times detailed here are designed to keep characters in the game after rather nasty wounds, so the Headmistress is well within her rights to insist on further penalties and bed rest for badly injured characters.

**Slapped:** Being slapped is only really a stun, a moment of dizziness. So, after the combat is finished, you automatically lose the effects of being Slapped. If you have been Slapped more than once, but not yet enough to

be considered Battered, the effects last for about an hour after combat is finished.

**Battered:** When you are Battered, you are suffering from a real injury. It hurts, a lot, and it isn't going to go away without medical attention. Firstly, you need medical attention after the combat to ensure the wound is bandaged up properly. Anyone with the biology skill can do this by making a Tricky roll. As many people as have the skill can try to make the roll, but each can try only once.

Even bandaged up, you are still Battered; you can only actually heal during downtime within the adventure. After one day of rest, you are no longer Battered, as long as you've had medical attention. If you didn't get medical attention, even after one day of rest you are still Slapped until the end of the adventure.

**Trashed:** When you are Trashed, that is it, you are out for the count. You are immediately knocked unconscious or at least insensible. As when you are Battered, you need medical attention, so if someone can attend to you and succeed in a Tricky Biology roll, you can be brought round before the end of the scene. However, being conscious is not the same as being active. You can only roll 1 die for any physical actions and halve your dice pool (rounding down) for anything else you try to do.

If you have a day of rest after you regain consciousness, you are no longer Trashed, but you are considered Battered for the rest of the adventure (no matter what medical attention you receive).

## Blades and Guns

Most of the fights your girls get involved in should involve non-lethal forms of combat: fists, clubs, bags of flour, etc. So, if you take an injury from a bladed weapon or worse, a gun, you are going to be in bed for a lot longer. Technically, a decent hit from a sword or a gun should put you out of the game for a long time, even if you survive. So, the Headmistress is free to insist that, no matter how long you stay in bed after any bullet wound, or from being Battered or Trashed by a bladed weapon, you should suffer from being Slapped for the remainder of the adventure, as well as any other effects incurred.

# Chapter 4

## Fun and Games

*"Education is not the filling of a pail,  
but the lighting of a fire."  
- W. B. Yeats*



*"It's not what good girls do,  
it's not how they should behave."  
- Katy Perry*

Now that we have all the hardcore system stuff out of the way, it's time to bring on the fun stuff. This chapter is a toolbox of systems and abilities for you to use as you see fit, to create more chaos and anarchy in your game. In many cases, such as weird science and mastery of the occult, you will find these systems provide adventures for your girls on their own. So, in no particular order, let's take a look inside the toolbox...

## Revoking Friendship

This is a particularly nasty ability that all the characters have. Should one of the other characters make you suffer some real or imagined slight, you can declare 'not to be friends anymore' with them. As soon as this declaration is made, battle lines are drawn and sides must be taken. Every other girl in the player group must choose to side with one of the two girls or remain neutral. To do so, she has to declare her allegiance in some way by joining one side or the other (often with some bitchy comment) or walk away in disgust.

As it is rather a nasty thing to do, the girl who is on the receiving end of the revoke (who we'll call 'the revoked') instantly loses 1 Willpower point, unless the girl revoking the friendship is her rival. After all, you expect this sort of bitchiness from her! If it is her Best Friend doing the revoking, she loses 2 Willpower points. She then has two options: battle or contempt.

*Susan has just had enough of Jane and decides one day that they are no longer friends. As they are neither best friends nor rivals to each other Jane loses a Willpower point. However, Jane decides to take the high road and declare Contempt rather than join battle for now.*

*There are five other girls in the group: Amanda, Beth, Claire, Deborah and Emily. Amanda decides to side with Susan, as does Beth, but the other 3 decide to remain neutral.*

**Contempt:** If the girl whose friendship has been spurned (the revoked) chooses to 'treat the action with the contempt it deserves', she has decided not to get into a fight over this. In such a case, she cannot openly fight the other girl, and has chosen to take on her outcast status, making her unable to hang out with the rest of the group in any official capacity until the situation is resolved. Neutral characters can still hang out with either side until they pick one, giving either side a chance to sway them. Characters can also choose to be on the revoked girl's side, even if she is treating the whole thing with contempt and declaring there are no sides (which, of course, is simply not the case).

Should the girl who revoked the friendship (the ‘revoker’) decide to do battle and attack her victim (physically or verbally) anyway, all neutral characters must spend a Willpower point if they wish to continue to remain neutral. It takes an effort of will to remain neutral when one of your friends is being a bitch to someone who has taken the high road and not come down to her level. The revoked girl, who is still outcast, is free to hang out with anyone who is on her side, or who has declared neutrality. She may choose to join battle at any time, although it costs her a Willpower point to do so as she must gather herself to do battle rather than just allow herself to remain outcast. Herein lies the advantage of taking the more moral position initially: the neutrals will probably side with the revoked girl if she hasn’t been a bitch, especially if she has subtly goaded her enemy into making an unprovoked attack on her.

Things remain calm with Jane outcast from the group, with neither girl deciding to attack the other. Annoyed at Jane for being such a pansy, Claire decides to take Susan’s side, making 3 for Susan and 2 neutrals.

*But Jane has a plan. In a masterful feat of subtle crime, she steals Sarah’s favourite piece of jewellery and secretly ensures another girl finds it. She tells Sarah who found the necklace (saying it is because she still wants to be friends) with just the right sort of smirk for Sarah to know who is really responsible. It’s too much and Sarah lays into her with a stream of bitchy remarks. This attack is just what Jane wanted, as it ensures the neutrals (Deborah and Emily) get off the fence and join her side. Now, with the odds at 3 to 2, things are looking more interesting. Declaring that she will not stand for Sarah’s accusations, battle is joined, although it costs Jane a Willpower to enter the arena, as she originally chose to show contempt.*

**Battle:** If the revoked chooses to do battle, she has decided not to take it lying down. She declares the other girl has no right to exclude her and a horrible form of social combat ensues for control of the mood of the group as a whole. With horrible pressure to take sides, it costs 1 Willpower point to initially choose to be neutral, and such characters that remain outside the conflict have to go with whichever side wins. Those who take sides join battle for the control of the group.



# The Battle Begins

So, now the fight is on, for the hearts and minds of the rest of the group. Both combatants are able to do whatever they like to each other, or any of the rest of the group, to enforce loyalty or destroy each other's Willpower. What? You thought this wasn't going to get nasty?

Again, it is all about Willpower. Each combatant can attack her opponent directly to reduce Willpower. Taking her on in a catfight is one way, but practical jokes, rumour-mongering and gossip is far more effective.

If she doesn't want to take her opponent head on, the other path to victory lies in the friends. Each combatant is looking to take control of the allegiance of the rest of the group. She might choose to threaten the others, or be just super nice and bake cakes and take them on fabulous outings. If the rest of the group play this really well, they can stay on the gravy train for weeks.

The friends are free to say what they like about whose side they are on at any time, unless they have declared neutrality. It costs a Willpower point for a girl to remain neutral for each day of the battle that she has been approached by either side. Once she is off the fence, she can switch sides whenever she likes, but cannot return to being neutral.

*Over the next few days, things get fierce. Sarah launches several attacks against Jane, which reduce her Willpower. However, Jane's strategy is to work on talking round the others. Keeping Deborah and Emily close, she gets promises of support from Claire after manipulating her with a speech about how she wishes they could all just get together and be friends. She also gets Amanda to switch allegiance with the raw bribery of a really nice looking pair of shoes. With the odds apparently 4 to 1 in Jane's favour, it's a good time for a challenge.*

At the end of each day, either of the combatants can call for a challenge. During a challenge, all of the group is present and are effectively made to declare sides. No matter what they may have said during the battle, those who are not neutral can pick either side in a secret ballot. The players cast votes, not the characters, who simply have little time to confer and see who is backing who. However, they had best pick wisely as, during a challenge, their lies may catch up to them. Those who are still neutral cannot vote and so are effectively not a part of the group for the purposes of figuring out a majority or unanimous decision.

If the group unanimously backs one of the combatants, the battle is over and the one they side with is the winner. If one side holds the majority, that girl can try to browbeat the others into joining ‘the winning side.’ The majority combatant must fight a battle of wills with each girl on the minority side to try and sway her. It is pointless to try unless you think you can take them all, as allegiances can change easily on the next day if there is no resolution. To fight a battle of wills, the majority contestant must spend Willpower to build a dice pool (1 die per point). The girl she is trying to brow-beat gets 1 die, to resist, but can add more dice at a cost of 1 per Willpower point. When both girls have decided how much Willpower they will spend, the dice are rolled with an Average (4) difficulty. Willpower need not be declared in one lump; you can add more dice to your pool in reply to your opponent doing so until all the dice are rolled. The girl with the most successes is the winner; if that is the majority combatant, the opponent grudgingly joins her side for the remainder of the day; if not, she gets to stay where she is. This means that girls who have joined a side are free to fight to stay on the side they’ve chosen or change sides and go with the flow. However, the revoker or revoked that already has the allegiance of any particular girl may buy dice for their dice pool to resist an allegiance change, but at a cost of 1 for every 2 Willpower points spent. Either girl in a challenge can call for back up from those on her side in the form of Willpower points. In a challenge, characters can pass Willpower to each other instantly, but only 1 point for each person during an allegiance battle. So again, if you have more people on your side (who really are on your side and so are happy to help you out with Willpower) you have a better chance of taking control of the group.

*Jane decides the time is right for a challenge and, at the end of the day, picks a fight with Sarah in the common room and forces the other girls to declare who they support. There are no neutrals left, so everyone must pick and all their votes count. Beth is still resolutely pro-Sarah, and Amanda decides that, shoes or not, she’s sticking with Sarah too. The rest choose to stay with Jane. With no unanimous victor, Jane still has the majority.*

*As the majority holder, Jane can try to brow-beat Amanda and Beth. She decides to take the risk, even though her Willpower is weak. She announces she’ll spend 2 Willpower to try to sway Amanda, and Amanda decides she doesn’t care anymore and won’t spend any Willpower at all. Amanda rolls 1 die, which is a failure; Jane rolls 2 dice, one of which is a success. Amanda joins Jane’s side and only Beth stands with Sarah.*

*If Jane can sway Beth, it's all over. Beth is low on Willpower but is prepared to spend 4 points, which Jane matches in a tense bidding war, but only just. Sarah isn't going to let things go that easily though, and spends 4 Willpower herself to keep Beth on-side. This means Jane is rolling 4 dice (for her 4 Willpower points) and Beth is rolling 7 (1 base die, +4 for Willpower, +2 for the 4 Willpower Sarah spent). Beth rolls 3 successes, but Jane manages only 2. Beth stays where she is and battle continues.*

## Winning and Forfeits

Winning control of the group is all about who you can get on your side, or by forcing the other girl to give in. When you have the rest of the group on your side, or the other girl has lost all her Willpower in fighting you, then you have control of the group. At this point, you have won the contest and are part of the group again, the loser being cast out. As this effectively means the character in question is no longer part of the player group, it effectively writes them out of the game. So, they can be allowed to return to the group as long as two things happen. Firstly, they must apologise to the winner, no matter who was actually in the wrong. Secondly, they must prove their loyalty to the group by performing a forfeit.

The nature of the forfeit is for the rest of the players to decide, with the 'Winner' having the casting vote in the case of a tie. The forfeit can be anything, and it's difficulty shows how much the others want the loser to return. It might be that she has to sneak somewhere forbidden or play a trick on some particular person. She might have to find an object for science or sorcery, or even get hold of the underwear of one of the guys in 'Busted'. If the loser can do what the group asks, she is back in, no questions asked, as if nothing ever happened. She can try to succeed in the forfeit as often as she likes but, if she cannot 'pass the test', she can't get back in.

There is another benefit to winning a friendship contest, and that is Willpower. Each girl who chose the right side (and was not swayed during a challenge) gains 1 Willpower point. However, the girl who actually won the contest gains a permanent Willpower point. Yes, her maximum Willpower pool increases by 1. It really pays to build your confidence by beating down your friends or fighting your corner against a total bitch.

# The Easy Way Out

However, instead of all this fighting, both characters have the ability to end the conflict by mutual agreement by just being friends again as if nothing has happened. If, at the beginning of a new day, both players agree to end the fight (no matter what has gone on since the friendship was revoked) it is all over and everyone carries on as normal. In this way, such battles can go on for days or weeks, or be forgotten in the space of a day.

The next day both Sarah and Jane decide this isn't getting them anywhere. Both girls turn up to breakfast in the school refectory and chat away as if nothing had happened. The rest of the girls breathe a sigh of relief and carry on as before.



# Fear and Loathing

Sooner or later, your characters will come across things that they may find frightening. In some cases, the players may declare their character is feeling the effects of fear but, more often than not, it will be the Headmistress who has to force such things upon them.

When faced with a frightening situation, be it overwhelming odds, a long fall onto jagged rocks, attempting to land a plane with no training, or facing Lucifer and his minions, the character is allowed to roll 1 die to resist the effects of fear. She may buy additional dice at the cost of 1 for each point of Willpower she spends.

If the thing you are facing is your Secret Fear, you don't get the base die to make a roll. In this instance, you have only the dice you can buy with Willpower to resist the effect of the fear.

The Headmistress sets a difficulty for the roll depending on how frightening the situation is. A guide to the appropriate difficulties levels is listed in the table below. If (as with a normal roll) the player beats that difficulty with one of her dice, she resists the effects of the fear.

<i>Difficulty</i>	<i>Situation</i>
4	<b>Worrying:</b> It's a bit dark and you just don't like this area
5	<b>Scary:</b> You have heard noises in the darkness, there are definitely people out there after you.
6	<b>Frightening:</b> They are coming at you with knives and they are a lot bigger than you.
7	<b>Horrifying:</b> as above, but they are not even human!
8	<b>Terrifying:</b> Just looking at this huge creature is destroying your sanity.

If you pass the fear test, you can carry on as before, even though you may be a little shaken. If you fail, you have to run or escape as quickly as you can. If there is no way out, you freeze, unable to move until you either

suffer damage or someone manages to talk you out of it by making an English roll with a difficulty equal to the fear test. At which point, you can try to resist the fear again, but reduce the difficulty by 1. The Headmistress is free to allow you to make another resistance roll at effectively any time she feels something might jerk you out of your terror. So, a slap round the face or an offer of chocolate might get you another resistance roll too.

*Eliza is facing a demon and he's looking pretty scary. The Headmistress decides he is at least a 6 in terms of frightening. Eliza decides to spend 2 Willpower and therefore rolls 3 dice. None of them come up with a 6 and she runs. The demon comes after her but her friend Sarah shouts after her to turn and fight or she'll be killed. Sarah manages to back up her oration with an English roll that beats a difficulty 6 and Eliza tries to face her fear again, this time needing to beat a 5. She spends 2 Willpower again but still fails to make it on her 3 dice. Next round, the demon takes a swing at her and throws her to the ground. Eliza gets another chance to roll but cannot afford to spend Willpower. As demons are not her Secret Fear she still gets to roll 1 die and it comes up 4, which on this second try is now a success.*

## Chases

It is inevitable that at some point, someone will be chasing the player characters, or they'll be looking to chase someone else. There are a number of ways you might end up chasing or being chased. It could be a running race, car chase or even driving steam trains after each other. In all cases, you use the same system, which has been kept simple to keep the chase sequence moving swiftly. However, it is important that such sequences don't just dissolve into a stream of dice rolls. So, whether you are chasing or being chased, it is important to describe what you are doing. How have you gained ground on the quarry? What did you do that allowed your hunters to catch up with you? Did the car stall, did you slow down for a bend or could the vehicle not cope with the dirt road you swerved onto?

When a chase begins, the Headmistress should decide if a chase is even possible. If the quarry gets to the only car, no matter how fast the pursuers run, they are not going to catch up. However, if the quarry jumps onto a train but the pursuers can get to a car quickly, the chase could still be on.

So, when a chase occurs, the Headmistress decides what range those doing the chasing are at. This depends on the initial distance between the quarry



and pursuer before the pursuer can properly give chase. In most cases, the starting range will be 'Closing in.' There are four different ranges, which are summarised below:

1	We've nearly got them	The pursuers are almost on top of their quarry. They can try to board the vehicle or ram them off the road.
2	Closing in	The chasing groups are near enough to used ranged weapons effectively.
3	We're losing them	The quarry is far ahead, and can't be attacked by anything but long ranged firearms.
4	They're getting away	The quarry is so far ahead they'll lose their pursuers in moments.

For all these ranges, the actual distance isn't important. Two girls running between winding side streets can lose each other with little distance between them, but on a long open road you might be able to follow each other for miles. Losing a pursuer is not just about going faster, but making tight turns and actively trying to confuse your pursuer. So, these ranges are suited for any type of chase, be it running, a car chase or flying an aeroplane.

The basic system for running a chase is simple. One member of each group (quarry and pursuer) makes a roll depending on the mode of transport they are using. This will usually be Games (Track and field) for running or Craft, Design and Technology for driving. The difficulty should be 5, but may be different for each group depending on what they are using. Obviously, the person making the roll (in the case of a car chase or similar) should be the person actually doing the driving! Whichever group gets the most successes is the winner of that round of the chase and they can choose to increase or decrease the range by one step, turning a 'They're getting away' into just 'We're losing them', for instance. If the losing side doesn't get any successes, the winner can change the range by 2 steps instead.

Chases are one of the times the Headmistress should assign one group 'the Edge' to avoid ties and speed up the action (see 'Draws' on page 46).

If the pursuers manage to reduce the range to below 'We've nearly got them', they have caught the quarry. They might have rammed them off the road or forced them to stop. In the case of a running race, they've caught up to their quarry and grabbed them. If the quarry manages to get the range above 'They're getting away', they have escaped. They have got so far ahead the pursuers make a wrong turn or just lose sight of them. It should be pointed out though, that quite often, catching your prey can be tricky. Even when caught, the quarry may prove hard to handle and a combat could ensue. Just catching up and/or overtaking them might not bring them to a standstill. However, if the quarry is caught, you can assume they will have to do something pretty violent or cunning to escape capture.

## *Complications*

The system above allows you to work out who has caught who, but chases should also be fun and exciting. So, we also present a few optional ways to



resolve chases that complicate things a little bit more but allow for more action and detail.

**Quarry sets the difficulty:** The person being chased can determine which routes get taken and how fast things are going to get. So, it is up to the quarry to decide on the difficulty that all parties use in their chase rolls. A highly skilled quarry might increase the difficulty to make it harder for their pursuers, or lower it to generate more successes. They might even drop the difficulty as low as 2 or 3, if they like.

**Unequal transport:** In the case of a running race, things are pretty equal. However, if you are chasing a Lamborghini with a Ford Fiesta, you are going to have to work a little harder to catch up. In some cases, the Headmistress might rule the faster party is going to catch up with the slower one in a certain number of rounds, unless they can escape. However, the easiest way to resolve things is to give automatic successes to the faster vehicle, or penalise the success of one that is far worse than average. The Headmistress might grant up to 4 additional successes to a faster vehicle. So, a top range family car might get +1 and a Porsche might get the full +4. This bonus is added to each roll the driver makes, but only if they succeed in their roll. So, if you drive a Porsche and get 1 success, it counts as getting 5. But, if the driver gets no successes, their roll is still 0. If one of the vehicles is worse than average, instead of granting a bonus to the other car, the Headmistress might penalise the jalopy. Again, the same applies, with an old car being -1 and one that you'd be surprised even moves gets -4. In this case, the penalty applies no matter what the driver rolls, so failure even produces a negative result and sometimes successful rolls can become failures.

**Multiple layers:** Sometimes, it isn't just one person chasing another. Sometimes, there are people chasing the people chasing other people. In this case, you should run each group as a separate chase. So, the one in the middle might gain on their quarry, but get caught by their pursuers before they can snatch them. If several groups are after the same quarry, compare the results of both pursuers against 1 result from their quarry. Resolve the results as usual, so one pursuer might gain and the other might lose ground, or they could both gain ground etc. In a foot race, the various groups might not stick together; the same may apply to car chases in multiple vehicles. So, the Headmistress should make the least skilled (the slowest) make a roll for the group. When the pursuer catches up, everyone makes a roll and only those the pursuer manages to beat can be caught.

**Chase actions:** It isn't enough to know who is going faster, the question is how you are going to evade or capture the bad guys. Using this roll, each person in the chase must say what they are doing, and it need not just be the driver. It might be throwing spikes out of the car window, weaving down side streets, really flooring the accelerator or trying to cut them off at the pass. The Headmistress should then give out a bonus or penalty (either to difficulty or granting additional successes as above) depending on how effective the plan might be (possibly calling on tests of throwing or area knowledge skills to find out) which are applied to the chase roll. Even if no bonuses get assigned, the chase will benefit from frantic storytelling and plans that can involve everyone, not just the driver.

**Combat during chases:** Fighting is a little tricky, but possible during a chase. As noted in the range detail, certain types of combat are possible at certain ranges, whether you are on foot or in a vehicle. It is obviously harder for someone driving to make an attack as well as do the driving (and if it's a foot race everyone running is effectively driving themselves). So, drivers make attacks using only half their dice pool and, if they choose to attack, they make their chase rolls with only half their dice pool as well. Close range melee combat is only possible when one side has caught the other.

When one side catches the other the chase may not be over. Catching your quarry depends on what you can do to keep hold of them. In some cases, the quarry may surrender quietly. However, in other cases, you will need to run a combat to see what happens. If the quarry can escape the clutches of the pursuer, they might start another chase sequence all over again!

### *School Trip*

*On a mixed gender school trip, when the teachers come round at curfew to check all is well, and discover you apparently hiding a half naked boy in your wardrobe, how much of a teacher's pet do you have to be, for them to believe you literally just found him there, and were in the process of trying to get him to leave?*

# Sneaking, Hiding and Scampering About

Given the sort of things they are going to get up to, your characters will spend a lot of their time sneaking around in places they shouldn't be. The system for sneaking about and being spotted should be reasonably obvious as an opposed roll. However, as you're likely to be doing it a lot, it makes sense to take a more detailed look.

Sneaking about, following someone or hiding are all governed by the Games (Track and field) skill. They are opposed by the Observation skill, which governs spotting things and detecting hidden people and things. However, it is not very often you will be making such rolls at the same time. For instance, if a girl is hiding in a bush, there is no need to see if anyone can spot her until someone actually walks by.

So, when you are trying to hide or follow someone covertly, you make a Games (Track and Field) roll, looking to get as many successes as you can. Note down the result of your dice roll, as it forms the difficulty for any successive attempts to find you. Whenever anyone passes by or starts looking for you, or is the target you are stalking, that person gets to make an Observation roll. If the seeker's roll beats the hider's roll, the hider is spotted. If the seeker can't beat the hider's roll the hider remains hidden.

If there is a draw, it depends on the situation as to who the winner is. If the seeker is actively searching for someone, she has the edge and wins any ties, but if the seeker is just passing by, the hider has the edge and wins any ties. In some cases, the seeker might be considered to be both actively searching and just passing by, such as a guard on patrol. In this case, it is up to the Headmistress to judge how active the seeker is. A guard just on her rounds, expecting nothing unusual, is considered to be just passing by (although she may have a better than average Observation skill). If the alarm has been raised and the guards know something might be amiss, they are considered to be searching.

As an optional rule, the Headmistress might insist on making the actual rolls on behalf of any player trying to hide. This way, as in real life, you'll not know how well (if at all) you have hidden. After all, the player can see from the dice result how well she's done, whereas a character will not have the same idea if she thinks she's hidden.

# Evil Science and You

So, you have these science skills; what can you do with them? After all, we've talked about making things, so how do you actually do that? Well, really it depends on what you want to make. It is up to the player to invent and create strange items and creations in the lab, not for the Headmistress to give them a list of options. However, let's begin with something every scientist character is going to want to create at some point: explosives...

## *Explosive Creation*

The school lab is more than equipped to produce various explosive compounds, and has had its fair share of demolition and destruction over the years. Despite warnings to the contrary, girls still insist on creating things that are just as likely to blow themselves up as anyone else. So, first we should repeat that warning; crafting explosives is dangerous and scary. As that's not going to put you off, here is how you do it.

You must first decide what sort of explosives you are going to make. Choose from the categories listed on the opposite page: Small, Medium, Large and 'What the hell are you thinking'. The school labs have enough supplies to produce Small and Medium explosive compounds. So, to create anything bigger, the characters are going to have to get hold of more supplies. A Fixer should come in handy here, but you still have to find something to pay with; in this case, theft might also yield results. Even with the right supplies, the school lab is just not up to creating 'What the hell are you thinking?' explosives, so you'll have to get access to some other lab, possibly military grade. As with some of the other systems, trying to find what you need to build explosives might form the basis of another adventure.

Having established that you have the right supplies and laboratory, you can get down to making the explosives. This requires the Chemistry skill, and a lot of Willpower.

When making explosives, you must begin by making Small explosives and gradually increasing their explosive yield. The difficulty to create each level of explosives is detailed on the table below. To even attempt to mix the chemicals required to craft the explosives, requires the scientist to make a fear test. The difficulty of the test is also detailed in the table. Remember that Scientist clique characters get a bonus against fear tests, which still applies.

<i>Type</i>	<i>Difficulty</i>	<i>Fear Test</i>
Small	Tricky (5)	Easy (4)
Medium	Hard (6)	Tricky (5)
Large	Absurd (7)	Hard (6)
What the hell were you thinking?	Impossible (8)	Absurd (7)

To make each level of explosives takes a day, and if you fail the fear test you lose a day, but can try again. If you succeed in the Chemistry roll, you improve/create the explosives by one level, which takes a day. Should you fail the Chemistry roll, the explosives explode, at the power you are trying to improve them to. This may well destroy the lab you are working in and certainly uses up any supplies you might have had to get hold of as, even if you didn't get around to using them, they were probably in the lab.

*Jasmine wants to build something to take out the new school inspector. She feels a large explosive is what she's after to do the job. The school lab is well equipped enough to do the job, but she'll need more compounds. Luckily, she is a Fixer, so she gets onto her contacts, who come up with the goods eventually. Then, she settles down to work. First, she has to make Small explosives, and she succeeds in both the fear test and the Chemistry roll. She now has Small explosives and it took a day's work. Next, she can develop the explosives a little more into Medium explosives; however, she fails her fear test, which costs her a day's work. She decides to carry on and gets lucky, passing her fear test and her Chemistry test as well. So, after 3 days she has some Medium explosives. She could choose to stop there, as Medium explosives might do the job, but she decides she wants Large. So, recklessly, she then tries to improve them to the level she was after. This time, she makes the fear test but fails the Chemistry roll; oh dear. The explosives go off, with the force of Large explosives, which does her a lot of damage and puts the school lab out of action for a few days. So, after 4 days, she'll also have to look for some more supplies when she recovers, if she wants to try again.*

Each time you create explosives, you create enough for one use of that level of explosives. To create more, you have to go through the process again. However you can make 2 lots if you reduce your dice pool by 2, 3 lots of explosive if you reduce your pool by 4 dice. You can't construct more than 3 lots of explosive at the same time. It's a bad idea to even try. Luckily though, no matter how many batches you are trying to make, they only explode at the level you are trying to create.

If the Headmistress wants to see a lot of explosions in the game, she might allow them to be created in terms of hours rather than days. This will certainly please the players, which may encourage them to make more explosives, which probably means they will blow themselves up with more regularity.

## *Weird Science*

Explosives are not the only fun you can have in the laboratory. Your players will come up with all manner of strange and dangerous devices and creations they want to create through the magic of science. Any sort of creation is possible, but players should beware that the stranger the device, the more likely it is that something will go wrong. Weird science creations can create story by first providing an adventure for the supplies required, and secondly by providing an adventure as the girls try their best to control their creation after it goes wrong, or falls into the wrong hands. When players suggest dangerous and powerful items, the Headmistress should smile quietly and just let them go right ahead. All the players are likely to do is give the Headmistress a bigger cane to spank them with in the end.

### *Creating Strange Devices*

The system here is designed to get creation out of the way so you can have fun causing more mayhem, or trying to undo the damage your creation has wrought. First, you have to explain to the Headmistress what you are trying to make, and what it actually is. The more detail the better, not just for the creation process but for using the device in the story. The Headmistress is encouraged to be harsher on players who don't describe their creations with any effort. If the player is a bit of an artist, a drawing would also be helpful.

#### *Experimentation*

*In the 6th form common room we had a microwave. A hypothetical question needed testing to end an argument. What happens to a doughnut after an hour in a microwave? Answer - a dense, charred ball of dark matter dough, and a smell that lingered for weeks.*

When the player has described and detailed her creation, the Headmistress decides how many forms of science might be required to build it, and how many of the 'Laws of Man and God' (see sidebar) that this abnormal horror breaks. To create any device, you must make a successful roll for each science skill that might apply and additional rolls for each law the device breaks. You can roll each skill only once a day when crafting weird science, but you can roll two different skills each day.

The various science skills you might use are listed below, but especially strange devices might potentially require any skill.

**Biology** – for anything that is expected to live, from viruses to monsters

**Chemistry** – for anything that needs to go bang or create strange substances

**Craft, Design and Technology** – for any machine that needs to be built, from robots to railguns.

**Computer Science** – for anything that needs remote control or the ability to network with other machines.

**Electronics** – for anything that has electrical parts or uses any form of circuitry or electrical power.

**Physics** – for anything that requires engineering, such as buildings or bridges, also anything that intends to break one of the physical forces, such as gravity.

*Let's say Gill wants to make a toaster, as hers was blown up in her last experiment and none of the other girls will let her in the kitchen. The Headmistress decides it requires the use of two science skills, Electronics to build the control mechanism and Craft, Design and Technology to build the shell and mechanics. Neither process is especially complicated so the Headmistress decides both rolls should be at the Easy (4) difficulty. Gill can make both rolls in one day as they are different skills, so if the rolls are a success, a day's work will provide her with a new toaster.*

*Madeline, however, has higher aspirations. She wants to reanimate her old Rottweiler as an undead guard dog. Not only is this a bad idea, but it's going to take a while. Firstly, it requires Biology to reanimate the dead, and as Madeline described it being brought to life with electricity rather than sorcery, it will also need an Electronics roll. The Headmistress decides the electronics part of the operation is quite simple (Easy – 4) but Biology is more of an issue and will be a Hard (6) difficulty.*

*Madeline's project also breaks several laws of Man and God. It's very icky, and she's trying to create life. Dogs and electricity don't mix too well, and she wants her doggy to last more than a week or so. That's 4 of the rules broken, which means four more rolls. The Headmistress decides that the ickiness and creating life are covered by Biology, but mixing in electricity and giving Fido enough power to last are both Electronics. Madeline must make 2 rolls at Hard (6) difficulty for each skill. If any roll fails, she can try again but at Absurd (7) difficulty and so on. While 4 rolls are required, 2 skills are used evenly. So, Madeline can roll on each skill each day. She needs to make 2 rolls to build the creature, and 4 rolls to break the Laws of Man and God, but being able to make 2 rolls each day, it will take 3 days of work before Fido lives again. With that project out of the way, she begins to consider how to mount a laser on her new guard dog...*





# *The Laws of Man and God™*

The rules you must break to create weird science are simple, and are there to teach the unwary a lesson. You have been warned. To create weird science, work out how many of these laws your creation breaks, and roll to see if you can overcome each one. Which laws are being broken is decided by the Head-mistress. The difficulty to break one of these rules is always Hard (6), and the skill to use is whichever seems most appropriate from those already selected to make the creation.

Any failed roll can be attempted again but the difficulty goes up by 1 (to Absurd) as you have seriously messed up. If you fail a roll at Impossible, the project is a failure.

***Only God can create life*** – if you want it to think, you have to cross a line, be it building a monster or a sentient AI.

***That's just icky*** – we are repulsed by things for a good reason, so dealing with dead bodies, slime or sewage requires you to overcome that repulsion.

***Some things shouldn't be mixed*** – be it certain chemicals or stripes and plaid, some things just don't go together. If it feels just plain wrong, it breaks the rule.

***Everything has a limit*** – even steel will bend and break under pressure. If your device functions under extreme stress, you need to cater for this or it will explode (if you're lucky).

***Einstein is not your bitch*** – physics has rules, gravity makes things do down, forces have equal and opposite reactions. You want to get in the ring with Newton and Einstein, you'd better be ready for a cage fight.

***Big things for big jobs*** – weird science isn't usually pretty and neat: if you want to break the laws of nature and put the result in your pocket, you've got to work at it. The stranger the creation, the larger (and possibly uglier) it will be.

***You can't Xerox a zombie*** – we assume you are only making one of these things; if you want 2 or more, it is going to take longer.

***One time only*** – as above, these devices have limited power and uses as they draw on obscure and arcane forces. You want it to do the job more than once, you have to give it more power.

## Modifying an Existing Device

You don't always have to craft things from scratch. If there is already a device that does what you need it to do, although it needs an adjustment, you need only roll to adjust the device, not to build it from scratch.

*After Gill has successfully made her toaster, she realises that a device that can fire hot toast at other students could be very useful. She pitches to the Headmistress, who determines that the adjustment is just making it release toast with a far greater force than usual. This will require just one Physics roll or a Craft, Design and Technology roll (up to Gill's choice). As it only breaks the laws of good bakery rather than Man and God, there is no need to make any other rolls, so the work can be done in a day. However, a toaster doesn't usually pack much of a punch, so to accelerate bread products to a damaging speed the Headmistress rules that it will be an Absurd (7) difficulty to carry out the modifications. The Headmistress might also rule that Gill will need to search for a powerful spring to make it work, as the school doesn't stock what she needs.*

## Using Assistants

Where would Frankenstein be without Igor? Where would Schrödinger be without his cat? Every scientist needs a little unskilled assistance in the lab to speed up the process of creation. It also helps keep the other girls out of trouble. So, if other characters want to help out a scientist with her experiments the whole process can be speeded up a little. For every 2 characters that assist the scientist creating weird science or explosives, the scientist is allowed to make one additional skill roll for any skill that day. Conversely, the assistants can decide to try and mess up the experiments and, instead of allowing an additional roll each day, they can make one roll one difficulty level higher (to a maximum of 8). However, both girls must agree to work against the scientist, otherwise neither bonus nor penalty applies for their assistance (they effectively cancel each other out). Should the scientist fail her creating roll by one point, she is allowed to make a Tricky (5) Observation roll to spot what is going on. What happens after that depends on the weapons and dangerous chemicals available in the lab.

# Magic

St Erisian's doesn't only teach its girls about the ways of science; there is a strong respect for the 'old ways' and the study of magic. Sadly, much of the great lore of magic is now lost, leaving occult students with a patchwork of true knowledge that can be used to meddle rather than truly control the nature of reality. However, it remains a powerful and useful skill, although it is not for the faint hearted. With the permission of the Headmistress, students are encouraged to create new ways to control the forces of the arcane. In this book, we deal with power summoning, potion brewing, necromancy and demonology, which should be more than enough to be getting along with.

## *Invoking the Goddess*

Before you can get to work on any magical endeavour, you need to summon magical power and energy. You do this by performing a simple but often protracted ritual called 'Invoking the Goddess'. The nature of the ritual is very straightforward; using your Willpower, you open a gateway to the realms of magical power and draw down energy. The bigger the gateway, the more power you can draw but the harder it is to control.

The ritual itself is quite involved, and becomes more so the more power you intend to draw on. You must be able to draw various symbols on the floor and intone several phrases; a good selection of paraphernalia is also required, such as candles, incense and other assorted witchery equipment. The ritual also requires more than one person and a certain amount of time. The Headmistress might allow players a few bonus dice if they take time to describe the items and detail of the ritual when they perform it.

The system for this ritual is very simple. Each of the participants makes a Religious Studies roll at the difficulty listed in the table below, depending on how much power they have chosen to draw down. For each success each of the participants manages to get, the recipient of the ritual gains one Magic point. There can be only one recipient of the ritual, which is decided before the ritual begins (as they must stand in the centre of the circle to receive the energy). The ritual can be done several times, to allow more people to receive magical power, but it takes time and the power will begin to fade. The maximum amount of energy you can summon and how many people you need to work the ritual is detailed in the table below. If you make more successes than the maximum, the additional energy is lost, unless the Headmistress decides to do something else with it...

<i>Portal size</i>	<i>Difficulty</i>	<i>Max Points</i>	<i>Witches Required</i>	<i>Time</i>
Keyhole	4	5	3	1 hour
Portal	5	7	5	2 hours
Opening	6	9	7	4 hours
Gateway	7	12	9	6 hours
Rift	8	20	13	Sundown to sunrise

**Portal Size:** The rough size of the portal you are opening, in terms of how easy it might be for other magicians to notice and any special effects you may want to use.

**Difficulty:** The difficulty of the Religious Studies roll that all participants (including the recipient) must make to gain energy.

**Max Points:** The maximum number of Energy Points the recipient of the ritual can receive in total for the ritual. Any points above this amount are lost.

**Witches Required:** The number of people (including the recipient) that are required to work the ritual.

**Time:** How long it takes to complete the ritual. If you don't have enough time the ritual fails. 'Sunset to sunrise' is just that, and must be done as the sun sets and finished as it rises.

To count as a 'Witch' the character need only have 1 skill point in Religious Studies. Even so, few player groups will have enough Witches to perform the larger rituals. In which case, those seeking magical power will have to offer something to some other girls to get the help they need. This usually just means giving them presents (Goths may look weird, but they still like chocolate) or promising to help them out in one of their rituals. The Headmistress shouldn't make it too hard for player witches to gather power for themselves, but should also remember they'll need to pay their dues to those who help them out. Magic, like everything else, doesn't come for free.

It is possible to cast the ritual alone to draw power for yourself without help, but it's dangerous and very difficult. If you are alone, you decide what size of portal you are going to try and open as usual. However, you add an amount to the difficulty equal to half (rounding down) of the Witches required for the ritual. So, if you want to open a Keyhole alone the difficulty is 5 ( $3/2=1.5$  round down to 1) but if you want to try to open a Portal, it is 7 (Diff 5 +2). Anything larger is just not possible on your own. It doesn't matter if you have a few people to help out; if you don't have the right number you may as well be working alone. So, you can't get 10 witches together and try to open a Rift with a slightly higher difficulty. Everyone involved must have at least 1 point in Religious Studies; they need to know what to do, but need not be that good. Casting a ritual alone takes the same amount of time it normally would.

## *using Magical Energy*

Now that your character is magically empowered, she can use that energy to make some magic. All of the other magical workings below rely on the witch using them to lace magical energy into them at some point. This means Invoking the Goddess will be required.

Unfortunately, magical power doesn't last, although this is actually a good thing. Human bodies are not designed to store that much energy and human minds are not very adept at resisting the rather euphoric effects of so much power. After Invoking the Goddess, anyone magically empowered begins to lose that power; the energy gradually leaks away. However, expending such energy by working magic with it is one way to channel the power instead of watching it vanish. So, for every 3 hours that pass where the witch hasn't used an Energy point, she loses one. This means it pays to only charge yourself up just before you know you are going to need the power, and it also pays to use it every 3 hours in some small way, as you are going to lose it anyway. There are rumours of powerful magical items that allowed witches and sorcerers to store magical energy they have summoned. Such crystals, wands and staffs may exist today, but would be highly sought after by some very dangerous people. Mind you, that's how adventures start.

Even if you choose not to use Energy points to work sorcery, they can still be useful in your daily life. Here are some of the ways they can be spent, and the effects it can have on you...

**Raw Energy:** A girl laced with such power gets noticed. There is suddenly something almost literally electric about her. The more energy she holds, the more her aura of power stands out. The Headmistress may allow characters an array of minor magical effects when they are loaded with energy, such as lighting cigarettes by touch or having a mark of power, such as solid black eyes.

**Extra Willpower:** While they are totally separate, Energy points can be used in the same way as Willpower to help with mundane tasks. However, only 1 Energy point may be spent to add to a dice pool, although Willpower can be spent as usual. Damage taken to Willpower cannot be absorbed with Energy points, but in some cases the Headmistress might allow a girl to spend an Energy point instead of a Willpower point when being bitchy or even creating weird science.

**Healing:** Magical energy has immense power to put people back together again. Anyone carrying such energy can instantly heal from their wounds if they so choose (although they still take any Willpower damage). It costs 1 point to heal a Slapped wound, 2 to heal a Battered wound and 3 to recover from Trashed. This power can be used to heal a fellow pupil as well, by channelling the energy into her. The empowered witch must be able to touch the target and succeed in a Religious Studies roll of Tricky (5) difficulty. It costs 1 point more than noted above to heal the wounds of another, but half those points (round up) are still spent if the roll fails.

**Enhanced Senses:** Those dosed up on magical power are granted an awareness of the supernatural world. Any supernatural forces that cross her path seem tainted with magical auras. Magical items seem more real than their surroundings and magical enhancements can be seen on mundane items. The witch still needs to make the right Observe roll to see things, but her mind is open to seeing what is usually completely invisible to the rest of the world.

### *Secret Sorcery*

*A group of ten of us decided one day to make a cardboard Ouija board and contact the dead. It didn't work, after all, what ghost would have wanted to materialise in the school toilets? We were giggling so much we got caught and got in a lot of trouble. After all, it was a Catholic school, and they tend to take a dim view of that sort of behaviour.*

**Dark Lightning:** Another way to get rid of magical energy is to fire it at someone. By spending a magic point, an empowered witch can blast her enemies with crackling magical power. The witch makes a Tricky (5) Religious Studies roll against the defender's attempt to dodge, using Games (Track and Field) at the same difficulty. Each blast has a limited range (about 15 feet) but allows a roll on the damage table if the attack is a success. If the witch spends more magic points, she can hit multiple targets within range with the same attack, widening the field of the blast at the cost of 1 extra magic point per extra target. It is a good way to clear the school corridors of errant 4th formers.

**Megalomania:** Unfortunately, there is another side effect of carrying power energy around. It makes you feel powerful, extremely powerful and confident. The euphoria that comes with such energy running through you provokes similar behaviour to addicts, often making witches force people into helping them Invoke the Goddess as soon as their power fades. The energy shifts the witch's senses into new levels, making the mundane world seem small and unimportant, expendable even. In short, magic turns you into a real bitch. The more energy you have, the more it twists you. So, the Headmistress is allowed to force certain behaviours on your character, depending on how high on mana they are. This lets the Headmistress take control of the character for a brief moment, deciding on no more than one action or exchange. The level of this personality twisting depends on how much magic is running through her. So, with only 1 or 2 points in her system, the witch might just be arrogant and insist things are done her way, but with 12 or so points she'll expect everyone to kneel and worship her. The player can ignore the Headmistress' control, but only by spending a Willpower point, or losing some of the magic. The behaviours forced on the player must all be consistent with the effects of being full of such power. Some suggestions are:

- Belittling the witch's friends with cutting narcissistic sarcasm
- Ignoring the current plan to find a way to get more magical energy
- Using magical power, just to feel the flow of it rather than for anything useful
- Arrogance and self absorption worthy of the worst teenager
- Believing she is infallible and indestructible

# Potion Making

If all that summoning of power sounds a little too dangerous, potion-making may be the hobby for you. Crafting potions again requires time and effort, like any other magical pursuit, but it requires a lot less magical energy. To create a potion, you need a little knowledge of not just magic (Religious Studies) but also herb lore (Cookery).

Potion brewing is an extremely versatile ability, and you can create potions for pretty much anything you can dream of. You can use them to turn people into frogs, make yourself invisible or make people fall in love. However, on the downside, potions take time, require some very special ingredients and only work once for a limited time.

When you decide to brew a potion, the first thing you need to know is what you want it to do. How will it affect the person who drinks it? This is the essential limit of potion making. The effect is limited to enhancing or changing one person in one very specific way. So, you can't brew a potion that grants 3 wishes, but you can brew potions that give you wings.

The other thing about potions is that they all need to contain some special form of ingredients, as well as a mixture of strange herbs and ichors. Most of these will be available from the sort of contacts any decent potion maker or Fixer will have, but there is always also something strange and arcane that needs to be found. So, each time you make a potion, roll 2D6 several times on the table below to discover what that ingredient is. (so a roll of 9, 3 and 6 means you are looking for 'The Smallest Finger of a Witch'). This may well be something abstract and obscure, and it is up to the player to try to find something that fits the bill. If it is just too obscure, the Headmistress can decide to roll again. Also, if the Headmistress has a certain adventure in mind, she can simply tell the potion creator what she needs without needing to make a roll.



2	The	Rotting	Heart	of	a Crow
3		Broken	Finger		a Frog
4		Sweetest	Smile		a Wolf
5		First	Leg		a Bat
6		Last	Tooth		a Witch
7		Dreaming	Nail		a Dream
8		Kindest	Sadness		a Demon
9		Smallest	Laughter		Joy
10		Darkest	Essence		Nightfall
11		Brightest	Pain		a Criminal
12		Dead	Nightmare		a Child

In addition to these ingredients, the Headmistress may require something of the target to be put into the potion. If (for instance) it is designed to make the drinker love a teacher, some of that teacher's hair should be added. When all the ingredients are put together, the potion can be brewed. This requires the potion maker to get at least 1 success with a Cookery roll. The difficulty of this roll depends on what the potion is designed to do.

If the potion has a mundane effect, the difficulty is 5. Mundane effects are minor mood swings and anything that might naturally happen to the drinker, acne, change of hair colour (to a natural shade), inciting lust for a cute guy, feeling sleepy, healing from a Slapped injury.

If the potion has a powerful mundane effect, the difficulty is 6. Powerful mundane effects are much as above but are more advanced, such as: horrible boils, inciting rage, putting someone instantly to sleep, inspiring love for a cute guy, and healing Battered injuries.

If the potion has an obviously magical effect, the difficulty is 8. Obviously magical effects are growing wings, turning into a toad, seeing in the dark, turning invisible and inspiring mad, passionate love for someone horribly ugly, and healing a Trashed injury.

If the potion brewer wants to make more than one batch of potion, they can do so but they need to add one to the difficulty. This means no invisibility potion production lines. If a batch is made successfully, the Headmistress rolls 1D6 and halves the result (round up) to see how many extra doses of potion are made.

If this is a success, the potion needs to be infused with magic, by having a witch breath 1 energy point into the brew (2 if several batches have been made). The witch need not be the same person as the potion maker and it is not uncommon for several cooks to brew a variety of potions and then get a witch to Invoke the Goddess so they can all be infused at the same time.

Potions that are infused last for a year and a day before they lose their power; without magical infusion, they last until the night of the next full moon. It takes 1 day to brew up a batch (or multiple batches) of the same potion.

How long the effects of a potion that has been drunk last depends on utter random chance. So, the Headmistress should roll 1D6 and consult the table below when the potion is drunk. Should the result be 'Forever', another potion might have to be created (at the same difficulty as the first) to create an antidote. If the potion brewer increases the difficulty of their Cookery roll when brewing the potion by 1, then she can add or subtract 1 to this roll. If the drinker is aware that she is drinking a magical concoction, she can spend 2 Willpower to reduce or increase the result by 1. If she is being fed the potion secretly, she needs to succeed in a Hard (6) Cookery or Religious Studies roll to realise she has drunk something magical.

<i>1d6</i>	<i>Duration of Potion</i>
1 or lower	An hour
2	A day
3	A week
4	A month
5	A year and a day
6 or higher	Forever

# Necromancy

While technically Necromancy includes healing, we've covered that already, so let's get to the good stuff, Zombies! It is easy and fun to raise the dead. Firstly, you need a body. It can be of any creature and in any state of decomposition, as long as it is intact. Then you spend a Willpower point and make a Tricky (5) Religious Studies roll while chanting a reasonably simple spell. The spell infuses energy points into the corpse from your own stock, so you need to be charged up from Invoking the Goddess. Each success you get on the roll allows you to power up the Zombie with 1 Energy point.

While the zombie contains your Energy points, it will obey you to the letter and, while slow, will carry out your orders with a stupid but functional level of intelligence. Your energy points get used up though, and the zombie loses 1 Energy point for every 5 hours it is active. When it loses its last remaining Energy point, it crumbles to dust in an instant.

As long as you have the energy and Willpower to make them, you can have as many zombie slaves as you like. However, it is tricky to find somewhere to keep them. If you are in control of the zombie, you can order it to rest with another enchantment. To put a zombie to rest requires you to get one success in a Tricky (5) Religious Studies roll. When 'resting', the zombie is utterly lifeless, but also only loses 1 Energy point every day instead of every 5 hours. When you want to wake it, you speak to it the awakening charm, by making another Tricky (5) Religious Studies roll and spending 1 Willpower point.

It is also possible to take control of other people's zombies. The same ritual is used as to create them, but 'live' ones are harder to get close to do so. When you place energy into the zombie in question, its controller is the one who has more Energy points in the creature at that moment. When multiple pools of Energy from several witches are inside a zombie, assume the first points that went in are the first to get used up as it gradually drains.

If the Headmistress is considering a very supernatural game, there are plenty of other creatures and nasties that Necromancy might prove useful against. The witch can lay down barriers with Willpower that vampires and ghosts will need to spend Willpower to cross. Crafting Hands of Glory and Monkey's Paws, among other necromantic goodies, might also appeal. However, this should be enough for you to be getting on with.

# Demonology

We shouldn't really have to say that summoning the darkest evil from the depths of hell is a bad idea, but girls will be girls.

Calling forth beings from the pit to do your bidding can pass an afternoon, but is a very tricky thing to do. It's not that demons don't spent their time doing their best to enter our world and wreak havoc though. It is more to do with Lucifer himself declaring that none of his minions should ever have truck with (his words) 'that pack of bloody harri-dans', after an unfortunate experience he had in the 18th century with some of the 6th form.

If you are fixed on calling forth a demon to do your bidding, it can be done. However, it takes research. The first thing you need to do is find out what the demon wants. You need to call one by name and, to get his attention, you need to offer him something special. While plenty of demons are great fans of the blood of innocents or the fair made foul, that isn't going to get you much attention. While such offerings are tempting, they are also quite common, and don't speak to any one demon in particular. Like a phone ringing in an office, everyone assumes someone else will pick up the call. So, you need to research the particular fetish of a particular demon. In some cases, these can be quite mundane, but they are usually twisted in some way. One may like milk and cookies, but the milk should be the first milk from a new mother. Some may like precious stones, ancient objects, body parts, abstract oddities; the list goes on and is as varied as demonkind.

Researching the name and tittle of a particular demon requires studying demonic tomes, and a Hard (6) Religious Studies roll. If the roll is successful, the girl discovers the name and predilections of a demon. If it is a failure, she doesn't and has wasted a day. She can roll again, but it takes another day of research. After 7 days, she must seek a new library or magical resource, as this one just doesn't have what she is after. The Headmistress will decide how difficult such tomes are to find. In a high magic game, the school itself might have a secret library. However, in many cases, such books of vile darkness will have to be stolen from museums. The name of the demon and what it requires are up to the Headmistress to decide. However, the sidebar details a few ideas she may like to consider. When the researcher has the name she is after, she can go about summoning the demon. If she already has a name, she need not do the research again, but calling the same demon several times creates other difficulties.



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Now that you have the name of a demon and something to tempt it with, you need to summon it. The ritual to call forth such a creature is reasonably simple, but requires will and the right tools. Before you begin the ritual, you need to know how many people you have to help you. The more Willpower you can muster against the demon the better; however, you can only fit so many people around a summoning circle. This sort of spell abhors balance, so you must have an odd number of people involved, and no more than thirteen. So 1, 3, 5, 7, 9, 11 or 13 people are required. They need not all be witches, but they need to have some idea of what is going on so they can join in.

The paraphernalia for the ritual is quite straight forward. You'll first of all need a decent sized room that you can perform the ritual in, somewhere you are unlikely to be interrupted. Yes, having your concentration broken while calling on the powers of hell is indeed very bad. When you have a place to go, you must draw a summoning circle. This is a large circle, inside which is inscribed a star with enough points for all the participants to stand at (so for 5 people, a pentagram). The remaining items are up to the

## *Demons and their Desires*

Here are a few examples of the minions of hell and what might draw them to the surface of our world. Some are intentionally abstract to provide you with a challenge but, in truth, they can all be taken in an abstract way. Manipulation this abstraction successfully and cleverly is the mark of a truly clever demonologist.

*Abraxas the Faithless* – that which has failed  
*Agiel the Destroyer* – something broken of great value  
*Barbatos the Deceiver* – the tongue of a liar  
*Belial the Nightmare* – fear  
*Cassiel the Bargainer* – the hand of a merchant  
*Fluros the Winged Serpent* – the venom of an angel  
*Glasyalobolas the Seducer* – that which inspires lust  
*Malphas the Corruptor* – the rotting remains of innocence  
*Mammon the Greedy* - more  
*Pazuzu the Bloody* – blood, lots of it  
*Stolas the Guardian* – that which is worth protecting  
*Vepar the Sweet Keeper* – something tempting but untouched

Headmistress and players, so they can set the scene. Candles at each point or held by the participants are always good, as are incense, arcane lettering for embellishment of the circle and ritual daggers. The offering for the demon is placed in the centre of the circle, ready to be consumed by the demon's entrance.

So, now you are standing in a pentacle, you need to get the ritual underway. One of the girls is considered the ritual leader and she is the one who actually casts the ritual itself. This part is reasonably simple, as it requires intoning the incantation and remaining focused. The roll is a Tricky (5) Religious Studies roll, and it takes 5 hours to cast, minus 1 hour for each success achieved on the roll. If that makes the time 0 hours or fewer, the demon appears almost instantly (which can be rather a shock). If the roll is a failure, after 5 hours nothing happens. However, the girls are free to try again, but they must make a new offering as the previous one will now be corrupted by the hellish energies that have been called on.

However, it is not as if Satan doesn't keep a watchful eye on his people. He told them not to deal with St Erisian's girls and he meant it. Each time a demon is called forth successfully, the Headmistress rolls 1D6. If the dice result is equal to or less than the number of times the demon has been summoned (and the current summoning counts) Lucifer notices what is going on and drags the demon is question straight down to hell for an eon of torment as an example to his peers. Either way, the summoner can scrub that demon off her list, as nothing is getting him out of hell for several lifetimes.

Once the demon arrives, the bargaining can begin. Essentially, this involves the assembled girls doing their best to focus on using their Willpower to bend the demon to their will. Demons are devious and untrustworthy, but they are beings of willpower and essence and can be forced by being overpowered by such energy. Unfortunately, entering a battle of wills with a demon and losing has consequences, but more on that later.

As soon as the demon appears, everyone in the circle must make a Fear check. Even when they look human, demons are creatures of nightmare and strike terror into those who see them. The fear roll for seeing a demon is usually Hard (6) or even Impossible (8), but we assume that the people summoning one have read a little about it and are expecting a little of what they see. However, nothing can prepare them for the primal nature of staring at a creature of hell. So the fear roll has to be made at a difficulty of at least Tricky (5). As usual, characters may buy additional dice with Willpower, but they'll need those points later, so they should be careful not to spend too many.

Those who pass the roll, manage to remain in the circle and keep control, but those who don't can do little else but run away in terror. For each person who runs, the Headmistress rolls 1D6. If that die comes up with a 6, the demon instantly knows the secret fear of that character, information it may choose to use to bargain with at a later date. Even worse, if the circle of witches is broken, those remaining must do their best to hold the ritual together. Each person remaining makes a Tricky (5) Religious studies roll and then adds up the number of successes they achieve together. As long as they achieve one success for each girl that ran for it, the ritual remains secure. If not, the demon is free from the binding and able to enter our world. At this point, it is up to the Headmistress to decide what happens, as even the weakest demon has incredible power. She may decide it goes on the rampage and another adventure has to be created to stop it (and good luck with that). It may decide to enter a new bargain and ask the girls what they might offer it so it doesn't destroy them. It could just return to hell and take all the girls with it. That may be the last that is seen of those girls, as there are some places even St Erisian's doesn't go to on school trips.

Assuming your characters are all still alive and in control of the ritual, the battle of wills can commence. Each girl remaining in the circle can put Willpower points into a pool to compel the demon. However, she can only put in one point for every success she got on her fear roll. This will mean at least 1 from each remaining girl, and possibly more if they spent Willpower to gain more dice in their fear roll, if they have any left after putting them into the fear roll. All these Willpower points form a pool for the battle of wills, which are passed to the ritual leader, who will be the one to actually engage the demon. You see the dilemma; spend too much will on resisting fear and you have nothing left to compel the demon. Spend too little and you won't be able to bring enough Willpower to the battle.

While demons are built of Willpower, they are also infernally arrogant and rarely use their full potential against mortal sorcerers and teenage girls. So, the Headmistress rolls 2D6; and the result is the Willpower pool the demon uses for the battle of wills.

In the battle of wills, the Headmistress rolls a number of dice equal to the demon's Willpower pool and the ritual leader does the same. The difficulty for the roll is set by the home team (the ritual leader) but must be 4, 5 or 6. The side that gets the most successes is the winner for that round and subtracts from the loser's dice pool a number of dice equal to the difference in their rolls. This continues until one side has no dice left, at which point, that side loses the battle and must concede.



*Sandra and her friends have called a rather small demon, but it is proving no easier to deal with. Sandra and her friends amass a total of 7 Willpower points between them for Sandra to bind the demon with. The Headmistress rolls badly for the demon, getting 5 on 2D6 for the demon's Willpower pool. Battle is joined; Sandra decides to make the difficulty 4 as the field is quite even; she gets 4 successes, the demon gets 2. Sandra has beaten the creature by 2 points, so its pool is reduced from 5 to 3, Sandra's remains unchanged at 7. Thinking she has the advantage, Sandra decides to make the difficulty 6 for round 2, but she gets no successes and the demon lucks out with 3. Sandra's pool drops by 3 to 4. Having learnt her lesson for round 3, she keeps the difficulty at 4, scoring 4 successes this round. The demon manages only 1 and loses 3 points. This reduces its pool to nothing, it kneels before Sandra and asks what she wills.*

If the summoners lose the battle, the demon will demand a service from each of them. It might involve them as a group or a separate task for everyone individually. If they fail to do as they are asked, the demon will come to collect their souls as forfeit by the next full moon. What the demon asks them to do is up to the Headmistress, and she is free to be as nasty as she likes. Demons are capricious things though, some want ice cream as much as human torment and suffering. In most cases, it is 'find me something entertaining that I haven't experienced'. In which case, the latest Bruce Willis film and a DVD player might do the trick, but sadly blood and sacrifice are often the norm.

If the demon loses, it is the player's bitch. The ritual leader can command one service of the creature, which it must carry out before the next full moon. The command must be specific. You can't command it to 'solve our problem'; it must be 'destroy this person' or 'bring us this artefact'. The demon will try and corrupt the orders as much as it can, as they all despise being beaten by mortals.

The demon remains in the world for the duration of its mission. The Headmistress can use this as a lurking presence of evil that never seems to leave, or play for laughs and have it stealing from the fridge during the night and organising wild parties in the dorms.

# Chapter 5

## Organising Anarchy



"Education is an admirable thing,  
but it is well to remember from time  
to time that nothing worth  
knowing can be taught."  
- Oscar Wilde

"Take or leave us, only please believe us,  
we ain't never gonna be respectable."  
- Mel and Kim

This last chapter is for the Headmistress. It contains a selection of tools and tips useful for actually running the game. Very little here is reserved exclusively for the Headmistress, but there are a few things she might like to keep secret. So, if you are intending just to play *Hellcats and Hockey-sticks*, check with your Headmistress before you read any of this chapter.

## Setting the Tone

As Headmistress, the first thing you need to do when beginning a game is decide on what sort of game you want to run. We've thrown a lot of things together to make this game, but you don't need to use them all. The most obvious examples of this are magic and weird science. While even the most mundane game might benefit from a few explosives, creating monsters and railguns may not be the sort of school adventure you had in mind. The same goes for magic. Sure, it's great if you are setting the game in some Scottish castle dedicated to both wizardry and witchcraft, but you won't see many examples of spell flinging in most school adventures.

Remember though, that knowledge of the occult and science skills do not always mean weird science and spell flinging. Investigating the myths of the occult and making quite normal scientific creations are just as interesting. So whatever type of game you want to run, you need not remove or bar any skills.

So, how much of the bizarre you choose to use is up to the Headmistress, and don't feel constrained to go either way. It's your game, and we can't emphasise that enough. However, while the tone of the game is the decision of the Headmistress, you should take into account what your players want. The easiest way to do this is let them create characters and see where they put their points. If they buy a lot of science or magic, that may be the way they want to go. Have a chat amongst yourselves and make a few decisions about what the school is like and what strange abilities you are going to allow. The rules here are a framework; it is up to you to make St Erisian's live and breathe.

The same goes for the mundane nature of the school. Is St Erisian's a name that strikes fear into the hearts of the world, or only those unfortunate souls who have direct contact with the school or its students? What does the school look like? Is it a bombed-out ruin or a beautifully maintained country house? We've given you some notes below to get you started, but feel free to adapt it as you see fit.

Finally you need to decide on the general mood and theme of the adventures you'll be running. Do you want to run a comedy game, horror game, anarchic political game or even a school smackdown? While the best games involve a variety of all these elements, most have an overriding theme to keep things on course. So decide on a general mood and feeling for the game and you will always have a foundation you can return to.

## *The Setting*

Having said you can do as you will, we need to give you a basis to begin with. So, this section gives you a few more general details about the school that you can take or leave as you see fit. As mentioned in the introduction, St Erisian's school for young ladies is an all-girl private school set deep in the English countryside. The school exists on fees paid by parents, old trust funds, charity and occasionally crime.

To say the lessons and timetable are quite loose is an understatement. Generally, the girls learn what they want to learn when they want to learn it. However, strangely, most of the girls actually spend most of their time in the various classrooms, studying something. The older girls have come to realise that knowledge is power and a highly trained unit of helpers are better than a crowd of uneducated hooligans. It is also important that the girls are seen to learn something, otherwise the powers that be in government will have the excuse they have been looking for all these years and close the school. If the school closes, the girls will have to go to other, more organised schools, which is something they will all do their best to see never happens. So, while it may seem odd, order of a sort is maintained, at least as far as the outside world is concerned. This attitude also shows when it comes to school uniform. Most girls would rather wear anything but their school uniform, but not so the girls of St Erisian's. For them, school uniform is a source of pride, as it shows they belong to the most dangerous school in the world. It is a warning to others and a badge of who they are. However, that doesn't mean they wear it as described in the tattered school handbooks; they are all individuals after all. So with different styles and various accessories, no two girls ever look the same, but they can all be recognised as St Erisian's girls.

The history of the school is rather chequered. The house itself has been a school for over a hundred years, but before then it has been a place of hauntings, witchcraft and murder. The reason for this is that, many years ago, around the 16th century, the original builder of the house was a

follower of the Goddess Eris, otherwise known as Discord. The house itself was built in honour of the goddess and its very stones are inscribed with words of magic, chaos and anarchy. It is this atmosphere that has inspired those who have lived there. Even so, for all its history, the school is the incarnation of the house that Eris herself would have liked the most. Discord and anarchy are not all about murder and horror; they are about freedom and standing against authority, which is what the girls of St Erisan's are all about.

The grounds of St Erisian's are quite large; this is due to the extensive acreage that came with the house and also to the fact that most people give the place a wide berth, and have done for centuries. The grounds have extensive forests (used for survival training) and several open spaces for hockey pitches. There is a small lake used for swimming in the summer, but it has also become home to some rather fearsome aquatic creatures. However, for all this wildlife, the most dangerous thing to be found in the school grounds are the roaming tribes of first years. These nomadic tribes of war-painted small girls spend their days living off the land (and what they can steal from the school or local shopping centre) and fighting among themselves in a complicated web of tribal politics.

Beyond that, the school can be populated as you like, with strange ruins in the grounds, ghosts walking the halls and strange monsters sighted creeping around the dorms. A few more examples can be found in the NPC section below.

## The Staff

The nature of the staff at St Erisian's depends very much on the sort of game the Headmistress has decided to run. However, one thing is certain; all the members of staff will have acquired certain 'eccentricities' in their time working with the girls. These eccentricities can range from full blown trauma psychosis to a horrific dependence on drugs and alcohol or a strange system of rituals to promote calm and well-being when under stress.

Depending on the nature of the school, the staff can be either implacable enemies, willing participants in anarchy, moral guardians, outright crooks, shattered broken dreamers or psychotic taskmasters. In most cases, they are usually a mixture of all these things. How the staff are used in the game will depend on the style of game the Headmistress wants to run. The staff



might hide in the staff room and interact as little as possible with the girls. Others might be fully involved in their capers and even make good player characters, with a little careful thought. Some might actually manage to control the girls a little and run quite strict classes.

So, the Headmistress is free to create the school's faculty to her own design, depending on the style she's picked. However, to give her a helping hand, here are a few example staff members she might use, adapt or ignore.

### ***Felicity Stanhouse – Games Mistress***

Felicity comes from a long line of wealthy career military. Her upper-class family have been officers in the armed forces for as long as they can remember. Fiercely patriotic, Felicity was no exception and served with distinction as an officer in Northern Ireland, Afghanistan and Iraq.

However, in her last exchange, she caught a piece of shrapnel in her leg and was forced to retire, not just due to physical injury but the mental trauma of her postings had taken their toll. Felicity loves teaching the girls, especially as they are always keen to hear old war stories. She considers them her platoon and treats them accordingly.

### ***Dr Margery Banks – Biology Mistress***

Dr Banks has practiced medicine for many years, but under several different names, as her methods keep getting her struck off. She sees patients as simple machines and has no problem with causing a few aches and pains in the service of expanding science. St Erisian's is the only place left where her reputation hasn't followed her, and the only laboratory facility she has access to for her own dark research.

### ***Anthony Milton – English teacher***

Mr Milton's classes are always quiet and well attended. He's never had any trouble from the girls and always found them attentive and interested in his lessons. This may have something to do with his being stunningly attractive. This, coupled with his apparently 'poetic soul' as an English teacher, makes him the object of affection for just about every girl in the school. In his class, all the girls are on their best behaviour, hoping to impress him but, outside the class, the gloves come off.

### ***Millicent Steamworthy – Maths Mistress***

This rather dodderly old lady actually has a mind like a steel trap. Her head for numbers has made her one of the world's best poker players. In various online sites, she plays as 'Bret Munchkin', a loud and bullying Texan, and has a world reputation that couldn't be more different than her own. Millicent advises the girls on not only their long division, but also their stock portfolios and gambling techniques.

### ***Erasmus Worm – R.E. Master***

The religious education teacher lives out of the sunlight in the basement of the school. He dresses in very old fashioned clothes that always seem a little dusty. His skin is pale and grey and he constantly mumbles to himself. When not teaching, he is studying arcane books and locking himself in his office for days at a time. He always seems on guard, as if something is following him. The girls (who have learnt enough to understand what they are) think that he might be some sort of zombie or lich. Some suspect that the thing he is so frightened of is death itself.

## *Cécile Delasange - French Mistress*

The dark and elegant Miss Delasange never talks about her past, but rumours persist that she used to work for the French secret service. She has a melancholy air that many of the girls are drawn to (especially the Goths) and talks often of old lovers who all seem to have died mysteriously.

## *Other Schools*

St Erisian's isn't the only school out there, although it is the only one with the reputation it has. It is important in any school drama to have a few other (for which you can read 'enemy') schools they can play at hockey or fight bloody wars with. The Headmistress is free to create as many other schools as she sees fit but, to get you started, here are a couple of ideas.

*Whistwhile Ladies College* – This renowned academy is populated with the cream of society, as only the very rich can afford to send their daughter there. It has every resource and facility a schoolchild could ever need and a reputation for excellence, second to none. The staff and students of Whistwhile are all too aware of St Erisian's and would like nothing better than to see that embarrassment to the school system not only closed, but burnt to the ground. For all their manners and education, Whistwhile girls can still be dangerous bitches and their encounters with St Erisian's (both on and off the pitch) have been nasty and bloody. St Erisian's have always managed to defend their school, but don't have the resources to make any form of assault on Whistwhile itself. Whistwhile girls are always well mannered and well turned out, looking prim and properly ladylike at all times. However, they can play dirty when need be, just not quite as dirty as a St Erisian's girl.

*King George Academy* – This all-boys school is far too close to St Erisian's for comfort. The school has an average academic record and its pupils come from several different social strata. Needless to say, an all-boys school near an all-girls school is going to provoke all kinds of less than academic behaviour from both sides. For the boys of King George, it is a rite of passage to just survive a relationship (however brief) with a St Erisian's girl. However, the St Erisian's girls are no shrinking violets, having been known on occasion to go hunting for boys when the mood takes them. Most boys are happy to get caught; even if they break a few bones, they usually return home with a smile on their faces. The only trouble really comes when one of the boys plays too rough in the game of love. Those who break the heart of a St Erisian's girl are truly taking their life in their hands, as her friends will often come looking for revenge.



# Other Locations

Depending on the needs of the adventure, there are plenty of other places to visit near the school. We've remained vague about what might be nearby, so the Headmistress can fill in the blanks as she sees fit. Generally we assume that apart from King George Academy and Whistwhile (both of whom are a decent car drive from St Erisian's) there are three other places of interest; the beach, the village and the town.

The beach is situated reasonably near St Erisian's, only a short walk away. Its proximity to the school means it is often quite empty of people. It is a small, sandy beach that hugs the coastline for several miles. Nearer the school, there are a series of cliffs that are lined with many caves and coves. These were once used for smuggling and serve well as hideaways and gang lairs for both the girls and other criminals.

The village is situated about twenty minutes' walk from the school. It is a small selection of sleepy houses, with several pubs and small shops. It is the sort of place tourists used to visit on antique buying holidays and weekend breaks. That was until the school developed its reputation. Nowadays, the residents fear and loathe the appearance of St Erisian's girls in the village, and their arrival en masse is enough to inspire the shopkeepers to board up windows, pull down shutters and decide to go on holiday. Every now and again, someone new arrives, tempted by the low house prices. How much they learn of the school depends on how well liked the person selling them the house might be.

The town is a little further away; you need to take a train from the village station that takes about half an hour. Being a larger place, and one with a little more distance, the residents there are less concerned about the appearance of St Erisian's girls, although they are not unaware of their reputation. This is a blessing, as the town can often provide more advanced equipment and supplies for any scam or creation the girls may be working on. How they are received depends a lot on what the girls have been up to and where. Residents and shopkeepers of the town rarely forget going up against St Erisian's girls, even if not all of them have had the pleasure.

There are plenty of other places the Headmistress might develop within a train ride or car journey of the school; such as shopping malls or a large city perhaps. The Headmistress should develop the area and create new places and things to be the targets of the player characters as she sees fit.

# Creating NPCs

The player characters are not the only people that need to be detailed. There are a host of other people who will form their enemies and allies as they go about their adventures. Such characters are called Non-Player Characters or NPCs. They are controlled by the Headmistress, as is their part in the adventure. As many NPCs will only appear briefly, you don't want to have to create a whole character sheet for each ruffian and school inspector that crosses the girls' paths. So instead, this section details how you can build such characters with the bare minimum of statistics to keep things moving.

There is an array of adversaries your characters will come across and, in many cases, you'll need some statistics for them whenever they come into conflict with your girls. However, you don't need to fully build the statistics and details for everyone they will come across. So, before you start working out skills and traits for your NPCs, consider for a minute if you actually need any. For instance, anyone who is likely to run away from the girls probably won't need any combat statistics. However, if the girls run and try to catch up and pound the NPC, you'll need to know how fast she can run and if she'll be able to put up a fight. A professor the characters are meant to visit to learn the ancient secrets of witchcraft need not have many skills either. After all, the characters are unlikely to try and fight her if she's a helpful character and, as Headmistress, you aren't going to make a skill roll to see if she knows the information the girls are after, as that is the whole point of them meeting up. If the roll failed, your adventure would be missing a vital clue. So, the first thing you need to know with any NPC is why they are in the adventure and what are they supposed to be doing there.

Having said all that, player characters, especially in this game, will often veer wildly off tangent and present you with strange or utterly stupid ways of approaching NPCs and will often force the Headmistress to improvise characters when they head off the adventure's beaten track. So, when creating the statistics for NPCs, we use a simple level system, giving the Headmistress a baseline for instant NPC creation.

Each NPC is assigned a level and that level is the dice pool they use for any skill roll they are forced to make. They may have other skills and abilities that adjust this pool but, when you need to know how competent they are with everything you hadn't considered, their level is the place to start.

<i>Level</i>	<i>NPC</i>	<i>Description</i>
0	Nobody	Children and slackers, the sort of people that cannot do anything outside their areas of expertise.
1	Anybody	Your bog-standard guy on the street. They get a die to roll like anyone else but are specialists in one field.
2	Henchman	Experienced professionals. Skilled and well rounded individuals.
3	Expert	Multi-talented. These people have been everywhere and done everything, making them very dangerous opponents.
4	Mastermind	True superbeings, they are extremely talented and experienced and there is little they cannot turn their hand to. Extremely rare.

Once your NPC has been assigned a level, that's most of the hard work done. All you have to do then is give them a few traits. Traits are bonus dice they can add to their level when the situation warrants it, as defined by the Headmistress. Traits are usually just skills, the same as the characters have. So, a guard might only be a level 1 NPC, but has Observation and Games (Marksman) at +2 each. In any situation, the Headmistress rolls 1 die for their skill roll but, when the situation requires Observation or Games (Marksmanship) the guard rolls 3 dice. When assigning the levels of traits, it is important to remember the level of the NPC. +2 for a Mastermind gives a dice pool of 6, but only a dice pool of 2 for a Nobody. Note that as a Level 0 Nobody, without the right traits, that NPC cannot even attempt certain tasks. As these traits often represent skills the NPC is a specialist in, make sure you get the right levels. For instance, a highly specialised scientist might be only a level 1 NPC but have a Chemistry trait of +5. In general, you should make traits no higher than 3 or 4 unless the NPC is especially skilled.

However, that isn't especially interesting, so you can flesh out your NPCs with all manner of strange and interesting traits that can apply to dice rolls and help the Headmistress define their character. So, instead of Games (Marksmanship) you could just put Firearms. Instead of Observation, maybe 'Paranoid'; they are keeping an eye out as they are a little crazy, which helps the Headmistress decide what they might do if they find the

characters. You can also use physical attributes such as Strong or Dextrous and apply the bonus not just to dice rolls but (in the case of 'Strong') possibly to damage rolls. But why stop there? If you get really enthusiastic, instead of just 'Strong +2', a bouncer might have 'Fists of Stone +2'. However, do be careful not to get too limiting with your traits, as Fists of Stone makes a dangerous fist fighter but not a very good weightlifter.

Traits need not be bonuses all the time either. 'Coward' might subtract from combat dice pools but add to escape and running away rolls. Fists of Stone sound good in combat, but won't help you fixing a delicate pocket watch. The Headmistress is encouraged to create whatever traits she likes that fit the style and character of any given NPC. You already have the skills list to get you started and, among the sample NPCs below, you'll find a few more ideas. However, it is up to the Headmistress to decide how to apply any modifiers and how to define what they mean.

## *Defining NPC Willpower Levels*

The other vital statistic you need to give your NPCs is Willpower. How much Willpower they have depends very much on what they are designed to do in the adventure. As we've mentioned before, sometimes their Willpower is almost unnecessary. After all, the guard you knock out to get into the warehouse is dealt with as soon as he's unconscious. He doesn't have an agenda against you (so far anyway) so you don't need to destroy his will to get past him. You'll probably never run into him again, although it is possible. The Headmistress might enjoy bringing back quite minor NPCs who return for revenge on the girls who might have ensured they lost their job or suffered some sort of embarrassment as a side effect of their plans.

Even so, it is usually a good idea to have some sort of Willpower rating for every NPC, as you never know what your players are going to get up to. Ultimately, the Headmistress is free to assign any level she likes. However, the following general rules will help keep a standard between the characters in the game.

Generally, NPCs won't have as much Willpower as the player characters. This is because the NPCs get to come back to be beaten down again and Willpower is hard to regain for the player characters. Having said that, the

NPC might be on her own against a group of the player characters. So we give each NPC a standard measure of Willpower, figured out by multiplying their ‘base will’ by their level. Their base will is defined in the table below:

<i>NPC Role</i>	<i>Base Will</i>
<b><i>Annoyance</i></b> No one special, little more than a bystander	1
<b><i>Challenge</i></b> A challenge, but not one that lasts for long	2
<b><i>Adversary</i></b> True opposition, but not the main villain of the piece	3
<b><i>Villain</i></b> The big bad, head honcho, main villain of the story	4

So, the main ‘Villain’ of a story should have a base Willpower of 4; if he’s a level 2 schoolboy, his Willpower is 8. If the character has a level of 0, they have only 1 Willpower point, no matter what sort of a role they are to play. Level 0 characters are little more than flavour and one solid hit should have them running for the hills. As we’ve said before though, these numbers are a guideline, so the Headmistress should feel free to adjust them up or down as need be. However, once the NPC enters play, it is rather unfair to change their Willpower!

### *The Play’s The Thing*

*During a play rehearsal one year, a nemesis of mine said something derogatory about my brother. As I was usually a sweet-natured girl, it took him rather by surprise when I physically attacked him and started hitting him round the head and shoulders. He appealed to the teacher supervising us, asking him to tell me to stop. The teacher glanced over, shrugged, and replied, “Given what I know about you and what I know about her, I’m assuming you deserve it.”*

## Example NPCs

To give you a start, we've listed a few general NPC packages for you to drop straight into your adventures. In all cases, the levels and traits are mutable. For instance, most St Erisian's girls are level 1 NPCs, but the Headmistress might decide some of the 6th form should be level 2, or even 3. Take these NPC templates for what they are; a place to start, and use them to build your own cast of thousands for your adventures.

## St Erisian's Girl – Level 1

The teeming mass of other girls you might run into as either friends, back up or enemies. Older girls, such as 6th formers, might be level 2 instead.

**Traits:** Bitch +3, Fighter +2, Specialist trait\* +3

\*Specialist trait (or skill) depends on the girl's clique:

Fixer - Economics, Goth – Religious Studies, Hockey Girl – Games (All),

Scientist - Chemistry, Sweetheart - Drama, Nerd - Computer science,

Coquette – Social studies, Prefect - Leadership, Exchange Student

(Samurai) – Blade Combat, Exchange Student (Ninja) - Stealth

### *Whistwhile (or other school) Girl – Level 1*

Snooty cows who go to other more ladylike colleges and don't have the sense not to leave St Erisian's alone. As with St Erisian's, older girls, such as 6th formers, might be level 2 instead.

**Traits:** Well mannered +1, Wealthy +3, Specialist trait\* +3

\*Specialist trait (or skill) depends on the girl's clique, even

Whistwhile has many of the same St Erisian's cliques, but not the same will

to use their abilities: Fixer - Economics, Goth - Religious Studies, Hockey

Girl – Games (All), Scientist - Chemistry,

Sweetheart - Drama, Nerd – Computer science, Coquette – Social studies,

Prefect - Leadership, Exchange Student (Samurai) – Blade Combat,

### Exchange Student (Ninja) - Stealth

### *Schoolboy - Level 1*

You can't trust them but ya gotta love 'em. There are plenty of boys who are attracted to the danger of going out with a St Erisian's girl. But plenty get greedy and decide they can tell their 'girlfriends' what to do. So, they might be friends, lust objects, lovers or enemies, sometimes all at the same time.

Older boys, such as 6th formers, might be level 2 instead.

**Traits:** Fighter +2, Horny +4, Cute +2

## ***Club Bouncer – Level 2***

Your name's not down, you're not coming in.

**Traits:** Really big +3, Humourless +3, Martial arts +2, Observant +1

## ***Security Guard – Level 2***

A uniformed private guard, who is unlikely to be paid enough to take on a hoard of armed schoolgirls. He is usually left on his own, but can summon backup or the police, if he spots any trouble.

**Traits:** Cautious +1, Observant +2, Bored +1

## ***Teacher – Level 3***

No matter which school they come from, the job is pretty much the same. Try and get some education into young minds, with as little cost to yourself as you can manage, if that's even possible.

**Traits:** Stressed +1, Authoritarian +3, Specialist subject (what they teach, history, biology etc) +3

## ***School Inspector – Level 2***

Even St Erisian's must answer to certain standards of education and public safety. Plenty of inspectors just tick a few boxes and run away as soon as they can; others decide to make a proper report. That's when the fun really starts.

**Traits:** Authoritarian +1, Observant +3, Curious +2

## ***Politician – Level 3***

Every now and again, a minister bases a campaign on dealing with the troublemakers at St Erisian's. They don't usually last long, but they can make powerful enemies.

**Traits:** Authority +2, Conspiratorial +3, Educated +1, Image conscious +2, Friends in high places +3

## ***Crook (Thug) – Level 1***

Some people take on a criminal career because they just don't have any other skills. This sort of person only really knows how to hit things, but they are often very good at it.

**Traits:** Big +3, Giving a kicking +3, Taking a punch +2, Uneducated +3, Easily confused +3

## ***Crook (Professional) – Level 2***

Most career criminals need a better collection of skills if they are going to stay out of prison. So, while the thugs get brought in as muscle, you need a few members in your gang who are able to string a sentence together.

**Traits:** Greedy +3, Sneaking about +2, Observant +2, Fisticuffs +1, Guns +1

## ***Crook (Specialist) – Level 3***

To really make your mark as a criminal, you need a wide variety of experience and skills. These are the sort of people who become expert safe crackers, renowned pick pockets or smooth con-men.

**Traits:** (pick one) Smooth talker +2, Safe cracker +2, Pick pocket +2, Security systems +2

## ***Master Criminal – Level 4***

The truly dangerous criminal is not only an expert in many fields, but one who also has a plan. Few gangs are lucky enough to be led by one of these rare individuals but, those who are, do very well for themselves indeed.

**Traits:** Clever +2, Good planner +2, Escape artist +2

## ***Policeman/woman – Level 2***

Your standard bobby on the beat, who has been dealing with aggressive drunks, thieves, urchins and burglars since 1829, yet is still hopelessly under-prepared and under-manned to deal with St Erisian's.

**Traits:** Authoritative +2, Tenacious +2, Truncheon brutality +2, Local expert +3, Legal knowledge +2

## ***Soldier (Basic squaddie) – Level 2***

Every now and again, they have to call out the army to deal with what the girls get up to. The army is rarely prepared for what is in store, but plenty of the girls like a man in uniform, so they don't treat them all badly.

**Traits:** Obedient +3, Well trained +2, Poorly equipped +2, Fighter +3

## ***Soldier (Special Forces) – Level 4***

The best of the best, from the SAS to Delta force and Navy SEALs, special forces are the most well trained and experienced modern soldiers available. An elite force that would rather be posted to Iraq than deal with a pack of bloody schoolgirls.

**Traits:** Combat +2, Stealth +2, Resolute +3



## ***Zombie – Level 0***

The results of necromancy, useful for fetching and carrying, not so good with conversation. Although Zombies are level 0 NPCs, they have no mind so are immune to any Willpower losses. Nothing you do can embarrass them or upset them. So, they must be ‘Trashed’ and hacked into pieces when down. Even then, the Headmistress is free to send crawling hands after the players.

**Traits:** Clawing and biting +3, Slow +1, Mindless +4

## ***Demons***

There are some things that mere statistics cannot explain or codify, and demons are one of them. These creatures are vastly powerful and have access to abilities way beyond that of any mundane human. They can only be controlled by magic or by cunningly manipulating their personality. A demon can do any task the Headmistress decides it can, and do it as well as the Headmistress thinks it can be bothered to. In short, once they leave the control of the summoner, they are a plot device that knows no limits.

## ***Gangs of 1st years***

The other form of creature that requires no real statistics are the roaming gangs of first year St Erisian’s girls. When we say ‘1st years’ the term really applies to any girl of school age who hasn’t hit her ‘teens’ and joined the older girls in more formal classes. These girls are therefore aged from around 8 to 12, and live in feral communities around the school grounds. They live by hunting, either live game or from the local supermarket, and live in much the same way as they would imagine native American Indians

### *Dancing on the Ceiling*

*Having a school that is split into male and female sections can be fun. Keeping the girls and boys apart is never easy and they will always find a way to get around the strict rules that the teachers have in place. We found that we could go up through the ceiling in our changing rooms and crawl through into the storeroom that was between both sections and the boys could do the same. We used to meet up and have fun, until one of the girls put her leg through the false ceiling and got stuck.*

do. This means they paint themselves in war paint and wear elaborate tribal headdresses and clothing along with their school uniform. Some of the older girls often take their lives into their hands and take food to the tribes to make sure they get at least one of their 'five-a-day' (fruit and veg that is, not fingers, well, usually).

First years cannot be easily controlled, especially in a pack. However, as individuals, they are the same as any other St Erisian's girl, although they won't be old enough to have the abilities of a Clique.

Prefects have the ability to 'Summon first years' which, while powerful, has certain limitations. Firstly, it only works when it's possible such a group might appear. You can't go to another city and use the ability, as they just aren't there. However, if the whole school is on a trip, the Headmistress can rule that enough of a gang are in the area. The second limitation is that the only control the prefect has is the single word she uses to direct them. Popular choices are: Attack, Destroy, Steal, Open, Capture, Repair and Hold. Once given the order, the gang appears and interprets the order in whatever way the Headmistress feels is appropriate for a group of feral prepubescent girls. They are best used for combat, distraction and inciting chaos, but they have been known to work like gremlins to fix things or even cook food (although the kitchen rarely survives).

## ***Animals***

From the cute and fluffy to the large and dangerous, animals come in all shapes and sizes. Like human NPCs, they should be given a level, which is how dangerous they are. However, their level applies only to combat skills and their natural fighting ability. Any other traits, including some that might advance their combat ability, are added as usual.

### ***Fluffy Bunny – Level 0***

Traits: Cute +4, Snuffly +3

### ***Horse – Level 2***

Traits: Large +2, Docile +1, Skittish +3

### ***Killer Bunny – Level 3***

Traits: Cute +4, Large teeth +2

### ***Bear – Level 3***

Traits: Furry +2, Claws +2, Climb trees +3

### ***Tiger – Level 3***

Traits: Fast +2, Claws +4, Furry +1

### ***Undead Hellhound – Level 4***

Traits: Slaver teeth +3, Dark and demonic +4, Night vision +2

# Death

So, you'll notice the worst damage you can take is 'Trashed', which doesn't actually kill you. While playing a Hellcat of St Erisian's isn't exactly heroic, this isn't a game where people actually die. You can get battered, broken and bruised, but you still come back for more.

However, the point here isn't that you can't kill off the player characters. Players like to think this is all about them, but really that isn't the case. The same rules apply to the non-player characters (NPCs), and that means the bad guys. You cannot solve your problem by killing them off. Take them head on and you are more likely to just get hurt; violence alone won't solve your problem as, just like you, they'll be back for more.

So, you have to be more cunning, and you have to destroy their ability to stand against you. Defeating the bad guys is about reducing their Will-power to nothing so they lose their resolve to keep up the fight and slink away. Sure, combat will do that eventually, but finding ways to embarrass them, destroy their property and cover them in horrible goo is far more effective.

Having pointed out that death cannot happen due to the rules, we should be clear that doesn't mean characters are immortal. Anyone that does something that will obviously result in her death will get themselves killed. Lying under trains, falling from great height, being inside an exploding building or spending too long at the bottom of a river will kill anyone pretty effectively. The Headmistress has the right to say, "Sweetie, that was stupid, you are awfully dead". However, she should warn the player in question that her actions are going to have that result. Players usually believe that the most stupid plans have every chance of consequence-free success and need to be reminded of their foolishness by a responsible adult before they get too involved.

By the same token, sooner or later, one of your players will suggest they kill off the NPCs that get in their way. After all, if they are lying there unconscious, chopping off their head with a katana should do the trick. Indeed, they are right, but it just isn't going to happen. Firstly, even though the girls are anarchic and unruly, they are not killers. Murder steps over the line from chaotic to evil. So, while the players might think murder will solve their problems, their teenage girl character won't consider killing someone as an option. So, no, your characters can't kill the NPCs on purpose, you just won't do it.

Secondly, it should be pointed out that killing the bad guys (or even letting them die) will create far more problems than it solves. Someone will usually replace them, and that someone will be ready to play a far nastier and more damaging campaign against the girls. The death of their predecessor, however apparently innocent, will mean the gloves come off. This is, of course, if there even needs to be a replacement bad guy. A murder connected to the school is pretty much the only excuse the powers that be will need to close the school forever. While the girls are resourceful and dangerous, a concerted attempt to destroy the school with the full force of a government is a battle even St Erisian's cannot win. That will be it, end of game.

## Willpower

Losing and gaining Willpower points is the heart and soul of the game mechanics in *Hellcats and Hockeysticks*. While we've talked a little about the sort of things you might need to spend Willpower points for, we haven't said much about how to get it back or why it is so important.

The main reason Willpower is important is because it is the only way to defeat your enemies. You can't kill them and, if you hurt them, you'll only make them more determined to take you down. This forces the players to do more than just attack the bad guys. They need to plan and organise themselves to destroy the resolve of their enemies. Generally, this means they need to embarrass them in public or make sure they fail to carry out their plans. Only an enemy who has lost the will to keep fighting is truly defeated.

All NPCs also have a Willpower score. They can use it in the same way as the player characters do as well. So, forcing them to spend their Willpower by driving them into starting fights, or enhancing their skills or trying to use magic or craft devices can sap their resolve. However, the best way to do so is to actively target their self esteem. Ultimately, it is up to the Headmistress to decide on an appropriate loss of Willpower when a plan goes well. However, we've provided guidelines below that should cover most of the sort of things the players will think of. Mind you, if your players are inventive (and they probably will be) as Headmistress, you should always be prepared to improvise!

Generally, whenever a plan to destroy the self esteem of an NPC (or another character) comes to fruition, the Headmistress should roll 1D6, and this is how many Willpower points the victim loses. The roll should be modified with a few simple bonuses, which are suggested below:

*The victim's defeat is seen by an important crowd (such as their peer group) +1*

*The victim's defeat is seen by everyone (on television or you tube) +2*

*The attack on their self esteem is especially scary or nauseating (uses spiders or unpleasant gunk) +1*

*The attack on their self esteem utilises the victim's weakness +2*

*The attack causes other people to laugh at them directly +1*

*The attack damages or causes them to lose some of their clothing or possessions +1*

*The attack destroys something of financial value to the victim +1*

*The attack destroys something of sentimental value to the victim +2*

These modifiers are cumulative (unless superseded by a bigger bonus for much the same thing). So, if you manage to put a custard pie in the school inspector's face which not only makes everyone who sees it laugh at him at the time but also ends up on You Tube, the roll of 1D6 gets a +4 bonus.

The Headmistress should feel free to add bonuses to the Willpower loss roll in any way she sees fit. This includes removing bonuses or even creating penalties for especially weak, badly carried out or just plain stupid plans. Also, playing the same prank, against the same person, more than once, doesn't work so well. The second time it is played on the same person, any positive bonuses to the 1D6 roll are not applied. The third time the prank is applied, it causes the loss of 1 Willpower point only. However, the same prank can be played on different people without modifier; after all, they haven't had a chance to get used to the idea, no matter how many times they might have seen it happen to someone else.

Rather than working out a selection of adjustments, the Headmistress might just apply a single adjustment based on how well the plan went and how effective on the person in question it is likely to be. In general, the number should be between -4 and +6.

# Effects of Willpower Loss

Your Willpower is more than just a pool of points. It is a measure of your character's self confidence and mental resolve. As it is drained, so is your confidence and force of character. While there are few game effects for a low Willpower score, it's important to reflect the strength of your character's will in how you play your character. So, how the loss of Willpower affects your character is reflected below.

When you have lost more than half of your Willpower, your confidence is broken. You are less likely to take the lead or volunteer to start new projects. It now costs you a point of Willpower to begin a new endeavour, such as building a device, earning a new skill or performing a lengthy ritual.

When you have under a quarter or less of your total Willpower remaining, you are becoming depressed. It now costs you a Willpower point to be involved in anything, even if you are just tagging along to go to the movies. You really don't want to do much of anything and would rather stay in bed.

Finally, at zero Willpower, you are almost catatonic. You have no desire to do anything at all and have so little confidence, you doubt your every decision. With no will to resist anything, you will do anything you are told to by anyone; you can't help yourself. You won't do anything that is against your moral code, such as kill someone or jump off a cliff. However, you will take any option that allows you to do nothing. So, you can't be told to commit murder, but you won't lift a finger to stop one happening in front of you either.

## Regaining Willpower

After so much discussion of how you lose this vital pool of points, you'll be very interested to know how you can get some back. Well, it's tricky, very tricky, as self confidence doesn't heal as quickly as any other wound. You need to take time to recover or build your confidence back up with success.

**Downtime:** Firstly, the atmosphere of St Erisian's is not very conducive to recovering from mental trauma. Between adventures, you don't automatically regain all your lost Willpower, unless the Headmistress is in a very good mood. You should at least get one point back, but that is as much as you can expect and you should be thankful for it.

**Success:** It feels good to do well, no matter what you are doing. So, if you manage to score a success with each die you roll in a challenge, and the action is still a success (in the case of contested rolls) you are allowed to roll 1D6. If the result of this D6 is equal to or less than your skill level +1 (so if you have a skill of 3 you must roll 4 or less) you can regain a Willpower point. So, as you progress in a skill, it becomes harder to impress yourself with your cleverness, but your best is so much more impressive, it is harder to ignore.

**Help from your friends:** At the cost of a Willpower point to themselves, your friends can try and talk you out of your slump. They need to use their will to forcibly suggest to you that you aren't so bad after all. This can take a lot of effort (as anyone who's tried to cheer up a friend will know) hence the cost in Willpower. Essentially, you are really passing Willpower points to each other, but doing so takes an hour of hanging out together to take effect. You can keep doing this as long as you have time, but cannot spend Willpower to help out a friend in this way if you have less than half of your own. So, when one of you is feeling down, the best thing to do is try to take it in turns to cheer her up. This means a lot more coming from someone who really can't stand you. So, if someone considers you to be their rival, they can spend 2 points over two hours to allow you to regain 3 Willpower points.

**Schadenfreude:** It often helps to see other people fail. So, participating in plans to strip other people of their Willpower is a good way to get more back. When you are part of a group, which forces someone else to suffer a loss of 3 or more Willpower points, in any way except combat, you gain a point back yourself.

**The Last Straw:** Sometimes, you take so much that you are actually inspired to take no more. At your last ebb, you either give in or gather the last of your resources and go with everything you have. So, whenever you take a Willpower loss that would reduce you to zero points, you may roll a D6. If the result is a 6, instead of being broken, you are galvanised. The loss you would have taken is instead added to your Willpower. So, if you have 3 points and suffer a loss of 5, but manage to roll a six you now have 8 Willpower!

## NPCs and Willpower

As destroying their Willpower is the only way to destroy NPCs, you need to know how to make that happen. Not every NPC will need crushing, as many are just minor enemies that a good punch in the face will deal with. People such as nightclub bouncers, policemen and other girls in your way might only pose a threat if they stop you going somewhere. If you manage to get past them, you will probably never meet them again, so their Willpower isn't really an issue.

So, the NPCs you need to really defeat are the real villains of the piece, the ones who have a definite agenda to do something to you and won't be stopped just with harsh language. These are the school inspectors, master criminals, head girls of rival schools and police inspectors. However, very minor characters can still recur. The lone policeman who insists on investigating the school or the bouncer who refuses to ever let the girls into their favourite club also set themselves up as enemies rather than just single encounters. In fact, sometimes a minor character from a single encounter can be so traumatised from his experience with the characters that he resolves to make them pay and becomes a full blown enemy.

NPCs lose Willpower in much the same way the characters do. However, the Headmistress need not take into account the losses that go with creating items or using magic. What they are doing will work if the player characters can't stop them, or there is no adventure. NPCs are only doing these things as part of the story and need to be free to do whatever they are doing or there isn't much challenge. It is also too much bookkeeping for the Headmistress. So, in reality, NPCs tend to only lose Willpower as a direct result of the characters' actions or by spending the points to gain extra dice to fight them.

However, as they don't have the same requirements for spending Willpower, they don't have the same options for recovery. In fact, the only way method of regaining Willpower that the characters share is 'The Last Straw'. However, the Headmistress is free to replenish an NPC's Willpower when they succeed especially well or the players spectacularly screw up in front of them. So, if the NPC's plan works out especially well, a Willpower point may be in order. Also, if the characters plan to drop a water balloon on the inspector's head and instead end up falling out of the window in front of him and them getting deluged, the inspector deserves a Willpower point back.



## *Using Willpower for Healing*

It is possible for an NPC to spend Willpower to reduce and ignore damage. When they take any form of wound, instead of taking their next action they can spend 2 Willpower points to shrug off the damage; effectively healing themselves instantly. However, they still suffer the consequences of the wound (such as Willpower loss) before they can heal themselves. They may get knocked down, but they can get up again the next round. This rule is designed mainly so that it takes more than 1 lucky punch to floor a major NPC, so it is best saved for when it is really necessary. Bear in mind that the NPC still suffers the Willpower loss from being damaged and that doesn't come back when the wound is healed.

The Headmistress shouldn't use this rule for every NPC. Only major NPCs or especially strong ones (such as club bouncers) should be able to do this. It is designed to give the player characters a challenge, rather than turn NPCs into killing machines. The Headmistress might allow player characters to use this rule, but it is not recommended. They will have enough friends to carry their unconscious bodies away, and the major NPCs should prove a challenge. The final encounter won't be so much fun if everyone keeps ignoring everyone else's damage.

### *I shall return!*

Finally, while destroying the Willpower of an NPC is the only way to get them to give up, it isn't quite as easy as that. When an NPC is reduced to zero Willpower, they will retreat to somewhere they feel safe; their office, an island hideaway or their mum's house perhaps. There, they can recover, but they remain scarred by their encounters with St Erisian's. They regain Willpower up to their maximum, but their maximum is reduced depending on the savagery of their encounters. So, the Headmistress should roll 1D6 and reduce the NPC's Willpower by that amount before they replenish the pool.

Depending on the trauma, the Headmistress might modify the D6 roll, as some encounters are worse than others. In general, she should add 1 to the roll for each prank played on the NPC that reduced his Willpower. So, getting deluged in many small pranks leaves you at a far lower ebb than when you suffer a couple of ignominious defeats. Conversely, if the pranks were all the same or none of them were well carried out very well, the

Headmistress might put a penalty to the D6 roll, and even allow a negative result to increase the NPC's Willpower score!

It takes 1 day for the NPC to regain 1 Willpower point, giving the girls time to prepare for the next assault (although they won't know how long that might be). If the NPC cannot recover, they will slink away defeated but, if not, they return, if with a lower Willpower score, to face the girls once more. In this way, NPCs need not have large Willpower reserves to face St Erisian's, as they can keep coming back for another round before admitting defeat.

## *Experience and Character Advancement*

As time goes on, the player characters will learn, develop and grow. Well, they are schoolgirls, so they are meant to learn things, after all.

At the end of each adventure, the Headmistress asks each player in turn, "Now what have you learned from all this young lady?" If the player isn't really sure or nothing stands out, she may reply "Dunno Miss", in which case she is awarded one experience point. Experience points can be saved to be used between adventures to improve skills. The cost of improving a skill by one level is its current level +2 in experience points. So if you have Religious Studies at level 2, it costs 4 experience points to improve it to level 3. If you want to improve a skill you have at level 0 up to level 1, it costs 2 experience points. Any skill can be improved in this manner, but only if it has either been used during the adventure or the player insists her character is practicing it during downtime between adventures.

However, the player need not earn experience points to improve her skill dice pools. Instead of 'Dunno', she can reply with something her character might genuinely have learnt during the game. It might be: 'my friends will always have my back' or 'even the best locks give way if you try again' or 'people are suckers for my charms'. These sentences can only be drawn from the game that's just been played and, more often than not, come from failed skill attempts. An especially bad injury resulting from a failed dodge attempt might yield: 'I need to remember to keep my head down in a gunfight'. However, success is just as likely to teach you something. A character who managed to roll well on an Acting roll when she had little

skill might learn: 'I can convince people I'm someone else if I stay focused'.

Having established what the character has learnt, this sentence is written on the character sheet and remains there forever. If a situation comes up where something the character has learnt might apply, they get an extra die for their dice pool. However, the circumstances of the sentence should be taken into account. What the character learns must be specific, or it will come up far too often. 'I must keep my head down in a gunfight' grants a bonus to dodging, but only when guns are being used. 'I must keep my head down' isn't acceptable, as it could grant a bonus to any dodge roll.

Experienced gamers might prefer to acquire experience points, as they directly improve skills. However, clever and considered sentences provide a better bonus far more quickly. More importantly they add something to the character and can be used for more than just skill rolls. They can apply to anything the Headmistress approves of, allowing you to influence science, magic, fear and even Willpower rolls.

## *Changing Rivalries*

Over the course of a game, it is highly likely that characters will develop new loathings for their friends, make friends with their rivals and fall out with their best friends. So, it is perfectly reasonable to change and adapt what the character feels about her friends on the character sheet, especially given how volatile female friendships can be among teenagers. How this works depends on the Headmistress. One option is to allow players to change any or all of their rivalries between adventures. However, it is better to change such things as they adapt during play. In this case, a player can petition the Headmistress to make a change during any downtime, but only to one rivalry and the other rivalries it will displace.

After being let down badly during the adventure by her best friend Sylvia, Joanne doesn't want to be best friends with her anymore. She petitions the Headmistress to remove Sylvia as her best friend, instead assigning her the secret loathing of 'unreliable'. As she now needs a new best friend and as she was rescued from a security guard by Daphne during the adventure, she picks her for the job. Had the adventure given her a good enough reason, she might have made her rival her best friend, meaning she'd need to pick another rival too, unless she chose Sylvia for that role.

At the end of the day, players should be able to petition the Headmistress to make changes and, as long as they can provide a decent reason, the Headmistress should allow it. However, while temporary rivalries and bitchiness can break out between anyone at any point, the actual rivalries themselves should only change officially during downtime, be it after or during the adventure.

## *Changing Clique*

It is possible to change the clique you are a part of but it is extremely difficult. Cliques are part of your identity and that doesn't change overnight. If you decide to change cliques, you need to have a serious talk with the Headmistress to see if it is possible. It might be a better idea to create a new character that can join the group (there are plenty of other girls in the school, after all) replacing the old one, who might return at some later date.

If you change cliques, you swap your special ability with the one from the new clique, but your skills remain unchanged. The Headmistress might make you play your character without any special ability for a time, while she learns the new one. Changing cliques has ramifications outside game mechanics, as well. Leaving the group means rejecting the group, something they aren't going to be too pleased about. You also can't just join another clique and expect to be automatically accepted. Why would they share their secrets with someone from another clique? To them, no matter how sincere you are, that's exactly what you look like. The new clique may also force the wannabe to do some sort of test to prove her dedication. This will almost certainly involve rejecting the previous clique and all it stands for quite publicly.

### *The Beautiful Game*

*During a hockey match with one of our rival schools, one of my friends was hit in the face with a stick and lost four of her teeth. This resulted in an all out brawl with four girls being sent to the hospital and two being threatened with action by the police. Still, we won the match on aggregate in the end.*

# Campaign Advice and Adventure Hooks

So, now you have characters and setting and a mass of rules for all manner of chaos and anarchy, what do you do next? You need an adventure, something to test the characters and give them ample opportunity to get up to mischief. Hopefully, reading this book has already given you a few ideas. However, if that's not the case we have provided a few adventure seeds, a random adventure generator and a starting adventure to get you going.

We won't go on too long about adventure design, as in all likelihood you already know how these games work. Instead, we'll just give you a few pointers about creating adventures for *Hellcats and Hockeysticks* and leave you to it. However, we'd like to know what you get up to, so feel free to send us details of what you come up with. You'll find our address on the website.

Essentially, the best step to working out an adventure is to ask yourself three questions:

## ***1- Who are the villains?***

What sort of people are they? What is their background? How many of them are there? Do they get on or at least work well together?

## ***2- What are they trying to do?***

Are they committing a crime or looking to stop one? Are they under orders they don't understand? What motivates them; greed, power, or even charity?

## ***3- If the characters do nothing, what will happen?***

Will the villain succeed or fail? Do they have the right equipment? Will they discover they are missing something before it all goes wrong? Do they need the help of the player characters or another NPC to succeed?

The last one is important, as it may be that their plan is actually doomed to failure. Sometimes, it is the actions of the player characters that can provide them with what they need to finish the job. If you know the answer to these three questions, as Headmistress, you can effectively play the adventure as if it is your own character. You know what will happen if the players miss clues or ignore the problem so when they do cross paths with the villain, you can decide what the villains will do about it. Have the

players' actions been troublesome enough to warrant the villain taking an interest in them? How ruthless are they anyway? Building the adventure and its NPCs in the same spirit as creating a character will help you answer these questions and give you room to improvise when the player characters decide to go off at a tangent (and they will, I promise you).

When you have this framework for the adventure, the rest is just details. The more you add, the easier it will be to improvise, so get to know the motivations of the bad guys well. This will also help you portray them more vividly. As well as thinking about their skills and abilities, make sure you give them all some sort of weakness. Even the most skilled and ruthless person has some sort of weakness. It need not be obvious (such as a fear of losing control) and they themselves might not even be aware of it (such as arrogance). When you know what the weakness is, you can give the player characters the odd clue about it, which may be the key to defeating even the worst villain. Not only that, but weaknesses will make your villains and NPCs not only more three dimensional, but also more sympathetic and memorable.

## Scenes

Once you have the adventure framework, you should note down some detail of the various scenes that will take place. Scenes are simply the places the action is going to take place. It might be the hockeyfield where the big match is taking place, the girls' toilets that the villains are plotting in or the warehouse that the treasure is stored in. Each scene has an environment and a purpose. The environment is the character of the area: what it looks like, how many exits it has, what might be lying around there. The purpose of the scene is the function it serves in the story. So, why are the characters going to be drawn there? What opposition will face them? What will they find when they get there? For each scene, jot down a few notes on both environment and purpose and you'll soon build up a series of scenes the adventure is designed to pass through until the climax when the player characters face the villains.

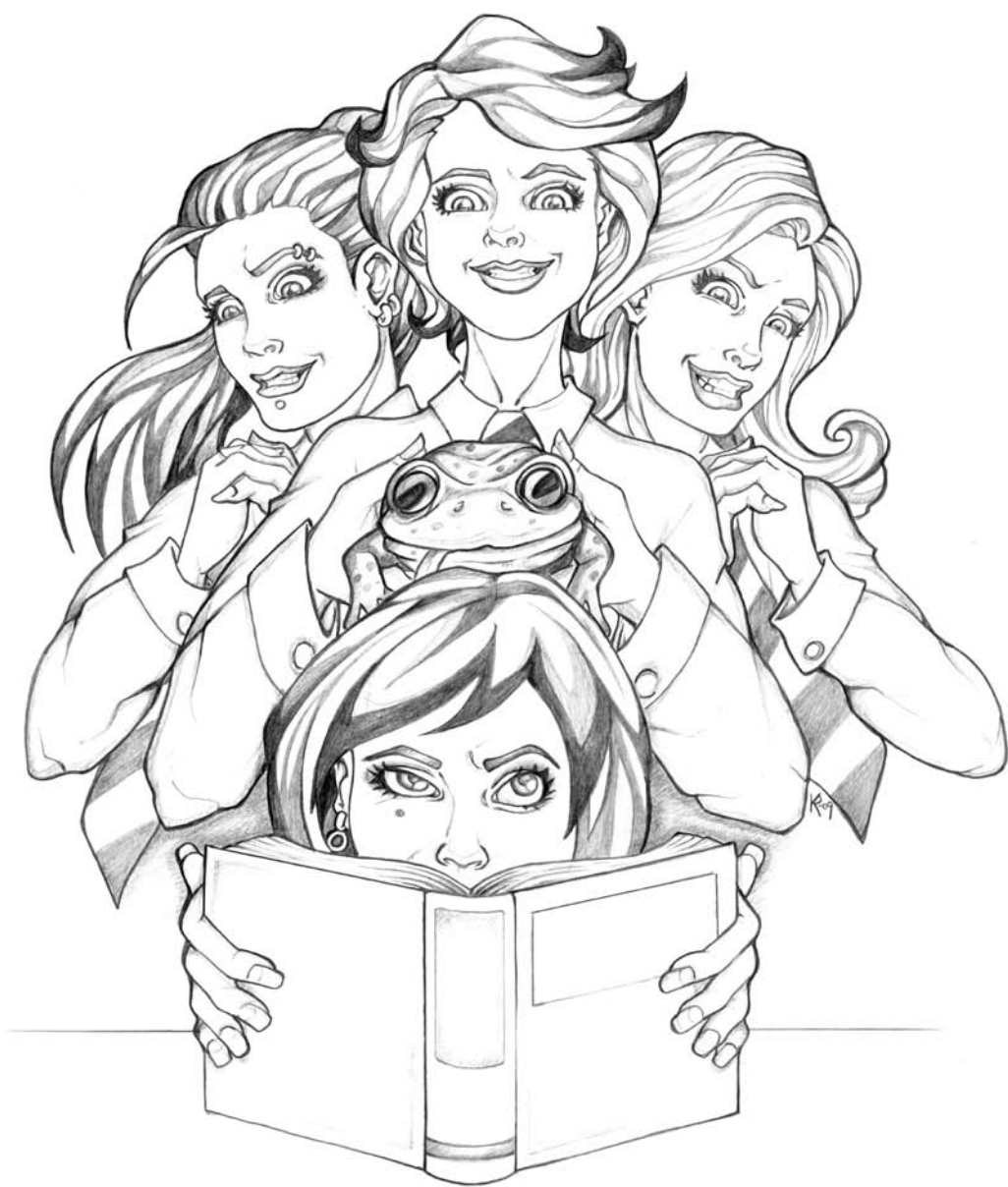
Never steamroll your players into moving through scenes the way you want them to. They must be free to make their own choices or they'll become frustrated and bored. Having said that, if you are subtle, it is remarkably easy to lead player characters by the nose through an adventure. Quite often, there is only one really viable way to follow the clues you give them. So, while they are free to go anywhere, they will only actually go where you

expect. If you want to go a little more freeform, you can give them a selection of clues at the same time. This way, they will still move through all your scenes as you expect, just in a different order before they have enough information to take on the villains and stop them.

This looser format is best for *Hellcats and Hockeysticks*, as the game is designed for multiple encounters with the bad guys until they run out of Willpower and give up the fight. After each encounter during a scene, the Headmistress should take a quick stock-take of the villains, their resources and their general feelings about how things went. This will help the Headmistress decide how to approach the next scene.

We have also used the term ‘scene’ when referring to time. Some effects might last ‘for one scene’. In this case, we don’t mean ‘while they are in that area’ although often that is the case. If you imagine your adventure is actually a film or television drama, a scene ends when you’d expect to see ‘Fade out, end of scene’ appear in the script. Effectively, it means until the next pause after the current crisis has been resolved. As such, it is a pretty variable unit of time. If this all seems a bit complicated, a scene simply lasts for as long as the Headmistress says it does!







# The importance of player-driven plot

Something of vital importance in *Hellcats and Hockeysticks* is player-driven plot. In many games (and among many player groups) the player characters really just react to what the Headmistress throws at them. While that will still work, it isn't very true to the spirit of St Erisian's. When the player characters discover they have an opponent, they should go on the offensive. They should be making plans to go after the school inspector, not wondering how to defend the school when he arrives. If they need money to save the school, it should be a plan the players come up with that drives the adventure, not the suggestions or orders of an NPC, who has done their thinking for them.

To help the players develop goals for their characters that will drive adventures, it may help for both the players and Headmistress to consider the following questions:

## ***1- What do the players want?***

Are they after some specific item for a project or something more abstract like money and power?

## ***2- Who is trying to stop them?***

Will they have to steal what they want and, if so, from whom? Does the person know the players are coming? Does the opponent want to keep the thing in question, or just stop the characters having it? Do any of them have any right to take it anyway?

## ***3- What can the NPC do to get in the player characters' way?***

What sort of resources can the opponents muster? Do they have money, political power, or possible control over the characters' lives, such as being able to talk to the character's parents, or the bank owning the school?

## ***4- What are you going to do about it?***

Finally, the crux of the matter. What is either side prepared to do to get what they want? If your players are low on ideas for what to do, there are plenty of things in this game to help the players kick start their own adventures. They might look for the ingredients for potions, research demons, look for lab space for their experiments or even just fall out with each other. All these systems have been designed to get the players to be

the ones to generate plot and story. While it might seem counter-productive, this is also the reason we haven't given many examples of weird science and things to make and do. If we did, the players would treat it as a shopping list rather than create strange new items of their own. By not setting a standard, we hope to encourage the imagination of the players, sending them off on stories they choose for themselves.

If you are rather experienced as a Headmistress, you may balk at the idea of effectively giving players a free hand to produce the adventures, in which case you need to learn to relax. If the players drive the plot and create the adventures, the Headmistress is free to play her world as her own character, but still gets to moderate all the decisions. The sessions will need minimal planning and you can all just relax and have fun.

## *The importance of time*

You'll notice, that when characters are trying to create strange items of weird science or summon the forces of the arcane, or even just being bitchy to each other, it takes time. We measure these things in terms of days, which means, as the Headmistress, you must be very careful about how much time you let your girls have to do the adventure. It is vital that there is some sort of time limit to them solving the problem. Maybe the bank will only offer the loan for so long, the item they want to steal will soon be moved, or the person they need to get to will be leaving the country.

This time limit is useful for building the adventure to a climax and adding a sense of excitement. How can the girls manage to deal with the problem in such a space of time? They need to rush and such pace keeps the story flowing and forces them to try more desperate solutions, from which story develops. However, it is also important to limit the amount of time on the girls' hands as, if you don't, the players will spend all their time crafting items and explosives until they get what they want, even if it takes weeks and months. This can get very boring, especially for those not involved with the project, and the last thing you want is a player group loaded with gizmos, spells and explosives, as the adventure won't be much of a challenge. Even if what they want to do is developing more adventures and story (such as questing for ingredients and getting into bitch fights) it will detract from the main plot and the adventure will lose its focus. A certain amount of this is fine, indeed even recommended, but keep an eye on the main adventure and try to keep them on track amidst the chaos. It's all about finding the right balance for your group.

So, in short, keep them on their toes, but allow them time to make a plan and try to build what they need to carry it out. If you find you've given them too much time, just take it away. The person they are after is leaving earlier than expected, the event they are using as cover has moved a day or two nearer due to the weather. If your players are moaning they haven't got enough time to get everything done, you are probably about right!

## *Other settings for the game*

If schoolgirls aren't your thing (and if so, why did you buy this game?) the system for *Hellcats and Hockeysticks* can be adapted to suit a few other settings. Here are a few others you might want to consider below:

### *Boys' school*

Instead of St Erisian's, why not play the boys of nearby King George Academy? Character creation and the system should work in just the same way. You may need to adapt some of the cliques, but a parallel should be pretty obvious. Hockey girls become Footballers and Coquettes can just rename to Gigolo (as plenty of boys know how to make girls go weak at the knees). Other than that, there are plenty of male scientists, nerds and prefects. The main differences apply to the relationships between the characters. Instead of best friend, rival and secret loathings, you only really need to pick a best friend for each boy. This isn't because boys all get on so well, far from it, but they do make a point of not hanging out with people they don't like. Girls are far more inclusive, making you part of the group whether you like it or not (usually so they can keep on being nasty to you).

So, while the boys don't have the power to revoke friendship and indulge in all the bitchy vindictiveness that girls do, they do get into more fights. Each group has a leader, an alpha male. This is defined as the one who has won the most fights. To see how many fights your character has won, roll 1D6 and add your skill in Games (Team Sports). Anyone who doesn't want to be the alpha male can decide not to roll and never have been in a fight (or won one). If there is a tie, someone is going to have to pick a fight to get ahead and take leadership. If you get beaten in a fight, your 'wins' are reduced by 1. So, taking on your rivals is a good way to add to your wins and reduce theirs.

Finally, each boy should also have a rival, but in this case it need not be one of the other players. Players can choose to be 'picked on' by another

character, or they can create an NPC bully who does. The same bully can pick on multiple characters so several can get together to design a bully that is the nemesis for much of the group.

Other than that, adventures, magic and science all work in much the same way.

### *Other countries*

You need not set the game in an English school either. You may want to change it to an American High School and go Co-ed, or play characters from somewhere in Europe. However, you can easily go further afield and play characters from Africa, India or Japan (in which case we recommend you pick up a copy of the 'Panty Explosion' RPG which is detailed in 'Inspirations' at the end of this book).

### *Fashionistas*

Finally, you can do away with school and just focus on the viciousness and bitchiness. Here, the characters are all models working for the same agency. They fight among themselves or get into glamorous adventures. For a single evening game, you might instead make the characters contestants in a beauty pageant. That way, they can be as bitchy as they like, although the Headmistress should also get them to vote for 'Miss Congeniality'. This title should carry some weight, making it worth being nice to the other contestants to get their vote. Of course, they only need to think you are being nice to them so they vote for you, and a web of devious secret bitching makes for a more entertaining game.

## *Quick Adventure Generation Table*

If all this still hasn't given you any ideas, you can do a lot worse than rolling on the table opposite to generate a random plotline to get you started.

Roll 2D6 (four times) once for each column on the table and see what you come up with.

2	A	St Erisians girl	wants to			Destroy	Something buried under St Erisian's	and needs			Money	to succeed
3		School Inspector				Take over	St Erisian's				A St Erisian's girl	
4		Teacher				Rebuild	St Erisian's				Illegal weapons	
5		Politician				Buy	A younger St Erisian's girl				Alcohol	
6		Rival Girls' School				Control	A St Erisian's girl				A sporting event	
7		Boys' School				Use as a weapon	An older St Erisian's girl				Advanced technology	
8		Gang of thieves				Embarrass	A new teacher				Love	
9		Financial institution (bank, shareholders)				Hide from justice using	An older teacher				A criminal gang	
10		Terrorist group				Make an example of	One of the players				Magical secrets	
11		Witches' coven				Join	The Headmistress				The Headmistress	
12		Con artist				Purify	An ex-St Erisian's girl				A zombie army	

# Adventure Seeds

What? All this detail on making your own adventures isn't enough for you? Ok, if you need a little more, here are a few adventure ideas to get you started off.

-A new education minister is looking to make an example of the school to build his profile before the next election. It's up to the players to find a way to stop his plans. However, has he badly underestimated the reputation of the school, or does he have someone on the inside?

-One of the tribes of first years has ranged off the school grounds and is on the way to the local shopping centre. If they get there, the damage they do will get the whole school banned from ever shopping there. Can the players stop them, or at least find a way to round them up and stop them doing too much damage?

-One of the girls is having an affair with one of the teachers. Can the players help her hide it from the teacher's wife (or even her husband...), who is also on the board of governors? Do they even want to?

-An excellent rock band is to play nearby at the rock club in town. Unfortunately, the club has had dealings with St Erisian's and banned any of the girls from entering the place. However, all is not lost. Should something happen to the club before the band arrive, they'll need somewhere to play. St Erisian's has a decent sized assembly hall that will do the trick. You'll need some lighting and sound equipment, but that shouldn't prove difficult with a little imagination and crime. The only problem will be convincing the band to play there but, if you think they need to agree, you are being very naïve...

-A boy from a nearby school has just dumped one of the girls at the school. In dumping her, he foolishly mentioned he'd only gone out with her for a bet anyway. His friends said he'd never manage to pull or survive going out with a St Erisian's girl. The girl in question (who could be a player character) wants revenge. If she doesn't get it, the school's reputation will suffer and plenty of other people will think they can take liberties with a St Erisian girl's heart.

-A renowned fashion designer is coming to town and his show will be quite a spectacle. Needless to say, the St Erisian's girls haven't been given tickets. However, seeing the latest fashions, meeting celebrities and possibly stealing some shoes is too tempting an opportunity to miss.

-Its time for the annual herding of the 1st years. The ones that have grown up a bit need to start getting some sort of education. This means negotiating with the tribal leaders to let some of their tribes join the more regular classes, or just trying to steal as many as you can. Without new girls learning vital skills, the school will fade away, but take too many girls from one of the tribes and the balance of power will shift. Each year, most older 1st years want to move up to the next level, but will their tribal leaders let them?

-An over privileged girl from Whistwhile is having her ludicrously over-indulgent 16th birthday party filmed for an MTV series. It will be a massive party as the girl in question will want to show off how much mummy and daddy are happy to spend on her. She is even having a warm up party just to give out invites a few days before so she can be the centre of her vacuous friend's attention. The whole affair is a perfect opportunity to cause mayhem and dish some out to the girls at Whistwhile, not to mention stealing some of their rich boyfriends as well! All this and it will be on television too. Security will be tight and the birthday girl will be very picky with invitations, but that's just a challenge. Extra credit goes to the girl who can steal the expensive car her daddy will almost certainly get for her.

-The St Erisian's girls have won the lottery! Well, the consortium of girls who pool their cash and share a ticket hoping for a big win have won. It's not millions but it is a few hundred pounds. The problem is, a few hundred is a nice haul for one person, or even a small group, but divided between the school it's about £4.65 each. However, you only need the ticket to claim the cash, and no one seems to know where it went. The race is on! Can the players find the ticket and claim the cash and, more importantly, do so without the other girls finding out when the whole school is on the hunt.

# *Annabel's Gold - A short adventure*

To finish off, we provide a short adventure to get you and your group started. This simple adventure is designed for a beginning group of characters and gives you time to develop strange science and weird magic, or just crack on without all that if you want to keep things simple.

## *Introduction for the Head-mistress*

If you are intending to play this adventure, don't read this bit. Actually, why are you reading anything about the adventure at all? Now back to your class and keep your nose out of the Headmistress' business or it'll be detention!

Right, now that is dealt with, we'll begin. We start with a St Erisian's girl called Annabel Forest, who was wandering outside the school grounds and came across a group of criminals hiding some gold bullion in a local churchyard. Like many St Erisian's girls, Annabel is both greedy and selfish and, upon seeing the criminals' hiding place, decided to take the gold for herself. Unfortunately, there is a problem; digging up gold bullion and taking it away is not a task for a single teenage girl, especially one that hates getting dirty and sweaty, so Annabel needed help. She could have enlisted some of the other girls from St Erisian's, but then she'd have had to share her find.

So instead, she decided to get the help of the local boys' school. Annabel is quite an accomplished Coquette and thought she could get the boys to do the digging and the lifting, then she'd charm them out of the cash or get them to fight over it while she nipped off with the loot. Unfortunately, things did not go as planned. She made contact with the 6th form of the local boys' school, but it turned out they were more greedy and suspicious than she expected. They were certainly charmed by her, but decided not to trust her, seeing as she was a St Erisian's girl, after all. So, they tied her up and hid her in the 6th form common room. Then, a few of the boys set off to dig up the treasure themselves. Unfortunately for them, Annabel had thought ahead, and had told them it was buried on the beach.



# Scene 1 – At the seaside

The adventure begins with the players wandering down to the beach. The beach is quite close to the school but not on the school grounds. It's up to the players and Headmistress to decide why they've chosen to go there. Maybe one of the girls decides they all need the exercise. Perhaps they have a hiding place there, where they go to smoke cigarettes. Maybe they are testing some new equipment or just going for a walk to avoid doing a maths lesson.

As they walk along the shore, they come across a group of boys from the nearby boys' school, digging in the sand. The group consists of a small gathering of young first year boys, who are being directed by some older 6th formers (one less than the number of characters in the player group). If the characters want to get a closer look, they will have to sneak up on the group, which requires a Tricky (5) Games (Track and Field) roll, as it is such an open space. However, they could just go up to the boys and ask.

The 6th formers are obviously in charge and are forcing the younger boys to dig all over the beach. They are obviously looking for something but don't seem to know quite where it is. It shouldn't be hard to separate one of the younger boys from the group and interrogate him. Sadly, all they know is that they have to dig because there is something the bigger boys want. However, many of them have connected this new venture to the previous arrival of 'that St Erisian's girl' (although they don't know Annabel's name). It appears that one turned up at the school and visited the 6th form. What happened to her after that, none of the smaller boys know. The older boys know more of the story but they are very much on their guard. They will assume the appearance of the player characters is an advance party looking for Annabel. They will be looking to get away as soon as possible, but will also be curious to find out how much the girls know.

Either through conversation, interrogation or outright torture, the girls should become aware that something is going on and one of their own is involved. None of the boys know what the 'treasure' they are looking for actually is, but under extreme duress (broken down to 0 Willpower) they will tell the player characters that they have Annabel and that she knows the whole story.

## *Older Schoolboys - Level 2*

*Traits:* Fighter +2, Horny +4, Secretive +2, Arrogant +2

*Willpower:* 5

## *Younger Schoolboys - Level 1*

*Traits:* Fighter +1, Horny +1, Frightened +2,

*Willpower:* 3

## *Scene 2 – Behind enemy lines*

So, now the player characters know something interesting is going on, and it involves one of their schoolmates. They may be tempted to let it go, as they might not care about Annabel or potential treasure. However, that would be a mistake. What keeps the local boys in order is a healthy fear of reprisals from St Erisian's. If they let them get away with abducting one of their girls, it will pave the way for more of the same.

If the players investigate any recent disappearances at the school, it won't take long to discover that Annabel Forest has been missing for a day or so. This may inspire the player characters to raid her belongings. However, as she does have a couple of friends, the player characters will have to sneak past, negotiate with or brutalise those friends to be able to search through Annabel's stuff. However, the Headmistress could decide the player characters are Annabel's friends, in which case they can go through her things all they like. Annabel's belongings are not that interesting; however, she does have a lot of newspaper clippings she has recently collected. They follow the story of a recent gold bullion robbery, a crime for which no criminals or gold bullion have yet been recovered.

### *Annabel's friends – Lucy and Charlotte – Level 2*

If the player characters aren't Annabel's friends, they will have to get past Lucy and Charlotte, who are looking to protect Annabel's things and find out what happened to her. They might become allies, although they will do their best to sell out the player characters if it is to their or Annabel's advantage.

*Traits:* Bitch +3, Fighter +1, Social studies +3, Sneaky +2

*Willpower:* 6

It should seem likely from here that Annabel is being held at the boys' school, or at least that there are people there who will know where she can be found. In fact, the 6th form at the boys' school is holding her in their common room. The problem for the player characters is how to get to her, or even just to get access to the school. Obviously, as it's a boys' school, being girls, they'll be a little obvious. However, there are a few plays that might work:

- They might try disguising themselves as boys. This will take a reasonably good disguise roll and the acquisition of some uniforms. This may well get them onto the school grounds, but they will have to be very good at the 'new boys' shtick or they'll be in trouble when someone discovers they have no records at the school.

- Another way to disguise themselves is as student teachers. This will be easier, as there are a few younger women working as teaching assistants and secretaries in the school offices. The problem here is that the staff and faculty are more recognisable than the great unwashed mass of schoolboys.

- The direct approach might also work. Using one of the smaller boys as an envoy, they might make contact with the 6th form and attempt to negotiate. This is trickier as the boys know there is a lot of money at stake, although outright war with St Erisian's is something they'll be looking to avoid. If the girls manage to arrange a face to face meeting, they'd best be careful. The boys are likely to try and take them prisoner if the meeting is on home ground where they can prepare a trap.

- As any experienced gamer will tell you: if in doubt, frontal assault. The player characters might choose to mount a night assault on the building. They may use Fixers to get hold of some tactical equipment (night sights, etc). This will not be simple, as they are heavily outnumbered, although they have the element of surprise. Computer hacking might get access to the school security systems (enhanced by the boys in the same way St Erisian's has been upgraded by the girls) and possibly trigger fire alarms or the like. Stealth will be the best option, but the 6th form common room is pretty solid and will be tough to break into.

- Annabel's original plan might also work second time around. A few boys might be seduced into helping the girls out and/or providing the details required to get Annabel out in an assault.

However the player characters get inside the school, the tricky part is rescuing Annabel from the 6th form common room, where she is being held. As they are still gentlemen to some degree, and Annabel is a good manipulator, at the moment, she is tied to a chair but hasn't been interrogated too harshly. However, the boys are losing patience with her and want to know where the treasure is. Her 'admission' that it is on the beach has bought her more time, but the boys are getting tired of digging randomly and that time is running out.

The 6th form common room is occupied by at least 10 boys at any time. A few younger boys working in forced servitude might also be around. However, they might be bribed for access or will at least run from any fights. If some sort of alarm is raised, the boys will hide Annabel (still tied to a chair and gagged) in one of the large cupboards. Then, at least two or three other boys will remain in the room, hidden in case the alarm is a trick. They will attempt to surprise anyone entering the room and capture them.

Whatever their plan, the player characters should manage to get into the 6th form common room and rescue Annabel. She'll be very glad to see them and happy to be rescued. Unfortunately, she won't be too keen on revealing where the treasure might be, although she has little option. She needs help to dig it up and, as the plan with the boys has gone wrong, she has only the player characters to help her out. It shouldn't take much persuasion to broker a deal, making Annabel guide the player characters to the treasure as long as they split it between them, and not the school. Lucy and Charlotte might get cut in as well to get more help. With a little co-operation and negotiation, Annabel will lead the player characters to the churchyard where the gold is really buried.

## *Scene 3 – Devils go to church*

With Annabel rescued, the player characters will want to get their hands on the gold. If they don't, the Headmistress should remind them that no matter what their intentions, it can only help them. The money itself could buy them a lot of shoes, lab equipment or magical supplies. If they decide to donate it to the school, it will be of benefit to everyone (and the Headmistress knows of plenty of off shore tax haven accounts to use). Finally, if they decide to 'do the right thing' and go against years of St Erisian's tradition, returning the gold to the bank it was stolen from will give the school a more positive reputation that may be useful for pranks and scams yet to be carried out by the girls.

Depending on the negotiations, Annabel will either tell the player characters where the gold is, or lead them to it. Either way, they'll want to check out the area before they carry out any schemes. Meanwhile, any Fixers in the group may want to look into getting a large van and possibly some digging equipment.

Unfortunately, there are two things going on at the church that will put a crimp in the girls' plans. The first is rather obvious, as it is that major refurbishment work is going on at the moment. There are a few diggers in the churchyard and the whole building is surrounded in scaffolding. To avoid anyone climbing on the scaffolding and getting hurt, a few policemen have been assigned to keep an eye on the whole area during the night and, during the day, there are workmen everywhere.

The other problem is not so obvious; unfortunately, the crooks who stole the gold are also looking to dig it up very soon. They can't take the risk the builders might come across it, so they have been trying to infiltrate the work crews. They've been reasonably successful, with two of the gang (Shifty and Norris) now working as casual labourers at the site. They plan to dig up the gold as soon as they can, which is the same night the player characters choose to make their move.

Things could get messy very quickly, so here are some possibilities as to how the players might approach the problem and what might happen:

- If the girls make their play during the day, things will be much harder. While there is no police presence, there are a lot of workmen all over the grounds. The gold itself is buried in one of the small tombs in a quieter part of the graveyard (and both Shifty and Norris will be keeping a quiet eye on it). However, to get the gold out, the metal gate door needs to be unlocked and opened quietly. Anyone seeing the player characters entering the tomb will sound the alarm. There is a window at the back of the tomb, but it isn't very large (requiring an athletics test – Games (Track and field) to clamber through) and it will need to be broken. However, the window faces away from the church and will be harder to notice.

An additional problem that will become apparent is that, while Annabel can point out the tomb the gold is buried in, she didn't see inside the tomb to see how it was put there. The criminals actually pulled up several of the square flagstones that make up the floor of the small tomb and hid the gold in a layer under most of the floor. So, when the player characters get into the tomb they'll see only four very dusty coffins on stone pedestals. They may think Annabel has cheated them again, rather than investigate the floor, which shows signs of disturbance. Pulling up all the flagstones to reveal the gold will take at least an hour and requires some sort of crowbar. However, they can be replaced easily once the gold is out.

- If the girls dive in and try to dig up the gold under the cover of night, the two local policemen guarding the site will have to be distracted or knobbled. The girls will also need a decent sized van to move the gold. There are around fifty gold bars in the haul, each one being very heavy indeed. So, it's going to be a slow night. The criminals are also watching the site. If the girls take a proper look around, they might come across some of them if they can win an opposed sneak test. Depending on who they meet, they may think they have found one of the workmen staying late. However, unless the girls discover the criminals, the ones on lookout will get the rest of the gang. When they see what the girls are up to, they'll let them dig up the gold and then attempt to steal the van it's been put in.



- If the player characters decide to watch and observe the graveyard during the night, the criminals will make their move. After distracting the policemen, they'll bring a van up to the tomb and dig out the gold. This will be a great opportunity to steal the van when it is loaded. However, it won't be a simple get away as the gang have a car parked nearby to give chase in.

We shouldn't need to point out that going to the police is a bad idea. The police won't believe anything a St Erisian's girl says on general principle. They will be sure it is some sort of trick, and persistence will just get the player characters arrested for 'wasting police time'.

The criminals lined up against the player characters are a nasty bunch, but they are not all that clever. There are five of them in total and they work well as a team, so know to play to their strengths. However, with this much gold at stake, they don't trust each other too well. If the girls are clever and discover what is going on, this is something they can turn to their advantage.

### ***Dan Thompson – Level 3 Gang Leader***

Dan is the leader of the gang and, while clever and organised, is also cowardly and lazy. He'll run if he can to save his own neck and won't be on guard duty or doing the heavy lifting.

*Traits:* Clever +1, Good planner +2, Coward +2, Observant +3

*Willpower:* 8

### ***Reggie the Snout – Level 2 Getaway Driver***

Reggie is an excellent car thief, but not much good for anything else.

It is up to him to bring a van to the site and get it moving when loaded.

He'll have to help with the lifting but isn't much good at it. He's also carrying a large handgun that is far too big for him. He'll use it as his weapon of choice, but it is more likely to knock him off his feet than hurt anyone else.

*Traits:* Puny +2, Driver +3, Gunfighter -1

*Willpower:* 5

### ***Shifty Nightingale – Level 2 Con Man***

Shifty is the infiltrator of the group. He works the job from the inside and has managed to get himself on the work crew for the church. He's not much of a fighter but can be dangerous when cornered. He is keeping an eye on Dan as he doesn't trust him not to run, especially as that is what Shifty is looking to do too.

*Traits:* Desperate +2, Persuade +2

*Willpower:* 5

## ***Boris and Norris – Level 2 Thugs***

The last two members of the gang are little more than muscle. They'll be doing the heavy lifting and fighting, the second of which they enjoy immensely. They are loyal to whoever seems to be in charge, which at the moment is Dan. However, Norris has been working on the site during the day with Shifty, who is beginning to convince him to switch his loyalties. Generally, both Boris and Norris just want to get their share, and both believe following orders is the way to make that happen.

*Traits:* Strong +2, Fist-fighter +3, Dim +2, Loyal +1

*Willpower:* 2 (but neither takes Willpower loss from physical damage)

## ***Bill and Tom – Level 2 Local Policemen***

Unhappy to be on night duty, Bill and Tom just want to get home to a warm bed and a cup of tea. Sadly for them, it's going to be a busy night.

*Traits:* Authoritative +2, Truncheon brutality +2, Local expert +3, Legal knowledge +2, Sleepy +2

*Willpower:* 6

If things go well for the characters, they'll end the adventure driving off into the sunset with a van full of gold. Depending on what they did to get it, a few other adventures may come to mind to follow this one:

-The criminals will want revenge. Maybe they'll try to frame the girls for the heist in the first place, or just try to claim their share of whatever the girls use the money for.

-If the gold is turned over to the police, maybe the police don't believe it was acquired innocently. The girls who went to hand over the gold are arrested. They'll need to break out and prove their innocence, or just break out and make a run for it.

-Maybe the gold is marked in some way. So, if they intend to do anything useful with it, the girls need it laundered. That'll mean mixing with some unsavoury types who may be friends with the criminals who originally stole it.



# Inspirations

## *The original St Trinian's cartoons and films:*

In the UK these films are iconic, and any mention of naughty schoolgirl instantly calls to mind the infamous St Trinian's school. So I was surprised to say the least that no American I met had even heard of St Trinian's. So, for the colonials among you here is what you've been missing, and the rest of you should get down to some serious revision. There will be a test.

## *St Trinian's cartoons – Ronald Searle*

The original source for the St Trinian's sagas are Ronald Searle's anarchic (and in some cases quite biting) cartoons, featuring the fictional girls' school.

## *The Happiest Days of your Life (1950)*

Considered a precursor to the St Trinian's films the same studio made later, this film features a boys' and a girls' school being thrown together to cause mayhem.

## *The Belles of St Trinian's (1954)*

The first film sees the school pitted in civil war as the fourth form bet on a horse to win, while the sixth form need to see that same horse lose.

## *Blue Murder at St Trinian's (1957)*

The girls engineer themselves a trip around Europe. However, they manage to bring along a diamond thief at the same time, as well as his haul of priceless diamonds.

## *The Pure Hell of St Trinian's (1960)*

St Trinian's school has been burnt down, and there are plenty of gymslip wearing suspects. However, a kindly old gentleman offers to take on the education of the girls, insisting they are just misunderstood.

Unsurprisingly, he has an ulterior motive, which results in the 4th form going on a rescue mission to Egypt.

## *The Great St Trinian's Train Robbery (1966)*

The first of the films to be in colour features an all star cast as usual. It's a lot of fun, although not very politically correct in some places by today's standards. The story involves a gang of criminals (led by Frankie Howard) hiding their loot at the school, and having rather a lot of trouble getting it back. All the usual chaos goes on, including more than the usual amount of Morris dancing.

### *The Wildcats of St Trinian's (1980)*

Conspicuously absent from the recent DVD boxed set of the films is this rather unclaimed morsel. The girls decide to form a trade union to fight the establishment and force some concessions but, as you'd expect, things are not that simple. The film focuses on the individual girls a lot more but plays up the bad girl fantasy rather than anarchy. Flash Harry not being played by George Cole is a final demerit that earns this film a detention.

### *St Trinian's (2007)*

This excellent revival of the original films is well worth seeing. The girls must find a way to help the school get hold of the money it needs to stop the bank foreclosing. Their plan is not to have a jumble sale but steal Vermeer's 'Girl with a Pearl Earring'. Even Russell Brand cannot spoil this.

### *St Trinian's: The Legend of Fritton's Gold (2009)*

As this goes to print a sequel to the 2007 St Trinian's film is set for release in December 2009. Hopefully, this proves to be true, and the film worth seeing. Either way, the presence of David Tennant, Rupert Everett and the original cast, and some promotional pictures look promising. The story involves a treasure hunt by the girls when they discover their headmistress is related to pirates.

## Other film and TV inspirations

### *Carry on Teacher (1959) film*

Much like the early St Trinian's films, this film in the Carry On series provided the usual anarchy and chaos that you'll find useful for inspiration in a *Hellcats and Hockeysticks* game.

### *The Craft (1996) film*

The essential teen-witch film. Four girls get together to practice witchcraft, but discover they have more power than they bargained for. Be careful what you wish for is the moral of this cautionary tale.

### *Wild Things (1998) film*

While not set in a school, this complicated tale of deception involves two very cunning and dangerous schoolgirls. This is how you play the long game.

***Fight Club (1999) film***

It may be about boys, but it is also about anarchy. Be who you are, accept what you are and be free to express who you are, with explosives if necessary.

***Ginger Snaps (2000) film***

Every girl knows it's important to stick together, even when your sister is turning into a werewolf. This film is worth watching if only for the girls' photo art project.

***Mean Girls (2004) film***

Adapted from the book 'Queen Bees and Wannabes' by Rosalind Wiseman, this comedy of schoolgirl politics is much better than you expect from a Lindsay Lohan vehicle.

***D.E.B.S. (2005) film***

This is a really, really silly film but, if you know that before you start, you'll probably still enjoy it. Selected by a secret test hidden in the SAT, the DEBS (Discipline, Energy, Beauty, and Strength) are a group of valley girl spies who manage to save America from evil spies, as well as take care of their nails and check out the hot boy agents. It is a parody, I promise.

***Cruel Intentions (2005) film***

Dangerous Liaisons, but set in a school. Proof that the bitter betrayals in the game of love can apply just as well to teenagers, if not more so.

***Pretty Persuasion (2005) film***

Rather more modern and far more subtle than the anarchy of St Erisian's, this film features one girl's attempts to manipulate those around her using gossip and blackmail.

***Five Girls (2006) film***

If you want demon summoning and bad girls, this is the film for you. Actually, it's a lot better (and less cheap semi-porn) than the blurb on the back implies. Five 'bad girls' are sent to a school to reform their ways. However, they all have a strange power, and they have all been brought there for a more nefarious reason than learning Latin.

***Wild Child (2008) film***

When L.A. teenager Poppy proves too difficult for her father to handle, she is packed off to an English boarding school. Ok, she learns the value of friendship and honesty, blah, blah, blah, but she and the other girls also cause a lot of trouble in the meantime. The message of the film is one any St Erisian's girl would agree with: be who you are, and don't let anyone stop you.

### *Educating Marmalade (1982) TV Series*

This children's series by Andrew Davies ran for two seasons after the success of 'Marmalade Atkins in Space'. It was followed by 'Danger: Marmalade at work'. It mostly tells the tale of Marmalade's parents trying to find a school that won't expel their daughter, with a new school each episode. Her antics are easily worthy of a St Erisian's girl.

*Hex (2004) TV series, 2 seasons*

This series might have been set in a college rather than a school but, for a magical campaign, is well worth a look. A demon becomes interested in a particular girl at the school, and she does her best to avoid his seductive games with the help of her best friend, who has become a ghost. The second season brings in Ella, a rather psychotic demon killer who could easily have had a St Erisian's education.

*No Angels* (2004) TV Series, 3 Seasons

OK, nothing to do with school, but this tale of 4 nurses is still set in an institution. This series is a good look at 4 women living and working together, and how they blow off steam to stay sane. Any of them might be graduates of St Erisian's, and new girls might find some of their antics in and out of the hospital inspiring.

*Sugar Rush (2006) TV Series, 2 seasons*

While the second series isn't so good, focusing more on Kim joining the Brighton lesbian scene, the first series is essential viewing. It's a fabulous story of a teenage girl trying to figure out who and what she is, and how she both loves and hates her best friend 'Sugar.' If you want to know how St Erisian's girls might treat each other, or just what it's like to be a confused teenage girl, take a look at Sugar Rush.

*Gossip Girl (2007) TV Series, 3 seasons*

This story about over-privileged self-important harpies isn't really very close to life at St Erisian's. Our girls have a tendency to set you on fire rather than bitch about you or steal your boyfriend. Actually, to be fair they might set you on fire AND bitch about you AND steal your boyfriend, but you get the point. If you want to relocate the action to Whistwhile Ladies Collage though, this is the series to watch.

# Novels and books

## *The Harry Potter series by J. K. Rowling*

These books are so famous, we won't bother listing them. You know what they are, or at least where to find them if you live on this planet. Hogwarts School wouldn't last much longer than any other school in a game of hockey with St Erisian's. Magic isn't much use if you aren't prepared to play dirty. However, these books and the films they spawned are excellent material for a more magically oriented version of *Hellcats and Hockeysticks*. The 'public school' feel of Hogwarts is also extremely useful.

## *Chalet School books by Elinor Brent-Dyer*

Know your enemy. These books are full of so much of the 'jolly hockey-sticks and school spirit adventure for girls' attitude that they would make a St Erisian's girl want to hurl. Having said that, despite the 'niceness' of the books, there is plenty here that might prove useful.

## *'Tom Brown's Schooldays' by Thomas Hughes*

It might be about boys, but they can sometimes be just as bad as the girls when it comes to misbehaviour. The book is a valuable source for public school life at the time and a useful resource if your girls are going to go out hunting for boys.

## *'After the Hole' by Guy Burt*

This book of high school games was adapted into a 2001 film called 'The Hole'. Four school students decide to avoid a school trip by living in an abandoned bunker, but the party turns sour when they realise they cannot get out.

## *'A Tale Etched in Blood and Hard Black Pencil', also 'Pandemonium' by Christopher Brookmyre*

While he is better known for books with a political flavour, or that involve investigative journalists, these two books by Brookmyre are essential school stories. In 'Tale', he looks at how the ways we are perceived from the first day at school shape how you are seen for the rest of your life. In Pandemonium, a group of school kids end up dealing with demons trying to bring about the apocalypse.

The picture of life in a Scottish comprehensive is brilliant and packed with inspiration for the sort of characters and NPCs that might populate your *Hellcats and Hockeysticks* game. You may also want to take a look at 'A Big Boy Did It And Ran Away', where two wayward schoolboys help foil an international terrorist plot.

# Manga

Japanese animation and culture is full (and I mean packed) with stories about magical and wayward schoolgirls. There are too many to count, although few are really useful for the English setting of St Erisian's. Also, it isn't unfair to say many of these stories are either about a boy being unable to pick between several schoolgirl objects of lust, or a story about all-girls' schools and how the girls there are all in love with each other, or that one is secretly a magical princess (or both). Even so, there are a few Japanese stories in Manga (book/comic form) and/or Anime (movie/animation form) that are worth taking a look at.

*Azumanga Daioh* – follows a group of girls in a school full of the usual strange selection of characters. They are all a bit too well behaved to be St Erisian's girls, but they still get up to some pretty strange and crazy adventures.

*Boys Over Flowers* – While it is basically a 'which beautiful boy is the one for me' story, this tale has enough school life relationships material to be useful.

*Cheeky Angel* – The guys are dismayed to learn the most beautiful girl in their school thinks she is really a boy and wants to do her best to prove she's more man than they are. She doesn't need a lot of help proving it too.

*Cromartie High School* – The school in this story is for delinquents, making it a useful source for the sort of things your characters may get up to. There is also a healthy dose of weird science in the mix as well.

# Role-playing Games

**‘Discordia’** by John Wick (Wicked Dead Brewing Company)

Everything you need to know about Eris is here. It’s all lies, of course, but so is the truth. This handbook for discordian gaming, and discordianism in general is highly recommended for those who need lessons in anarchy. While you are checking out Discordia, take a look at the ‘Principia Discordia’ and the ‘Book of the Sub-Genius’ as well. You should also take a look at John’s ‘7th Sea’ and ‘Houses of the Blooded’. They’re nothing to do with schoolgirls, just bloody brilliant games.

**‘Panty Explosion’** by Jake Richmond and Matt Schlott (Atarashi Games)

Despite the strange name, this is the best game for role-playing Japanese high school dramas that you’ll ever find. The system is simple and elegant and is the original source for the rivalries and secret loathings in this game. It also contains valuable and essential detail on Japan and its school system that is vital for gaming in the setting.

**‘Best Friends’** by Gregor Hutton (Box Ninja Games)

This is the quintessential game of female friendships. In Best Friends you are all women and must either indulge or overcome your petty hatreds to get what you need. The character creation system is just inspired and the whole game book is full of detail about how women get along together, or don’t.

**‘The Dying of St Margaret’s’** by Graham Walmsley (Pelgrane Press)

If you fancy adding a horror twist, Cthulhu is always the way to go. This adventure for Pelgrane Press’ excellent ‘Trail of Cthulhu’ RPG is set in a remote girls’ school, where sanity draining horror is only a classroom away.

**‘Witch Girls Adventures’** by Malcolm Harris (Channel M)

This game is based on the successful Witch Girls Tales comics and is written by the same team. It takes place in a school for magically gifted girls, although this school is a little closer to Hogwarts than St Erisian’s. Witch Girls Adventures is an excellent game with a simple story based system. While the girls are a lot better behaved than the girls at St Erisian’s, I really don’t know who I’d put my money on if it came to a fight.

# End of Term Assembly

So that's your lot. Within this book you should find enough to cause an array of mayhem for quite some time to come. I hope you enjoy playing it as much as I have.

While I have you all gathered here, I wanted to take a moment to address anyone who might doubt my motives for creating a game like this. OK, you got me, to a certain extent a game about schoolgirls is going to do well in such a male dominated hobby as gaming. However, in truth I wrote this game for the girls, not the boys. This game is about young women taking control and deciding who they want to be, and what they want to do, and damn the consequences. Sure, the guys may look at the book and say 'whoa, she's hot' but I'm hoping the girls will also look at the book and say 'damn, she looks cool'. This is why I made a point of using women artists, so that the characters were powerful and attractive, but not just male fantasies.

I'd also like to offer my thanks again to everyone who has helped me put this game together. Firstly to Becky Weaver and Katrine Rasmussen whose fabulous art is probably the reason you picked up a copy in the first place. I'd also like to thank Andy O'Hara for making it look so professional, Annie Percik for proofing it for me and James Holman for making the blackboard graphics for me. I also need to thank all the women who shared the true stories of their schooldays that litter the text. My end of the deal is to keep their names out of it, and as I have no wish to cross any of them, they should rest assured their identities will remain secret. Finally, thanks once again to everyone who has played the game with me and helped me smooth off the many rough edges.

This book is dedicated to my Mum & Dad, my Aunt Jane, my cousin Jeff and my partner Claire who have all served in the front lines as teachers. There are a lot of teachers in my family, enough for me to know from a very young age that I didn't want to be one! Teaching is one of the hardest and most thankless jobs in the world, and we all owe so much to those who took the time to fight into us enough of an education to make something of ourselves in the world.

Finally, a word to all the schoolgirls (and schoolboys) out there:

*Nil Carborundum Illegitimo!*



Name  
 Clique  
 Clique Ability  
 Curriculum

# HELLCATS and HOCKEYSTICKS

Skill	Level	Skill	Level
Art		Games (Marksman)	
Biology		Geography	
Chemistry		History	
Computer Science		Home Economics	
Craft, Design & Technology		Leadership	
Current Affairs		Maths	
Drama		Needlework	
Economics		Observation	
Electronics		Physics	
English		Religious Studies	
Games (Team Sports)		Social Studies	
Games (Track & Field)		Veterinary	
Languages			
Music			
Willpower		Best friend	
Secret fear		Rival	

Wound status			Secret loathings
Slapped	Battered	Trashed	
Notes			

Property of St Erisian's - "Teach it to them before they teach it to you"

Permission is granted to photocopy this character sheet for school business only.

# Quick Reference Tables

## Difficulty Levels

<i>Difficulty level</i>	<i>Difficulty number</i>	<i>Description</i>
Easy	4	Climbing a craggy cliff
Tricky	5	Climbing a craggy cliff in bad conditions
Hard	6	Climbing a smooth cliff in the dark
Absurd	7	Climbing a smooth cliff, with one hand tied behind your back, in the dark, carrying an unconscious friend
Impossible	8	As above, but with both hands tied up, and its raining

To do a task, work out which skill you'll be using, and roll Skill level +1 in dice. The Headmistress assigns a difficulty beforehand and if at least one of your dice beats the difficulty, you have succeeded.

1 Willpower point adds 1 die to your dice pool. Only 3 Willpower can be spent on any 1 roll at a time.

Removing 3 dice from your dice pool adds 1 point to every remaining dice you roll. As long as you have dice remaining you can do this as often as you like.

## Explosives

<i>Type</i>	<i>Size</i>	<i>Damage</i>	<i>Area of effect</i>
Small	Enough to blow open a door lock	Slapped	1 foot
Medium	Enough to blow the bloody doors off	Roll 1d6: 1-3 Slapped 4-6 Battered	10 feet
Large	Enough to blow open the vault	Roll 1d6: 1-3 Battered 4-6 Trashed	20 feet
What the hell are you thinking?	Enough to blow a hole in space-time	Trashed	Whole building, or if you see it go bang, you get hurt.

# Quick Reference Tables

## Damage Table

Modified 1d6 result	Wound	Willpower lost
0-3	<b>Slapped:</b> You have taken a hit, but it is mostly a graze. The defender is shaken but not stirred. They suffer -1 to their dice pool for any action until the end of the combat. Multiple 'slaps' are cumulative.	0
4-5	<b>Battered:</b> You have been hurt, a deep cut or even a bullet has found its mark. You must halve all your dice pools (round up) for any actions you undertake until healed.	1
6+	<b>Trashed:</b> That's it; you're down and out for the count. At the end of the scene you will recover a little, but until then you're done.	2

## Modifiers

No weapon (you're punching and kicking) -1

Improvised weapon (broken bottle, spanner, tyre iron) unmodified.

Blade, or other large melee weapon +1

Gun or firearm +2

You score twice as many successes as your opponent +1 (cumulative)

You score a success and your opponent fails +1 (cumulative)

## Wound Stacking

Slapped + Slapped = add penalties together

Slapped x 3 = Battered

Slapped + Battered = Battered

Battered + Slapped = Battered + Slapped penalty

Battered + (Slapped x 3) = Trashed

Battered + Battered = Trashed

*St Erisian's school for girls has stood for over a hundred years and survived war, plague, famine, demonic attack, strange explosions in the science block and countless attempts to get it closed by the government.*

*However, to be fair, not all of these disasters were the fault of the girls who study there.*

*As one of those schoolgirls, all manner of threats are lined up against you, criminals, school inspectors, zombies, demons and not least of all, the other girls.*

*However, you have the skills to fight back and the will to fight dirty. You also have the motto of the school to guide you –*

*"Teach it to them before they teach it to you".*

