



ICAR

E L E M E N T S

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F o r e w o r d

Icar began in 1990 and has since grown and changed beyond all recognition of the original. The game grew from two statistics to eighteen and then back to five. Skills changed and grew on trees and guns went from hand drawn in pencil to fully 3D rendered models.

Icar is the creation of a single person, Rob Lang but much of the fuel for the energy that has kept the game going has come from a small group of dedicated players. For this rule set, I would like to thank the following people in particular.

Simon 'Fish' Aubury

Gideon 'Dwain' Moss

Andrew 'Byrnie' O'Byrne

Gareth 'Baldrick' Jones

Peter 'Blonde' Ganderton



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C h a n g e L i s t

Character Creation: Updated images. Included example. Added alternative Statistics systems.

Updated: Skill difficulties, skill procurement, instructor requirement. Modified skill trees. Changed starting level for Epoch skills above 1.

Added New Skills: Language, Oration, Rail Fighting, Gun Fu, Intimidate, Automaton Tech skills, Research, Bioweave, AI, PA Use, PA Combat.

Deleted Skills: Solitorism, Music, Composition, Academia->Science->Energy, Orbitter Pilot / Combat, Orbital Know/Systems/Design,

Character Information: Added Height / Weight example tables.

Character Progression: Changed RP levels and uses.

Dogfighting: Added loss of control rules.

New Rule Area: Gaia Hacking.

New Rule Area: Space Combat.

Update: Separated Space Combat sheets. Rule rewrite for clarity.

New Feature: Index

New resource: Main character sheet version 9.

I c a r

Welcome to Icar, the free science fiction roleplaying game. This is the Elements, the core rule book. In here, you'll find all the mechanics of the universe - how everything works. You find out how to make a character, with which you play and how this character can perform actions in the world.

If you're a new Gamesmaster to Icar, then it's best read this book through from cover to cover. If you're a player, then I'd recommend reading only the first sections regarding character creation. The columns are arranged left hand side and then right hand side.

W h a t Y o u N e e d t o P l a y

This is not the only book you need to play Icar, this book contains only the core rules. The core rules are separated from the settings to allow you to choose the setting that would suit you best. Therefore, what you need to play is:



mex: a prefabricated miracle

Elements (This Book)

Society (Game Background)

A Setting Book (Scavenger Setting recommended)

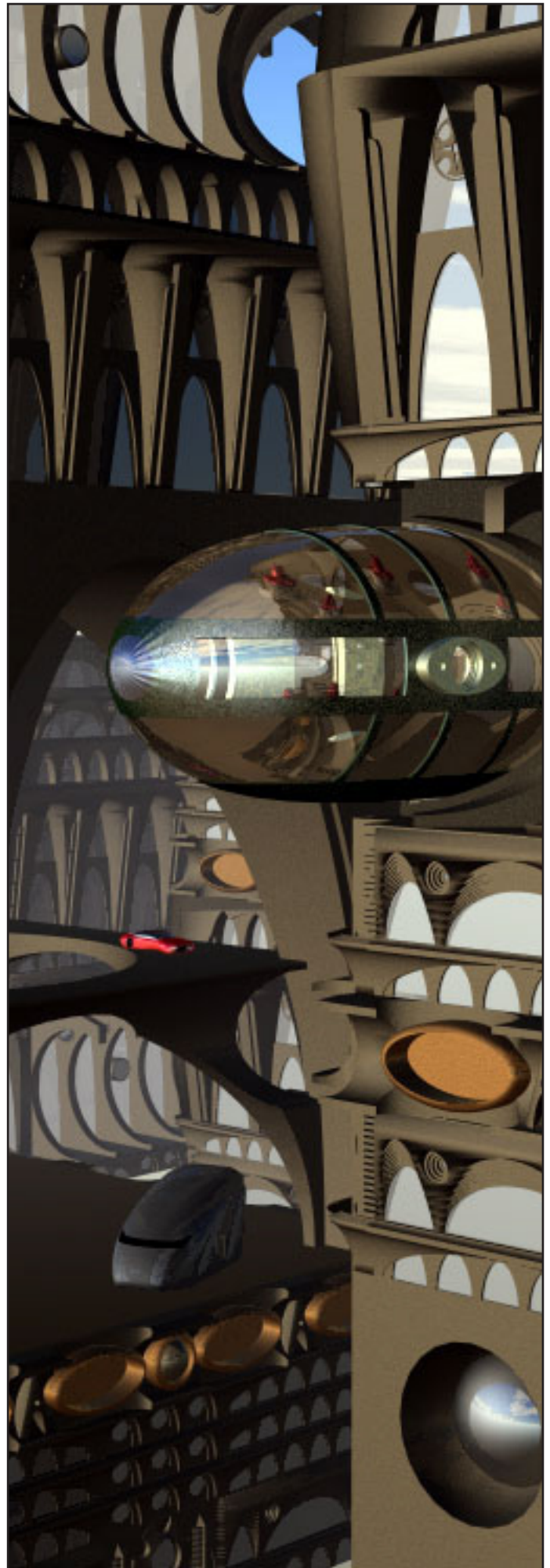
For any teams new to Icar, the recommended setting is the *Scavenger Setting*. This will introduce the players and GM to the Icar setting with minimum fuss.

There are many more books available for download from the Icar web site. These includes descriptions of technology, bionics and other settings.

W h a t i s I c a r ?

Icar is a Roleplaying game. A roleplaying game is similar to a film where you take the roles of the characters and make up their actions. The players are the main characters in this film whereas the Gamesmaster is the director and all the other characters.

This is where the similarity ends. There is no script and the good guys don't always win. How the story ends is up to the players and a small amount of luck.



The setting of Icar is science fiction, set in the far future where a benevolent Imperium looks after the populace at large and protects them against a rarely-seen race of robots called the Droids. The characters take on a variety of characters in this post-war feel space opera. There are no intelligent alien species, travel between the stars is commonplace, robots called Automaton exist somewhere between slaves and family members; and an internet called Gaia is the backbone of the civilisation.

Circles and Discs

Throughout Icar, you will find that numbers are represented by circles and discs. This system may seem difficult to begin with but you will soon get used to it. The design justification for this was to make the character sheet look the least like a spreadsheet as possible.

Most numbers in Icar are recorded on discs. These are dials with numbers around the edge. By placing



shapes on the dial next to the numbers, one can represent any number.

As shown above, squares are used to represent 100s, circles represent 10s and triangles represent 1s. Using a combination of these on a disc can give any number up to 999.

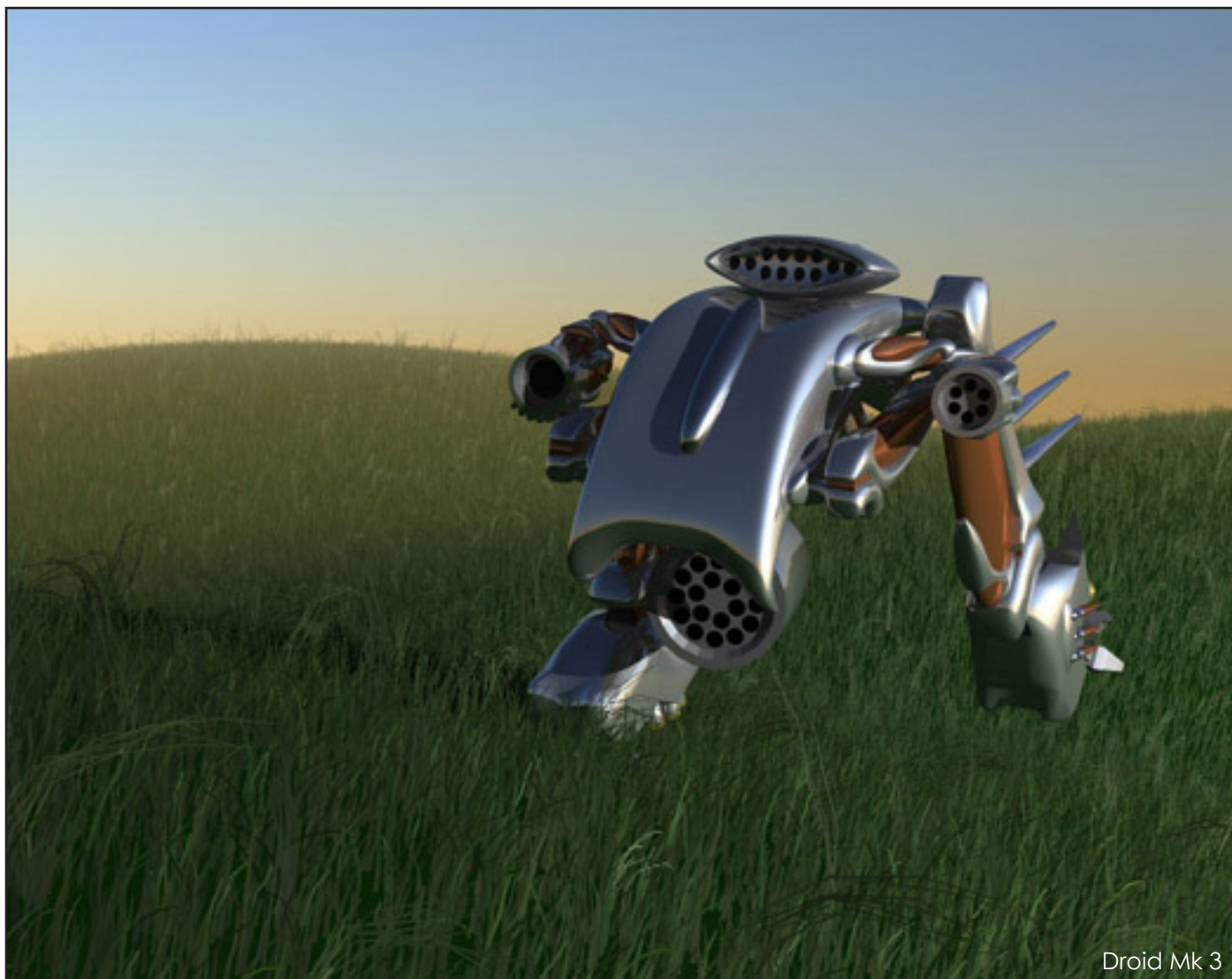
A disc represents some facet of an object. This includes character statistics (Meat, Shift, etc.), the modifiers to hit on a weapon at a certain range or the speed of a car. A disc (shown below) consists of two rings, an inner and an outer ring. Placing triangles, circles and squares in the outer ring represents original scores and the inner ring represents scores with modifiers.



The example (left) shows a disc with a facet called 'M'. This facet has an original, or default value of 10 (the circle on the outer part of the disc)

and 125 as the current or modified value. This is represented with a square on the 1 (for 100), circle on the 2 (for 20) and a triangle on the 5 (for 5). Add these together and you get 125.





Droid Mk 3

Character Creation

Characters are imaginary people that a player uses to interact with the game world. The character is like a single playing piece that can be improved, equipped and killed.

The main properties of an Icar character are:

- Statistics
- Deviant
- Skills
- Body

Statistics are the natural properties of the character, such as how strong they are, how quick they can run or how clever they are. The Character's *Deviant* represents the personality of the character, whether they are flamboyant or withdrawn, patient or restless and so on. The *skills* of the character are a list of things that the character can do. The include flying Grav vehicles, mending weapons or bartering in a street market. The *body* of the character record their physique and how much damage a character takes before it loses a limb or even dies.

John Smith

Idealised School Leaver.

Aged 18 and leaving school, John, decided to ignore his parents advice about taking the job as a handyman on the Star Base. John wanted adventure, to see the stars and feel free to whizz around the stars. Completely intoxicated by the romance of space travel without any conscious thought of the grim realities.

John is naive and his ignorance is complete bliss. He makes friends easily and is very good natured.

Being technically minded, John Smith's Skeleton will be *Scav Colony Technician*.

Making a character can be quite tricky to begin with but don't worry about getting it perfect at the start because Icar allows a character to evolve as they experience new things and meet new challenges.

Within the following sections, a new character will be made to demonstrate all the steps. This character will be created for the Deep Space Scavenger setting (the recommended setting) that can be downloaded

from the web site.

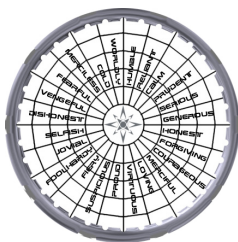
Character creation can be made easier by following these steps:

Step 1: Concept

Concept is the overall description and definition of the character. The concept defines who the character is and how they might react in certain situations. The concept may be based on a character from a film or book and should be specified such that you can visualise the character. The concept is not recorded on the character sheet as it is most useful for character creation.

A character concept should have reference to the setting that you are going to be playing. Some concepts are better suited to some settings than others. For example, a Lord of The Rings character is going to be difficult to play in a space setting.

A good way to quickly make a concept is to take two characters from film or TV and join them together to



Step 2: Deviant

The Deviant is the Character's personality, what makes them different to the other characters. The Deviant of the character is recorded in the Deviant wheel (see right). The wheel is made from a number of character traits. Opposite traits are on opposite sides of the wheel. For example, on one side is Firey, on the other is Calm. You'll find the deviant wheel on the front character sheet.

To fill in the Deviant wheel, go round each of the traits and colour in up to 5 of the boxes. Both sides of the wheel must add up to 5. If you have 5 in Firey, then you have 0 in Calm. Below shows an example Deviant Wheel. Only four traits are filled in.



Generous and Selfish are opposite and this character is only slightly more selfish than generous. However, the character is definitely more Honest than Dishonest, given the Honest trait of 4. Let's take a look at the de-



make something more interesting. The result will normally need a little warping to all it to fit into the Icar universe but that bit is east compared to coming up with the concept in the first place.

For example. Take Johnny Mnemonic and Neil from the Young Ones. A ruthless corporate man, who eats purely organic food and has a deep love for furry animals and flowers.

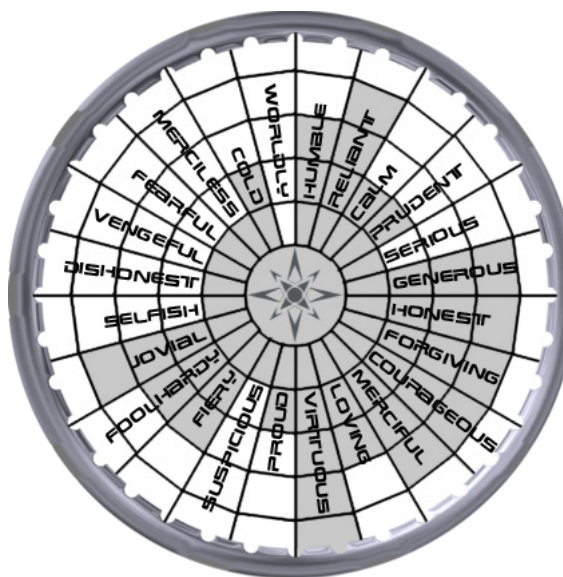
Our example Character Creation (John Smith) will use one of the given Concepts in the Deep Space Scavenger Setting book. Our Character Concept will be as given in the box (right).

SKELETON AND CONCEPT

A Skeleton is a package of starting skills, equipment and background that needs to be chosen alongside the Concept. Skeletons are roughly equivalent to classes in other systems. It's best to think of a concept first and then choose a Skeleton but experienced players might prefer selecting both at the same time. If no Skeleton exists for you character concept, then use the given ones as a guide and suggest your own to the GM.

viant wheel for our example character, John Smith. It's filled in for a generally nice person who is a bit naive and is easily excitable.

John Smith



Tip: When creating the Deviant wheel, try to pick one or two traits that you think best describe your character. Make those traits 4 and 5 and then set the rest of the wheel to traits of 2 or 3. Concentrating on a couple of strong personality traits is much easier in the beginning.

In general, pleasant character traits are on the right hand side of the wheel, and unpleasant traits are on the left.

Don't worry if you don't get it correct to begin with as Deviant wheel can be changed using Roleplaying points. This accounts for someone's personality changing as they experience new things. Now you should have the core of the character.

Step 3: Statistics

Statistics (Stats) are the physical and mental attributes of the character. There are five Stats in Icar: Battle, Shift, Meat, Soul and Wit. Each Statistic is on a scale of 1 to 10. A value of 1 is human lowest and 10 is the human maximum. The human average is 4 (although the statistical average is 5.5). Therefore,

Shift:	10
Meat:	6
Soul:	1
Wit:	1

Of course, this example is your typical fighter, lots of brawn and very little brain. It's wise to have statistics a little more balanced or you might find it very difficult to raise skills in the future.

OTHER SYSTEMS

Some other systems of Statistic creation include:

Roll 5 d10s, add them together and use this as the number of points you have to spend.

Roll 5 d10s and then decide which dice matches with which Statistic.

Now let's examine the 5 Icar stats: Battle, Meat, Shift, Soul and Wit.



no-one could guess
what would come next

most characters are likely to be above the human average. If the Character gets augmented in some way (with bionics, for example), then these values can go above the human maximum. There are two ways to determine Statistics, random or points. It's up to the GM whether he allows you to choose which method.

RANDOM

A D10 is rolled for each statistic. Once all the Stats have been rolled, 3 points can be moved from one Statistic to another. This is to allow the player some control over the make-up of the Character. This is much quicker than the point system but gives the player little control.

POINTS

Random characters are not preferable if you know precisely what sort of a character it is you want. After all, you might not get the minimum statistics to be a gun-toting lunatic. Instead, you can use 28 points split between the 5 statistics. No statistic may be higher than 10 or lower than 1. For example, you might choose the following:

Battle:	10
---------	----

BATTLE

Battle is the ability of the character to fight. This includes physical ability as well as natural prowess in combat. It is mostly used for close combat fighting but is also used for deciding initiative. This Statistic does not cover how hard you hit something, just how well you do it. A Battle of 1 would be someone who fights like a flailing child. A Battle of 10 would be a very accomplished fighter, such as Bruce Lee.

MEAT

Meat is character's toughness. It controls how much they can carry (see Encumbrance later), how hard they can hit something, how resistant they are to poisons (such as alcohol) and how physically large they are. A meat of 1 would be an under-developed weakling and 10 would be a huge body-builder.

SHIFT

Shift controls the quickness of the character. This includes how far the character can move in a turn and also the likelihood of the character winning the initiative in a fight. At walking pace, the Shift determines how far they move in metres in a single turn (3 sec-

onds). More on movement in the Combat section.

SOUL

Soul is a measure of the character's life force and mental strength. A low soul is easily frightened and has trouble dealing with gory or bloody scenes. A high Soul appreciates the fear but is not driven by it. Failing a Soul check can lead a character into a blind panic.

WIT

Wit is the measure of intelligence and being able to spot things. A high Wit is likely to notice details and will have more divine inspiration (hints from the GM). A low Wit is unlikely to notice even the most obvious indications and will have difficulty logically reasoning things through.

John Smith

For John, we're going to use the standard method of rolling stats randomly. Rolling a D10 for each Statistic, we originally get:

Battle	7
Meat	5
Shift	5
Soul	6
Wit	5

Although these Stats are quite reasonable, they do not fit well with our concept, so we can move 3 points around. I move 2 from Wit and 1 from Battle to make him fearless and a bit more ignorant.

Battle	6
Meat	5
Shift	5
Soul	9
Wit	3

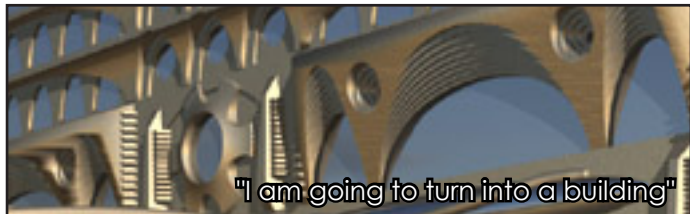
We have already selected Scav Colony Technician as John's Skeleton. This has two recommendations for Statistics:

Wit > 6, Soul > 5.

Although his Wit is less than this, it fits with John's concept of being not too bright.

SKELETONS AND STATISTICS

Some Skeletons provided with the Statistics have recommended statistic values. These suggest that for a given Skeleton, the Wit should be over 4 or Meat over 5. The aim of this is to help the finished character survive. A fighting-centred character with a low Battle statistic will find it difficult to beat people up. This might be intentional from the player and that's why these statistics are only recommendations.



Step 4: Skills

Skills are learnt abilities. Where Statistics make up the natural physical description of the character, the skills represent the learnt skills. A character is likely to learn a great many skills during their lifetime in the game and is likely to morph and change their role in the team. Skills are also easier to improve than statistics, although both can be improved by taking an active role in society.

This section will describe how to use skills, what difficulty is, where you get your skills from, how to read the skills trees, how to improve old and gain new skills and finally give a list of all the skills available.

USING SKILLS

Whenever a character is attempting an action (or trying to retrieve learnt information), the player needs to roll a skill check.

Skills are measured by a percentage, beginning at a combination of statistics or as set in the character skeleton and with a maximum of 99%. The player rolls a D100 (normally 2 d10 dice, one elected as the 10s, the other as 1s). The player then subtracts this roll from

the skill and tells the GM what the difference is. This is called rolling under the skill.

For Example: John Smith has Gaia Know at 55%. He uses this skill when looking up information on Gaia (the internet). He's looking for some company information on a far away system. The player rolls 42.

$$\text{Difference} = 55 - 42 = 13$$

This is a pass by 13.

ROLEPLAYING AND SKILLS

There is often a temptation for skills to replace the act of roleplaying. This is not in the spirit of Icar. Before rolling a for a skill, describe the action as best you can. This is called roleplaying the skill. Any skill roll without description should receive a detrimental modifier (see the next section). If the skill is performing some acrobatic feat, then the twist and turn through the air should be described. If the skill involves haggling a deal, then try to haggle. The GM is not looking for the best dealer or acrobat in the world, just some effort.

There are a few instances where this does not apply (such as fast fire fights where shooting lots of guns needs to be performed quickly) but it should be re-

modifier of 30 is making the skill more difficult. Some example modifiers are listed with each skill and more are given in the combat section. Sometimes, you might have more than one modifier, add them together to get the new difficulty number.

CRITICALS

If the player rolls '1' on the D100 then this is always a pass. If the player roll 100, then this is always a fail. These are called critical rolls. This system is not entirely realistic but does add some interesting playability to the game - no matter how good a character is at a skill, there is always room for error.

PROCUREMENT

Before a character can gain a skill, the player must give an in-game justification of how the skill is gained. Some skills need instruction and cannot be learnt using trial and error. Skills are gained the following ways:

1. Skeleton Skills

These are skills that are provided by the character skeleton. The starting values for these skills are given on the skeleton itself and is normally a combination of



membered that the GM may be adding modifiers depending on how you roleplay the skill.

DIFFICULTY

Not all actions are of the same difficulty. More difficult actions require a higher difference. Easier tasks require a lower difference.

Difficulty	Difference
Easy	-20
Normal	0
Taxing	30
Hard	40
Difficult	60
Impossible	80

Difficulty Table

MODIFIERS

There may be times where other modifiers are added to the skill. This occurs when the character is performing an action that not a normal use of the skill. Modifiers are always applied to the difference. Therefore, a

values and dice rolls.

Some skeletons have their own special skills that are not included here.

2. Self Taught

Self Taught means that, in normal society, you can gain the skill be either doing it or looking around Gaia (the internet) to learn it. Realistically, all skills will require Gaia in some form. You can't teach History to yourself without some sources and Gaia will give you those sources.

You teach yourself by trying the skill during the session using another skill with a modifier (Normally Taxing: 30%) or an appropriate statistic (at -4). You then pencil it in - you can spend RP on it when you have enough to buy it at the beginning of the next session. You spend RP in the normal way (4 RP to buy).

3. Instructor Courses

Instructor courses are either an AI or a human. If it's a human, they need to have the skill at 70% to do the teaching. The cost depends on many factors but should be half the AI training. An AI is an unique Gaia entity (uncopyable program) and will teach you the rudiments of the skill.

If you have been trained, there is a feedback in the process - the instructor can tell you what you are doing wrong. For this reason, you can add the skill during the session as long as you have the required 4 RP to buy). Training courses vary in length. The time required (in hours) is given with each training course (see the Equipment Index).

Different AI trainers have different limits to how much they can train. For example, a cheap AI trainer may only be able to train up to 35%.

A human instructor can not instruct to a level higher than their skill. If an instructor has a skill of 72%, then they may only train someone else up to 72%.

4. Progressive Skills

Specialization comes through the need to do a particular task many times which is not directly covered by a known skill. *All skills which are included in the new skill must be 60% or above.* To gain the skill, you must have used it for the particular purpose at least once a session for 3 sessions. For example, piloting a bike through a forest at high speed is difficult but if practised, Forest Dashing can be derived.

STARTING SKILLS

What the skill starts at depends on the skill, its Epoch, and the Statistics it is associated with. Each skill shows the two Statistics involved with it. The starting value for skeleton skills are as given on the skeleton sheet. For first Epoch Trained Skills and Progressive Skills, the initial value is the addition of the two Statistics specified with the skill.

Example: John is interested in learning how to fire a gun. Another member of the team has the skill Light Firing at 75%, so they can teach it. The starting level for Light Firing is Wit Shift. John's Wit is 3 and his Shift is 5, giving him a meagre starting level of 8%. He going to need to practise (or train) a lot before being any good at it!

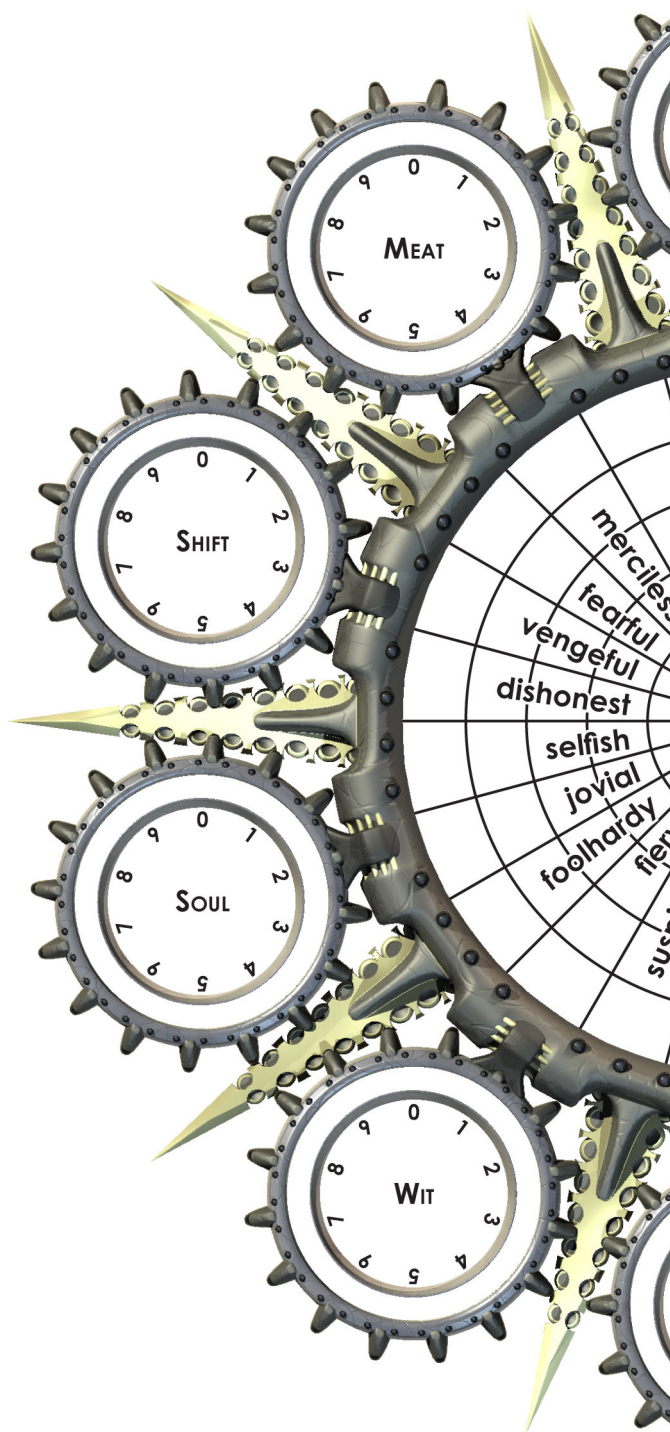
For skills at Epoch 2 or higher (see Skill Trees section), then the starting value is the value of the lowest previous Epoch skill minus 30. An example of this is given in the Skill Trees section.

STARTING SKILLS AND BIONICS

If the character has bionics and is picking up a new skill, the starting percentage of the new skill is that of their natural (pre-bionics) levels. The bionics may help in performing the skill but they do not help in learning the skill when it is new.

IMPROVING SKILLS

Improving skills is achieved by practise. If a character uses a skill during a session, the player must tick that skill. At the start of the next session, the player can improve any ticked skills with Roleplaying Points (RP).



A single RP raises the skill by 3%. The GM will set how many times you may tick a skill per session. The nominal number is 3 times. If a character is using a lower epoch skill to perform a higher epoch task, then they may not tick the skill.

If the character does not get a chance to use a skill naturally, they may practise the skill. A 10 hour practise session can yield one tick (allowing a raise on the next session).

If the skill is a Self Taught skill, then the character needs nothing but Gaia to train in it. However, if the skill is in an instructed skill, then it needs the instructor (either AI or human) to be present to train.

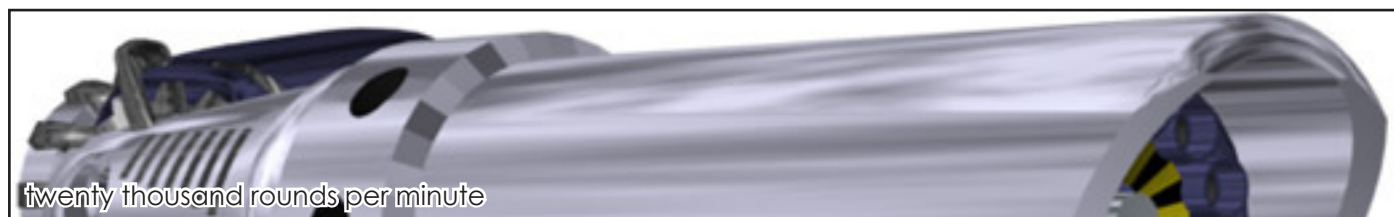
Optional Rule: Tenuous Raises

When a player is trying to improve an area of a character that does not get much practise or the skill is too low to risk using, the player may ask for a Tenuous Raise. The player must then describe how the skill might have been used (although not rolled for) in the last session. If the GM agrees, the Tenuous Raise is 2 RP for 3%. For example, John Smith does a lot of driving in the previous session but doesn't do anything particularly special to warrant the roll of the Grav Pilot skill. John's player could well ask for a tenuous raise, given that the traffic was bad. The more inventive the reason, the more likely the raise should be allowed.

SKILL TREES

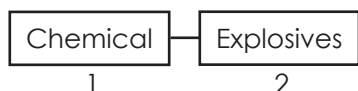
Skills are organised by type or function into skill trees. Skill trees not only show what skills there are but also what a certain skill requires. Skills on the left-most part of a tree (the roots) are said to be at Epoch 1. These are the entry level skills and require only time and effort to learn. As you move to the right along the tree, the Epochs increase by one.

Earlier Epochs represent general or broad skill areas and with each Epoch, the skills become more and more specific.



Example:

The example below is an extract of the Academia skill



tree. Two skills are shown with their Epoch numbers. The skill Chemical is a root of the tree and is therefore at Epoch 1. Explosives requires Chemical and is at Epoch 2. If there were to be another skills on the right of Explosives, this would be Epoch 3 and so on.

Skill trees group skills together by their type: Academic skills tend to be grouped together, as are task skills. Skill tree are very important because:

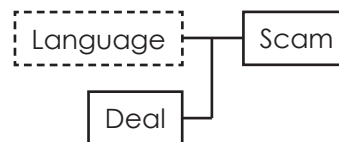
To gain a skill at an Epoch higher than 1, the character must have all the lower Epoch skills that feed it at a level of 60% or more.

Therefore, in our example above, a new character would need to have Chemical at 60% before they could buy Explosives. The value of this new skill will be the value of lowest previous Epoch skill minus 30. Therefore, if Chemical (the lowest previous Epoch skill

is 65%, then the starting value of the new skill will be 35% ($65 - 30 = 35$). This slightly larger starting percentage allows for some of the knowledge of the earlier skill to be transferred into the new one.

Some skills are based on skills from more than one tree. This is shown in the skill tree as a box with a dotted outline, indicating that the skill can be found in another skill tree.

Example:



This example shows an extract of the Life Skill tree. Life skills tend to be those that you pick up while actually living, rather than those taught in a class. Here, the skill Scam is based on both Deal and Language. Deal is from the Life Skill tree too, so that has an unbroken border. The Language skill, however, can be found on the Academia skill tree and so has a dotted outline. Both of these Skill must be at 60% before Scam can be bought.

The initial value of Scam will be the lowest of the two

previous Epoch skills, minus 30. If language is at 66% and Deal is at 72%, then the starting level of Scam will be 36% ($66 - 30 = 36$).

JUMPING EPOCHS

A character may attempt a skill at a higher Epoch but this is considered as being of difficulty Hard. If the character is trying to do an action belonging to a similar skill, this is also given a modifier of Hard. If the character does not have an appropriate skill or similar skill, then the most appropriate Statistic must be used instead.

NEW SKILLS

For more advanced players, it is possible to create skills which cover an area of expertise not covered by the skill list. To obtain a new skill, it must be clearly stated what the skill is designed to cover and which skills it derives from. The skills that are being derived from must have a value of 70% or more (showing a particular proficiency in the field). Some examples can be found in the Fish Fusion rule set.

Academia Skills

Academic Skills are the core skills for many of the more complex areas in the skill lists. Academic skills are taught to most children attending classes in Gaia as run by the Imperium. These skills should be used as a springboard into creating new and interesting skills that might require a return to base principles.

For example: Having read the technology index, a player might have some wacky ideas for new technology. If the technology has no basis elsewhere, then it is likely that one of the skills included here can act as a base for the new one.

Examples of new skills include:

Energy Explosives. The creation of energy based explosives: Explosives and Energy Design (from Tech Skills).

Fake Antiques. The design and creation of realistic fake antiques. Antiquities and Forgery.

Medicines. Creation of new medicines, perhaps from different starting materials. Chemical and Biological.



LANGUAGE

Wit Wit. Wit > 2. Self Taught.

Language is the skill of good communication. Language covers both written and spoken Imperial. A character with a high level of Language will find it easier to explain ideas or interpret other ideas. Language also covers 'how convincing you sound' and so should be used when the character is trying to lie without being detected.

Easy: Stalling for time by waffling on about nothing.

Difficult: Trying to convince someone the opposite of something they have believed their whole life.

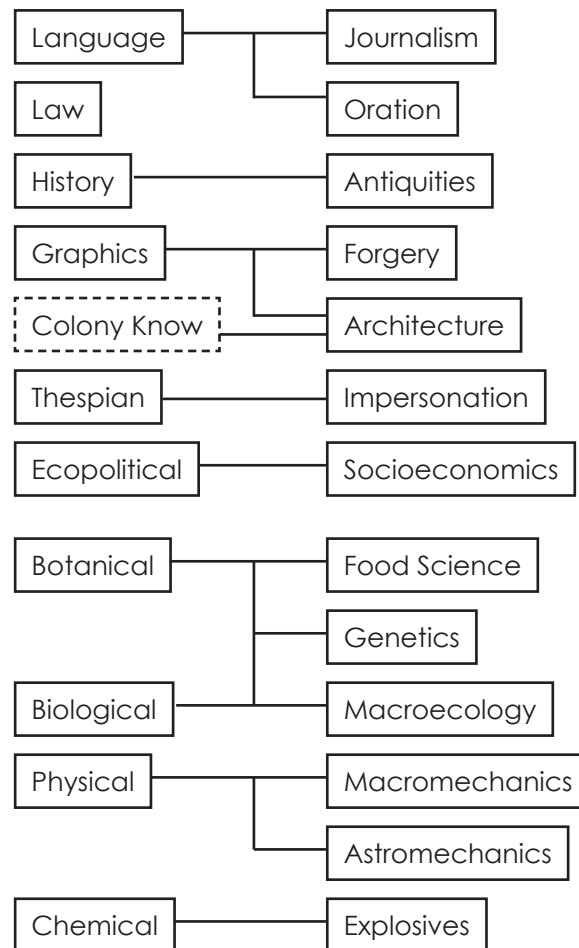
JOURNALISM

Language. Self Taught.

The ability to write factual or fictional reports convincingly, using appropriate sources. Includes Gaia presentation techniques and knowledge of the media business.

Easy: Writing a report from own experiences.

Difficult: Writing a report through someone else's eyes and then writing a report in their style. A form of journalistic forgery.



LAW

Wit Wit. Wit > 5. Self Taught.

The study of the principles and practices of Imperial law and local laws. This includes the grey area where these two laws meet.

Easy: Find small loop holes in the law (i.e. improper arrest procedure) to get out of prison.

Difficult: Present evidence in such a way that the manner in which the law will be applied is moved in favour of the character.

ORATION

Soul > 4. Language. Self Taught.

Oration is the ability to speak in public, either in a prepared manner or by surprise. A good orator is someone who can captivate the audience while putting their point across. This skill extends the abilities in the Language skill to allow the character to literally captivate anyone who is listening.

HISTORY

Wit Wit. Self Taught.

The study of what has gone before. Used to help understand the actions of others. Includes the study of current affairs and comparison with history.

Easy: Drawing connections between current events and actions of people.

Difficult: Drawing connections between past event

and current events.

ANTIQUITIES

History. Instructor.

The study of artifacts, antiques and the cultures that used them. This includes attaching value to objects and putting them into context.

Easy: Able to date, find manufacturer, origin and price and piece from the past 50 000 years.

Difficult: Date, find manufacturer, origin and price for a piece from before the Aran wars or from an obscure manufacturer.

GRAPHICS

Wit Soul. Soul > 4. Self Taught.

This skill enables the character to produce visually effective drawings and to copy and alter others. Also includes an appreciation and fake spotting.

Easy: 3D Gaia art, Gaia environments, logos and symbol design.

Difficult: Forgery, 3D creation of believable people.

THESPIAN

Wit Soul. Instructor.

The ability to act a given part or understand a part through words. Actors play a big part in entertainment, although they do not write the words and need time to rehearse. Can do impersonation if the subject is very well known. This skill is more useful to indicate a profession, rather than be used as a skill that is rolled on a nightly basis.

IMPERSONATION

Thespian. Self Taught.

This is copying the actions, mannerisms and voice of a chosen subject. The character must spend at least 5 hours studying the subject to do a good impersonation. After that, each extra hour adds 1%. For example, after 25 hours, a character's difference reduces by 20%, greatly improving the chance of a good match. With the addition of intelligent prosthetics, a person could fool anyone without DNA testing.

ECOPOLITICAL

Wit Wit. Self Taught.

The study of Governments, Industries and how they interact. Including terminology, structures, positions of



FORGERY

Graphics. Instructor.

Forgery is the art of copying or falsifying. This includes all forms of art, from sculpture and painting through to the Gaia based arts. Motion forgery (animation) is included in this skill. For detection the browser most roll over the Forgery skill rating. If the roll is 0-19 over, the browser is curious. If the roll is 20+ over then the browser is sure the object is fake.

ARCHITECTURE

Graphics and Colony Know (Tech Skill Tree). Instructor.

The appreciation and design of buildings, how form follows function and the history behind how different styles evolved. Architecture also includes in depth knowledge of construction and the layout of buildings. A character can obtain quite a lot of information about the building with a successful roll.

Easy: Working out the structural points of a building.

Difficult: Working out the layout of the inside from the design of the outside.

power, power bases, supply and demand, trade and diplomacy. The character can analyse and predict from learnt case studies and watching current affairs. The character is also able to understand political intrigue and can, to a certain extent predict future political climate.

Easy: Given a small amount of colony information, the character can work out who is the real power there.

Difficult: Predicting the future political climate in the long or short term.

SOCIOECONOMICS

Ecopolitical. Instructor.

The study of colonies and societies. This skill allows the character to understand the factors involved in running a system and an empire, the affects on population and the use of trade and technology to boost the wealth of a system.

Easy: Given a small amount of information on a colony, can derive the main economical drivers behind it.

Difficult: Long term prediction of the effects of small changes in the economy.

BOTANICAL

Wit Wit. Instructor.

The study of plants and simple plant ecologies. The player has an in depth knowledge of Horticulture and farming. Classification of plants can be done by sight but more information is required for a detailed analysis.

Easy: Identification of crops, understanding of their strengths and weaknesses and prediction of how climate change might effect them.

Difficult: Identification of the properties of new species given very little information.

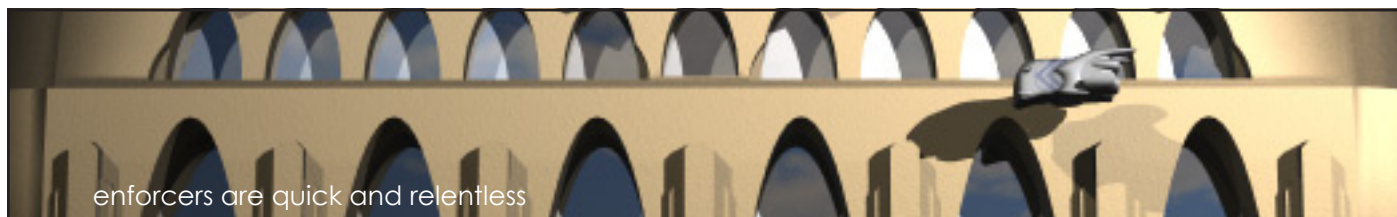
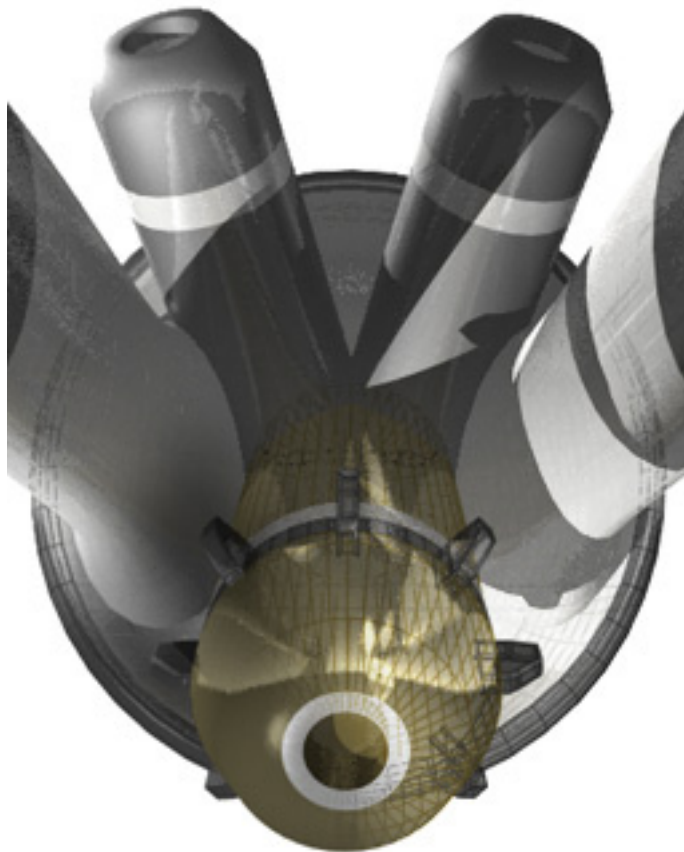
FOOD SCIENCE

Botanical and Biological. Instructor.

The study of food, and its effects. This skill allows the character to analyse creatures and plants (for the use of food) for their content. This also includes the analysis of diets and being able to tell how a particular diet might effect someone.

Easy: Given a plant and some information, can tell whether it is edible or not.

Difficult: Create a balanced diet for a group of mercenaries on an alien world.



BIOLOGICAL

Wit Wit. Instructor.

The study of organisms and their habitats. Also includes a minor knowledge of plants and animal behaviour. From the smallest cell to the largest beast, Biology covers it all.

Easy: Analyse and predict the motivation of an unknown creature.

Difficult: Tame a previously unknown creature.

GENETICS

Biological and Botanical. Instructor.

The study of DNA, Genetic Resolution and Energy Genetics. The character will be able to study the DNA patterns (with the aid of Medical Equipment) and work out if there are any defects, viral problems or if two different patterns match in any way. Information on origin can also be gained. Also, genetic matches are understood, so the character can tell relations.

Easy: Analyse a DNA print for known defects.

Difficult: Given a new genetic virus, calculate what the effects might be if passed on.

MACROECOLOGY

Biological and Botanical. Instructor.

What makes planets tick? This is the answer. Everything that happens on a planet is covered by this. It includes Meteorology and Ecology, predictions can be made about future planetary states and weather changes (and the affects on the weather of the planet). This also covers the technology of Terraforming, the ability to alter a planet in such away that the atmosphere become breathable.

Easy: Predict the future ecology of the planet given present information.

Difficult: Given a change in the planet's set up, calculate what will happen to the planet as a whole.

PHYSICAL

Wit Wit. Instructor.

Physics and basic astronomy. This skill is more of a spring board into more complicated and useful topics. This skill holds all the concepts that many other scientific areas are based on. If any character wishes to design and build anything radical at all, this skill is a must. Includes all about the Medium concept and gives the character a better understanding of how things work.

MACROMECHANICS

Physical. Instructor.

Macromechanics is the study of how planets work, how their orbits are formed and what affects their parameters. Included is plate tectonics, composition and geology, Terraforming, the concepts and the practices. Macromechanics includes a lot of Geology, the study of rocks and so this skill is used by anyone who would analyse a planet for possible desirable mineral deposits. In conjunction with Macroecology, this skill is used by anyone who decides whether a planet is worth colonising or not.

Easy: Decide whether a given astronomical feature contains minerals of any worth.

Difficult: Calculate a method of blowing a planet up and making it look natural.

ASTROMECHANICS

Physical. Instructor.

Astromech. Is the study of space, its features and pitfalls. This includes greater knowledge of the Medium concepts, space travel, orbits, star formation, astral formations (asteroid fields, nebulae) and the complexities of gravity. This is the core skill for any new designs of faster-than-light engines the Character might



want to build.

Easy: Predict the effects of a previously uncharted feature in space.

Difficult: Create the theory for a new form of Faster Than Light engine.

CHEMICAL

Wit Wit. Instructor.

The study of chemicals and their reactions. Includes all 'normal', 'partial' and 'flux' materials. The character can construct, analyse and understand the properties of any material. Also includes understanding of chemical energy patterns.

Easy: Predict the effects of two chemicals together.

Difficult: Creation of new chemicals for a specific and complex purpose.

EXPLOSIVES

Chemical. Instructor.

This is more an academic application than a science in itself. The character can design and make any volatile substances to suit the use and will know the best ways in which to set them up. Defusing and the analysis of other explosives is Hard and there is a risk of premature detonation on failure.

Easy: Create something explosive from household products.

Difficult: Anything to do with energy explosives.

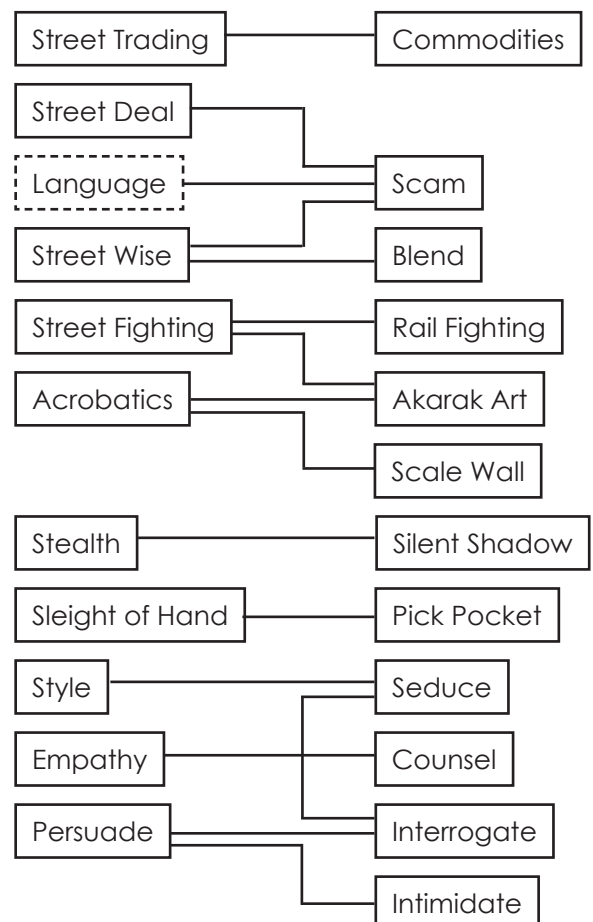
L i f e S k i l l s

Life skills are those skills which are almost impossible to teach in class. They tend to be skills which are obtained while being on the street or taught informally in a practical way by a friend or mentor. These can be gained by studying someone else do something and then practising, unlike Academia Skills. Finding the mentor is often the most difficult part of attaining one of these skills unless another character in the team already has it.

These skills are often performed by the characters on a regular basis without any prior training at all. That can occur if the character is forced to make a deal on the street there and then. If the player makes a good attempt at roleplaying the skill, the effort can be rewarded by pencilling in the skill for purchase on the next Roleplaying point spending session.

OPTIONAL RULE:

If the GM allows, the character may pick up one of the 1st Epoch skills just by displaying that the character's experiences cover the skill. For example, a character might pick up streetwise if they have spent a long time on the street. Attaining the second Epoch, however, is more difficult and will require some sort of



training.

STREET TRADING

Wit Wit. Self Taught.

This is the technique of buying, moving and then selling goods for a profit. Trading gives the character the knowledge to spot a good buy and to know where to get rid of it. Also includes knowledge of good and bad prices for commodities and a few trading runs in their home area as well.

Easy: Spot an as yet unused trade route between two colonies.

Difficult: Make profit from an artificially forged trade route.

COMMODITIES

Trading. Instructor.

This allows the character to use GM based knowledge to spot what commodities are suitable where. This also gives a knowledge about limits and legalities of commodities and places where they are especially cheap (in good supply) or expensive (poor supply). If Ecopolitical (In Academia List) is also owned, then the player has an immediate 15% skill bonus. This skill is difficult to roleplay and should be used for information gathering purposes.

STREET DEAL

Wit Shift. Self Taught.

This is the art of getting a bargain and being able to spot where you might get one. This skill allows the player to barter more effectively and also to find and buy more obscure items that the owner may not wish to sell. A successful roll is not an automatic pass but an aid to the role playing that it accompanies.

Street Deal is also used for finding the Black Market. This exists on every system. A pass with a difficulty of Hard is required to find the Black Market. More information can be found in the Equipment Index.

Easy: Hagglng down a price on a street corner.

Hard: Find the Black Market on any given system.

Difficult: Given an unknown item, work out how much you might get for it.

SCAM

Street Deal, Streetwise and Language. Self Taught.

This allows the player to pull a con trick or to make someone believe something that is not entirely true. The scam needs to be explained and rolled for before undertaken. Scams can range from planning and playing elaborate tricks to small deceptions. Most scams should involve money and must include some sort of benefit for a skill increase. Inventiveness is key here!

Easy: Extort money from an elderly person by selling them a service they do not need.

Difficult: Obtain access to a space craft by pretend-



ing to be a star port official.

STREETWISE

Wit Soul. Self Taught.

This provides the player with the ability to walk the streets of any city with a certain air of confidence and knowledge of her surroundings. The ability to find the base of power or to find out how. Includes spotting bad situations and understanding other people's predicaments. To aid the use of the skill it is recommended that the player builds up contacts to use as information sources. Successful Streetwise rolls should yield a new contact. The bigger the difference, the better the contact.

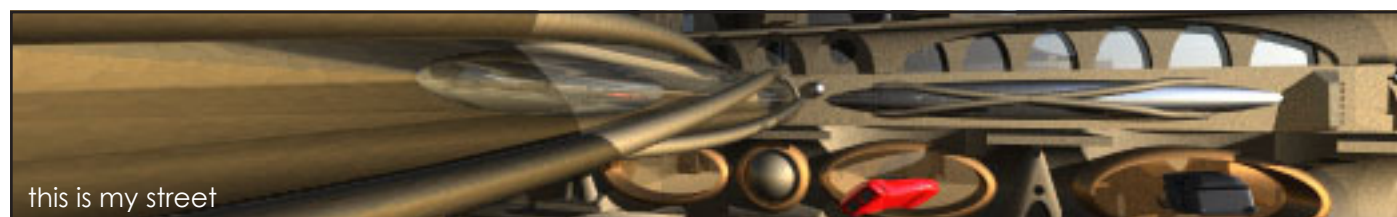
Easy: In an unknown city, find a facility or person with very little information.

Difficult: Predict the criminal activities given only commercial information.

BLEND

Streetwise. Self Taught.

This is the art of not being noticed. The character knows how to act in certain places and understands all etiquette well enough to look inconspicuous. The higher the difference, the less suspicion is directed to-



ward the character.

Easy: Escape notice of a police force when in a crowd if wearing similar clothes to the crowd.

Difficult: Lose pursuers in a sparsely populated area when wearing conspicuous clothing.

STREET FIGHTING

Battle Shift. Self Taught.

This is the ability to use the surrounding environment and other people to win a fight. Normally learnt by practice but can be taught. As the skill percentage increases, new moves and abilities become available.

10: Can have more than 3 moves in a Combo.

20: Can put two or more '2' point Combo moves in a row.

30: Can use weapons. New Close Combat Combo Move: Floor Kicking (Offensive). If user is prone and they have a 'kick' move, they may use it as if they were standing.

40: Can split attacks between enemies.

50: New Close Combat Combo Move: Hold Reverse (Offensive). If in a hold, any attack can be changed



into a Hold Reverse. Rather than breaking free, the situation is reversed and the user has the opponent in a Hold.

60: Precision hitting: When using a close combat weapon, allows user to choose the location to hit for each successful attack.

70: Rolling when prone. When prone (on the floor), attacks can be dodged with a successful Battle roll from the prone defender. This replaces any moves left in a combo and is not automatic.

80: New Close Combat Combo Move: Rearm (Defensive. Cost: 1). Must follow a disarm. Only works for close combat weapons when the user is empty handed. The user takes the weapon from their opponent and may use next turn.

90: New Close Combat Combo Moves: Spinning Punch and Spinning Kicks (Offensive). Like normal kicks, except they cannot be blocked. Punch and kicks are automatically counted as spinning.

RAIL FIGHTING

Street Fighting. Instructor.

Rail Fighting is a sport where two or more combatants fight either to the death or unconsciousness. It has

spawned a fighting style of its own which is considered as being 'dirty'. Like Street Fighting, as the percentage increases, new moves and abilities become available.

30: Intimidating Style. Being able to fight like a rail fighter is intimidating. When rolling initiative, the opponent to the rail fighter must subtract the rail fighter's Soul.

40: Glancing Blocks. If blocking a weapon, no damage is taken (only stun).

50: Improvise 1/3 of Battle, instead of 1/4.

60: Springboard. Character does not need to roll Shift to stand up at the end of a turn.

70: Floor fighting. Can still punch and kick while prone.

80: Flying Start. *If starting a fight*, the first move in the combo becomes a 'flying' manoeuvre (e.g. Flying Kick instead of kick). This does double stun.

85: Catch Punch. If the foe is punching and the character is doing an offensive move and wins, the punch can be caught and the foe can be in a hold next turn (if need be).

90: Pressure Points. If the foe is unarmoured, normal

combo.

70: New close combat move: Breath of Wind (Offensive). Is performed only in a combo as the first part of a improvisation. Character pushes foe away and onto the ground, doing them no damage but allowing the character to either leave the fight or do damage next turn. Requires successful Battle roll. If fails, then the character may continue to improvise.

75: Malleable. May still attack when in a Hold but cannot break free while attacking.

80: Five Foe Combo. May fight five separate people with 5 separate combos in one turn. Deal with each combo separately.

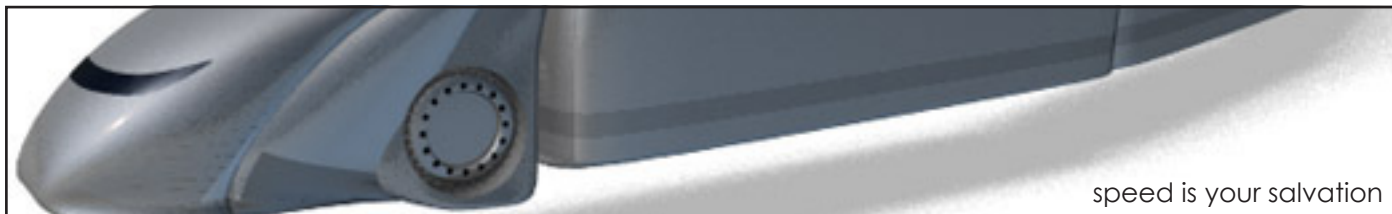
85: Complex Improvise. May improvise up to 5 moves.

90: Two Swords. May use two hardlight swords and deal twice as much damage to foes. Very rare.

ACROBATICS

Shift Shift. Self Taught.

This skill allows the character to perform acrobatic feats. At different levels of skill percentage, the character may perform different manoeuvres, as given



Punch and Kick manoeuvres do the same amount of damage as stun. The damage is applied to the Torso only. Used by a character with Augmentation, this can be deadly.

AKARAK ART

Acrobatics and Street Fighting. Instructor.

The nearest to this is a marital Art, Akarak Art is a fighting style which combines power, speed and flair, not to mention bionics. This skill allows a character to have 6 moves in a combination, regardless of BATTLE. A character must be trained to perform this skill and this training must be performed by an Akarak Elder. Having this skill at 70 does not allow the owner to teach it.

30: 6 moves in a combo allowed.

40: Sword Fast Draw. Draw sword and use it in the same turn.

50: Dual Combos. If fighting 2 combatants, one combo can be assigned to each opponent. Different Combos can be performed simultaneously on different foes.

60: During a fight, one move in the combo may be changed for another. Do this only once in a

below. In some cases, these manoeuvres allow the character to survive peril that they would otherwise be injured from.

20: Can perform forward rolls, flips and somersaults.

30: Can perform a composite manoeuvre, made from many other flips, rolls, etc.

40: Can move through The Mesh at normal speed.

50: Can perform any acrobatic manoeuvre without rolling.

60: Can fall 10m without injuring themselves.

70: If being shot at while performing a chained manoeuvre, the firer's shot becomes Taxing.

80: Can fall from a moving vehicle doing 100mph at 5m altitude and survive.

90: Character takes only half the stun from impact damage.

SCALE WALL

Acrobatics. Self Taught.

A skill which encompasses all sorts of climbing, Scale Wall allows the character to climb walls, even those with very little footholds at their Shift in metres per turn.

A successful roll is required.

Easy: Climb the outside of a Mex building.

Difficult: Climb a glass surface.

STEALTH

Wit Shift. Self Taught.

The ability to move around without being seen or heard. This also includes basic concealment. This is not a Blend skill, the character will not be seen at all instead of not being noticed. There are some situations where a character cannot go completely unnoticed. This is normally in cases where an AI is connected to building sensors.

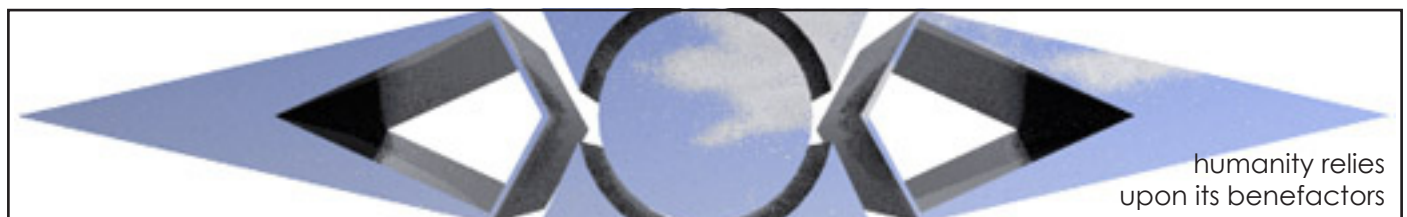
Easy: Move through a building avoiding contact with people.

Difficult: Move through a building avoiding contact with people, automatons or sensors.

SILENT SHADOW

Wit Shift. Stealth. Self Taught.

This is an Akarakian art of following people without being noticed. The character will have the concentration to watch for as long as required. A success will mean that the character will follow the target without being noticed and a fail will mean either the target



is lost, or in the worse case realises they are being followed.

Easy: Follow a human who is not paranoid.

Difficult: Follow a paranoid human or an augmented one with additional sensors.

SLEIGHT OF HAND

Wit Shift. Self Taught.

This is the ability to conceal an item or move the item around one's body without any watchers being able to follow the object. The item must be no larger than that of the character or the character's hand depending on the use.

Easy: Palming a small object so that it is in hand but hidden from view.

Difficult: Moving an object from hand to hand without anyone detecting it.

PICK POCKET

Sleight of Hand. Self Taught.

Removing items from other people's person without their knowledge. Anything from money cards to weapons can be removed. If an item is not removable, then the skill will determine this and does not mean automatic failure.

Easy: Picking pockets in a crowd.

Difficult: Picking someone's pocket while talking to them.

STYLE

Wit Soul. Self Taught.

The character knows how to look good and impress. Although the character may not be attractive, they can certainly seem so. Style includes everything from personal grooming to make-up. A pass would allow the character to cut hair perfectly where a fail would make a complete hash of it.

Easy: Picking an outfit on an unfamiliar planet that allows the wearer to fit in with the populace.

Difficult: Impressing an unknown group of people of an known culture.

SEDUCE

Wit Soul. Style and Empathy. Self Taught.

The ability to make someone fall in love with you or just control their lust of you. Once en-captured, can make them believe almost anything you like. They can be made to make mistakes or make decisions they would otherwise never had considered. Seduction can also lead to unwanted obsession and

depression.

Easy: Seducing someone who is quite pliant or desperate for attention.

Difficult: Seducing someone from a vastly different culture who is really not interested in the character.

EMPATHY

Wit Soul. Self Taught.

This allows the character to understand the feelings of others. Although this must be roleplayed, this skill allows the GM to aid the players when a successful roll is made. The character with Empathy may know whether a target is lying when everyone else sees the target's demeanour as charming.

Easy: Understanding a emotional character's feelings.

Difficult: Detecting the feelings of a stoney faced person.

COUNSEL

Empathy. Instructor.

The ability to discuss and suggest constructive criticism even where the character is not an expert in the subject. Moral and ethical advice can also be offered, giving the counselled a different view on events. This

must be roleplayed but can be strengthened with a successful roll.

Easy: Helping someone deal with the death of a friend or team-mate.

Difficult: Helping someone deal with the destruction of their planet, everyone on it they knew being dead.

PERSUADE

Wit Soul. Self Taught.

Debating and arguing. The character can see the target's point of view and undermine the argument. A successful roll will weaken the target's ability to disagree and may also allow the GM to offer information to aid the argument.

Easy: Persuading a bouncer to let the team into a club.

Difficult: Persuading a Star Enforcer that what they were doing looked like a crime bust wasn't really.

INTERROGATE

Persuade. Instructor.

Interrogation is the act of forcing information from a target using physical and mental force to break the will power. This is more a knowledge skill. A success will allow the GM to suggest a way of verbal or physical interrogation which the player will then have to role play. This skill is more an aid for the less imaginative player.

Easy: Finding out someone's name or home.

Difficult: Finding out every dark secret about a person.

INTIMIDATE

Persuade. Self Taught.

Intimidation is the act of scaring someone so that the character can gain some sort of advantage. Intimidation is normally used for gaining information but is equally useful for forcing people to do as you want. This skill is only rolled in support of roleplaying. If the player wishes to use any other items to support the skill, the GM may add modifiers as necessary. For example, if the character is holding a gun to the head of the victim, they a positive bonus should be added.

Easy: Intimidate someone younger and smaller with a gun.

Difficult: Human character intimidates a full Borg.

Medical Skills

Medical skills are essential to all sections of survival. As most diseases can be cured with an injection of drugs the field of Diagnosis is left to use of these drugs. With the addition of technology, we obtain Bionics which deals with all forms of Augmentation. Out on a limb is he Bioweave skill, which is a special form of Bionics. In the diagram below, the upper track is the human medicine area and the lower track is the bionics area.

MEDICAL BASIC

Wit Soul. Instructor.

The skill of preserving life. Basic includes the most useful field medical and general household information. Dealing with bone breaks, bleeding, cuts, shock, unconsciousness and typical viruses are included. Instructors tend to come pretty cheap for this skill.

Easy: Treat a victim who has broken their legs after being pushed from a moving vehicles.

Difficult: Dealing with internal bleeding or anything that might involve surgery.



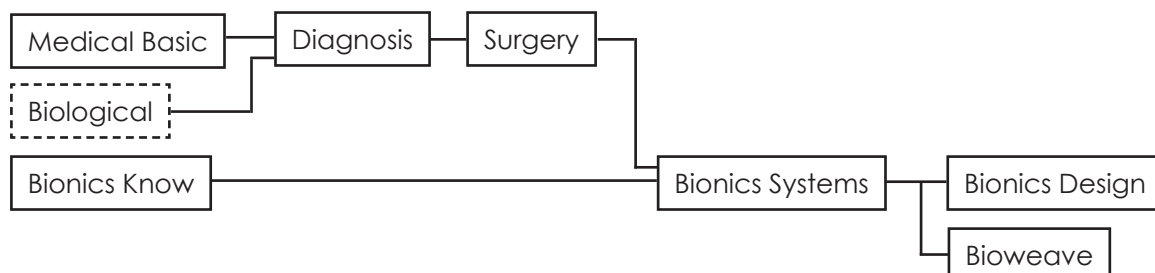
BIONICS KNOWLEDGE

Wit Soul. Instructor.

This allows the character to know the principles behind all forms of Bionics. From neural links to actuators, the workings of the structure is included here. Also this contains the ability to spot well known types of augmentation.

Easy: Work out the strengths and weaknesses of a augmented human on sight.

Difficult: Diagnosis of the cause behind an augmentation's failure.



DIAGNOSIS

Wit > 5. Medical Basic. Instructor.

Diagnosis is the art of figuring out what is wrong with the person and then administering the correct drugs to stabilize or remove the problem. Diagnosis allows the character to make a quick decision on what to do. The skill must be higher than 60% to be effective. This can be done through studying (Roleplaying Points or RP) or by using people as test subjects.

Easy: Administering the correct drug for a well-known disease.

Difficult: Administering a replacement drug when the character does not have any of the facilities provided by a medical kit.

SURGERY

Wit > 5. Diagnosis. Instructor.

Surgery is a technical art of manually fixing people. Surgery includes how to make incisions, where to make them, what each piece looks like and how to close the wound. All surgery that is done is scarless if the surgery is done correctly. The use of the surgical tools is covered in great depth. The skill must be higher than 60% to be effective. This can be raised by studying or by using test subjects (Roleplaying Points

BIOWEAVE

Bionics Systems. Instructor.

This skill allows the character to operate Bioweave machinery. Bioweave can grow new limbs or organs for people and is a very technical operation. The more that needs replacing, the more difficult it is to replace.

Easy: Replace a leg or arm.

Difficult: Replace both legs, both arms, liver, parts of the spine, intestines, eyes and face all in one go.



hoppers and space crates: any industry's core

or RP).

BIONICS SYSTEMS

Wit > 5. Surgery. Instructor.

This is a study of the different systems that any bionic person would have. This skill allows the diagnosis of problems and their solutions as well as the ability to upgrade old hardware (with the proper documentation). This also covers the mental effects due to Augmentation.

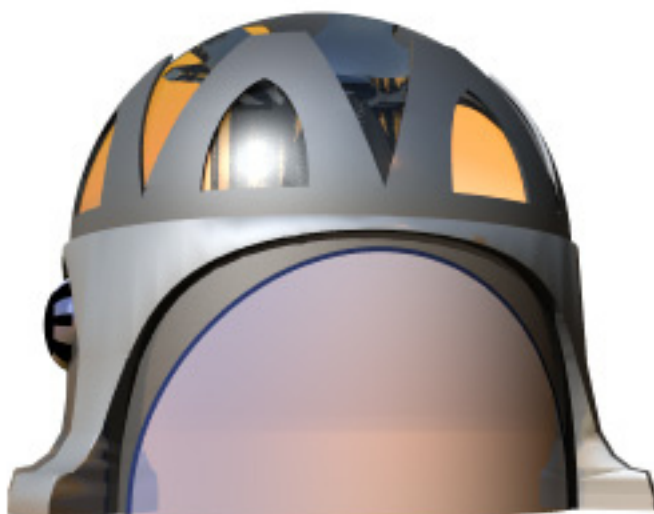
Easy: Fixing a well known augmentation with a full range of medical and technical tools.

Difficult: Fixing a rare augmentation without any of the proper equipment

BIONICS DESIGN

Bionics Systems. Instructor.

This skill allows the character to design new bionic systems, either from scratch (Difficult) or by updating other system (Easy). If the player can not design the system solely, the GM can help. Use other bionic systems as a template for new ones.



Technical Skills

Technical skills are generally split up into Knowledge, Systems and Design. Each subject area has one of these skills. Knowledge skills are the 1st Epoch and deal with general knowledge about the subject area. Systems skills are the 2nd Epoch and deal with the repair and upgrading of existing systems. The system skill is normally a practical skill. Design Skills are in the 3rd epoch and allow a character to design new systems for this object. Fitting these new systems requires a Systems roll. If a task requires a skill from another subject area, a test can be done under Hard.

There is a certain amount of cross-over between the technical skills. For simple tasks, it is quite likely that a tech with many different technical skills can complete a task that is within another skill branch, at a modifier.

COLONY

This is the tech skill which covers the colonies which people live in. These include standard surface colonies (like the cities of the 20th Century), Subterranean and Subaquatic colonies.

KNOW *Wit Wit.*

This covers the general layout of the colonies, what all the major parts of the colony are and how they interact. All colonies are created on the same principles and this skill allows the player to understand and use these principles.

SYSTEMS

This is the in-depth knowledge of how the different systems work together. This includes the design and function of separate buildings and the components which make the buildings work.

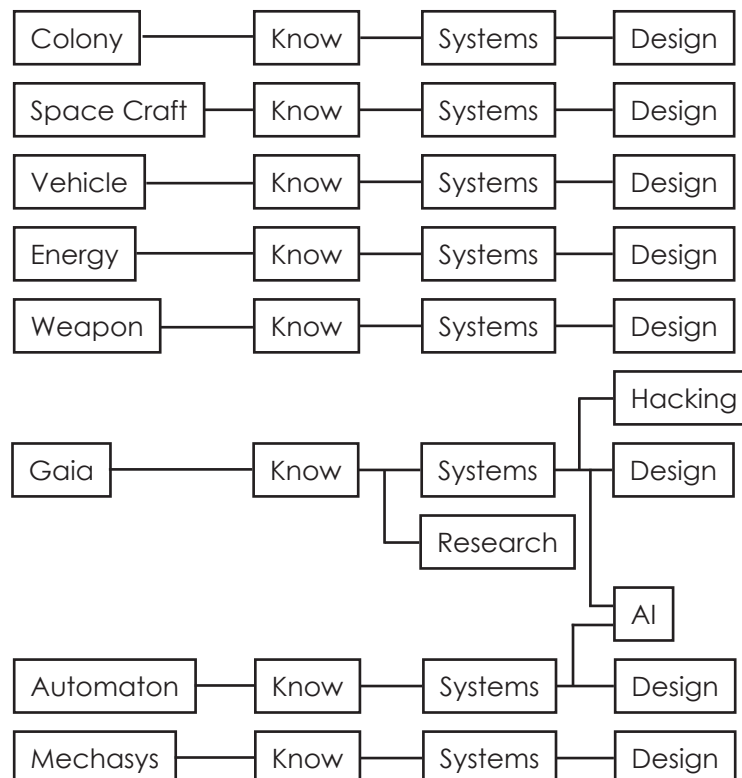
DESIGN

This allows the player to design buildings and their components. All manner of dwellings can be constructed and the knowledge of how to use the tools is known.

WHEN TO USE?

When the players want to adjust their home base to suit their needs. (Design)

When the players want to know where to shut the power off in the building. (Know)



When there is something odd about a building and they need to know what the difference is. (Know)

GAIA

GAIA (the net) runs the universe. Rayengines (Computers) are part of everyday life and without them, the human race would be back in the industrial age. Rayengines allow better communication and the ability to automate many tasks. This set of skills allows the character to use, program and build systems of their own whether for car or building.

KNOW

Wit Wit.

This is basic Rayengine use, how to use GAIA operating system to perform certain tasks. Although using entities (software) and being able to install new ones is contained here, the writing of new software is not.

SYSTEMS

This skill allows the repair and upgrade of Rayengine systems as well as programming. The user can now program in Gaia II (The universal programming language). However, the user can not build their own Rayengine (computer) systems from scratch.



Assembling from pre-made parts is possible but not the construction of the laser chips. This also contains information about the use of Rayengine systems in other Tech categories. For example, the character would know what a vehicular Rayengine did and how it functioned and could repair it.

DESIGN

This is the full design of Rayengines. From making the laser chips to connecting them, this skill allows the user to make technical wizardry from the tools provided.

WHEN TO USE?

When the player tries to build a computer for a weapon. (Design)

When the player needs to quickly obtain some information. (Know)

When rigging a bomb into a person's GAIA terminal. (Systems)

When the player wishes to repair a damaged Rayengine. (Systems)

HACKING

Gaia Systems.

This is a very special use of Rayengines when the player looks for a backdoor or tries to hack through the main entrance looking for information. The hacker moves through a network, gaining control of entities and capturing data. Hacking is covered later in the combat section.

RESEARCH

Gaia Know.

The ability to find reliable, concise and detailed information quickly. Although most people who can use Gaia can perform some sort of research by utilising information libraries and search entities, finding the right information when it is not immediately accessible is a honed skill.

Easy: Finding different information biases on public knowledge.

Difficult: Finding references to obscure history or long forgotten technology.

AI

*Gaia Systems and Automaton Systems *.*

This is the skill that covers the design, creation and nurturing of Artificial Intelligences (AIs). This includes both AIs as disembodied intelligences in Gaia and fully embodied AIs as you would find in Automatons. This also includes the counselling of troubled intelligences and understand of how they might malfunction.

* This skill can be purchased without Automaton Systems but then the AI of Automatons will not be included. If Automaton Systems is gained at a later date, this skill then automatically includes the new field.

Easy: Create a new AI to perform searches on Gaia.

Difficult: Counsel a 'broken' AI back into good health.

AUTOMATON

Automatons are the human-friendly robotic organisms in the Icar world and this set of skills allows for their understand, repair, upgrade and design. Dealing with automatons is often a more human empathy task than with other machines because of their form. Low grade, industrial Automatons are quite simple in design but often intimidating in their size. Commercial

and domestic Automatons are frighteningly close to their human creators.

KNOW

Wit Soul.

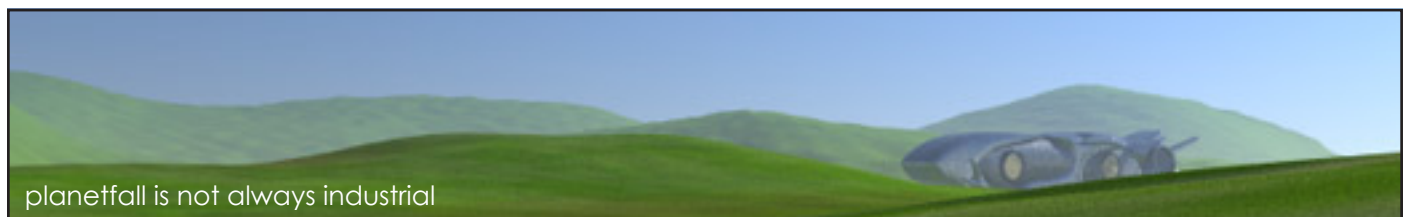
This is knowledge of all Automaton types. The higher the skills, the more is known about the different types. Easy tasks would involve analysing a given automaton for its intended use and identification of its creator. Difficult tasks would involve remembering the statistics of an old model without reference.

SYSTEMS

System covers the repair of the overall mechanics of the Automaton. The sorts of systems include: locomotion (legs), sensors, nervous systems, reflexes, balance, energy and so on. This does not include any knowledge of the artificial intelligence of the Automaton but the basics of its programming and the physical systems.

DESIGN

Design covers the creation of new Automatons from scratch. Design also allows an appreciation of other people's work. This skill does not cover Automaton AI, that is given in the AI skill. However, the Automaton



can be set with some simple operations without using AI.

VEHICLE

This set of skills covers all the things you need to know about Grav vehicles. Vehicles are anything that does not light jump.

KNOW

Wit Wit.

This is the knowledge of what different vehicles there are and their statistics. This is a bit like a 'train spotter' skill. The character would also know the basics of vehicle design. This only contains the knowledge about the vehicles, not the ability to operate them.

SYSTEMS

This is the in depth knowledge of how different vehicles are made. Any repair or installation of new equipment is covered as is the use of any tool required for the job.

DESIGN

This is used for the design of additional systems or design of new vehicles. Design also allows an appreciation of other people's work.

WHEN TO USE?

When the team need to guess the top speed of a car they are chasing. (Know)

When the team to make alterations to a car to get the most out of it. (Systems)

When the team want to smuggle illegal ammunition. (Systems)

When the character has more money than sense and wants a very fast Grav Bike indeed. (Design)

SPACE CRAFT

All vehicles that can Jump or venture into space. Any freighter, cruiser or hulk can be covered. Although many of the systems included on ships come under different subjects, their specific operation is known as a module on the ship.

KNOW

Wit Wit.

This is a knowledge skill about how the craft works, it also includes what sort of craft there are and what their capabilities are likely to be.

SYSTEMS

This skill allow repair and upgrade of systems on board ship. The systems are everything from air conditioning to shield systems. The interaction between these systems is also important. This also includes all the tools required to fix craft. Due to the complexity of space craft, this skill requires **twice as many RP** to increase than normal.

DESIGN

This allows the character to redesign existing parts of the ship or to design a completely new craft. Designs of new craft tend to be very laborious and often take much more time that the construction. Design also gives an appreciation of new design techniques

WHEN TO USE?

When the team are assessing the chance of victory in a battle. (Know)

ment required.

DESIGN

This allows the character to design new energy systems using the basic principles above. To create completely new energy systems, the difficulty is Hard.

WHEN TO USE?

When the team's ship requires some shields bought. (Know)

When the team's ship needs the shields installed. (Systems)

When the previous two have failed and they decide to design their own. (Design)

WEAPON

This skill allows the players to recognise, repair and build weapons . Weapons range from hand held pistols to large vehicle mounted weapons as the principles are all essentially identical. Energy weapons and projectile weapons are covered but only ideas about ammo are given.



When the team ship is heavily damaged and requires repair. (Systems)

When the team ship requires weapons fitting. (Systems)

When the team want a new ship and are willing to wait for an optimal design. (Design)

ENERGY

Energy is the study of raw energy and its applications. This skill covers generators, Grav engines, Grav plates, shields, Jump Engines, Beaming and some insight into energy weapons.

KNOW

Wit Wit.

This covers all the basic principles of energy systems and what each piece does. Basic ideas of what is good and bad and what systems work best. New technology is also covered but is Hard to understand.

SYSTEMS

This covers the repair and the upgrade of all energy based systems. This also includes the tool required to do the job and knowledge of the analytical equip-

KNOW

Wit Wit.

This is weapon spotting. Knowing the damage capabilities and operating ranges of a weapon is important. This also includes what sort of ammo the weapon can fire and the ability to draw similarities between known and unknown weapons to provide analysis

SYSTEMS

This is the ability to repair and upgrade weapons. Upgrades tend to come as easy to fit modifications. Detailed knowledge of the weapon is known and given plans, a copy can be constructed from scratch.

DESIGN

This allows the players to design weapons. It should be noted that this is normally unnecessary as every weapon is catered for and the chance of making something more efficient than something on the market is very unlikely.

WHEN TO USE?

When a weapon is found and some information is required. (Know)

When a weapon is damaged and it requires repair.

(Systems)

When the team are stuck somewhere that they can not get to any powerful weapons and need to design their own. (Design)

MECHASYS

This covers all the Mechatronic systems that are not covered by any of the above subjects. This includes Exo-suits, Powered Armour, Environment suits and machinery. This also includes general mechanics, electronics and the interactions between them. It's sort of a catch-all for all the other skills. No self-respecting tech will be without this set of skills.

If the task required is a general eno-mechanical one, then this skill will be sufficient, but if it is covered in the above sections then the cross-technology modifier must be added.

KNOW

Wit Wit.

This covers all the basics of Mechatronic systems and how to construct them from scratch. This skill also allows the analysis of other systems.



laser scalpel and skin sealer: medical tools of the trade

SYSTEMS

This skill allows the repair and upgrade of Mechatronic systems. A character with this skill can attempt the repair of anything with a modifier of Hard or higher. This includes the knowledge and use of the tools required.

DESIGN

This allows a character to design any Mechatronic system which is not already specified in another subject. The character can attempt the repair of anything with a modifier of Hard or higher.

WHEN TO USE?

When the character tries to guess the function of an unknown machine. (Know)

When the character is repairing a automated machine. (Systems)

T a s k S k i l l s

Task skills are those skills which can be learnt easily but require practice. Any Progressive skills are included in Task. If you are going to create a skill that covers operating of machinery or driving / flying then they should be included with the task skills. The term 'Pilot' is a generic term for operating an item of transportation, it is therefore possible to have 'Pilot Ground car'.

PILOT

Wit Shift. Self Taught.

Pilot skills allow a character to drive, fly or ride any vehicles. Most everyday driving does not require a roll. If the pilot needs to deal with heavy weather or heavy traffic the this is considered HARD. Each vehicle is classed approximately below, however, to operate all the functions of some vehicles, it may be necessary to have more than one skill.

Example:

The Zyntek Eagle is a Grav car. So comes under the heading of GRAV. If the pilot wishes to take it into space, which is one of its capabilities, then the pilot

must also have Cruiser Pilot.

VEHICLE CLASSIFICATIONS

Bike. A vehicle that the rider straddles

Grav. A small car or van.

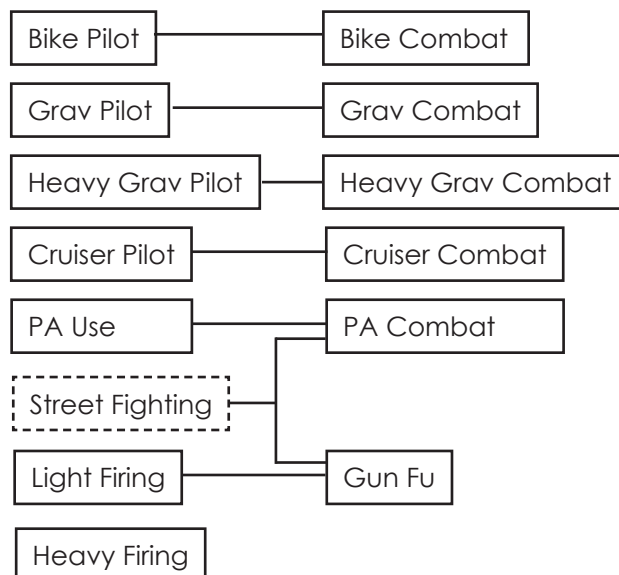
Heavy Grav. Heavier grav vehicles such as Haulers and Grav Fighters.

Cruiser. Any space capable craft.

COMBAT PILOT

Pilot. Instructor.

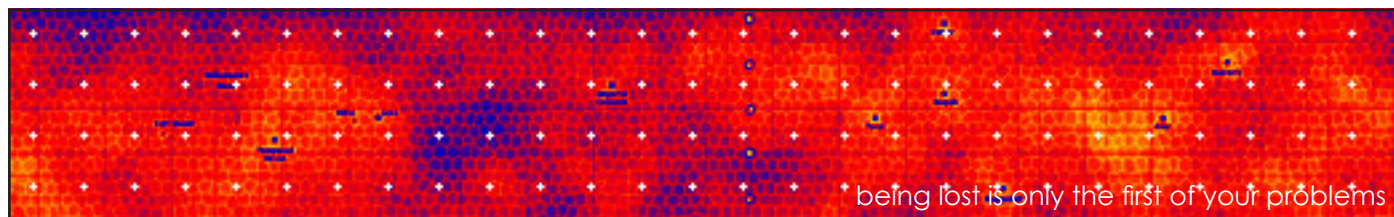
The combat pilot skills (shortened to Combat in the table) are for use when the vehicle performs any combat-style manoeuvres (beyond day to day flying). The use of this skill is fully covered in the vehicle combat section.



POWERED ARMOUR (PA) USE

Shift Shift. Instructor.

This skill deals with the use of Powered Armour suits. A character in a powered armour suit gets a -40% modifier against any kind of physical skill (such as Street Fighting or Acrobatics) while wearing the armour. As the user gets better at using the armour, this modifier



is reduced or removed. Light and Heavy firing are not affected by wearing powered armour. When using the armour normally, the user must roll under this skill. A success will lead to the action that the player desired and a failure means that the action is not performed, with (normally humorous) consequences.

- 10.** Simple actions. Does not need to roll for walking, standing up and simple manual tasks.
- 20.** Intermediate Actions. Running, climbing jumping and so on are included.
- 30:** Can use Zero G Ops without modifier
- 40:** Can use Stealth without modifier
- 50:** Can use Sleight of Hand without modifier
- 60:** Can use Pick Pocket without modifier
- 70:** Can use Acrobatics without modifier
- 80:** Can use Scale Wall without modifier
- 90:** Can use Silent Shadow without modifier

POWERED ARMOUR (PA) COMBAT

PA Use and Street Fighting. Instructor.

This skill covers various types of combat while in PA. Not just close combat but other skills such as "gun fu".

Light/Heavy firing does not get a modifier when the character is in Powered Armour.

- 30:** Can use Street Fighting without -40% modifier.
- 40:** Extension of form. The PA user now uses the Meat of the suit to give stun damage.
- 50:** Blunt. The PA is now used as a blunt. The user may do the same amount of damage as stun.
- 60:** Can use Gun Fu without -40% modifier.
- 70:** Can use Rail Fighting without -40% modifier.
- 80:** Can use Akarak Art without -40% modifier.
- 90:** Steady Hand. Using the innate ability for PA to remain still, Light and Heavy Firing get +10%.

LIGHT FIRING

Wit Shift. Self Taught.

This skill is the skill of marksmanship with small arms such as pistols and sub machine guns. The value of this skill is added to the accuracy of the weapon when firing. See COMBAT rules for more information.

GUN FU

Light Firing, Street Fighting (Life Skill Chat). Instructor.

Gun Fu is the name given to the art of fighting with pistols at close range. When fighting in close quarters, a well made pistol if used properly can be both firearm and blunt. This skill straddles the boundary between close combat and fire fighting.

30. Quick Draw. May draw and pistol and fire in same turn.

40. New Close Combat Combo Move: Redirect Shot (Defence). If in close combat (point blank) with someone who is about to open fire, you can move the weapon so they shoot someone else. This should not be actually put into a combo, instead it automatically replaces a Block.

50. New Close Combat Combo Move: Reversal (Defence. Cost: 2). Goes in a combo. Must follow a successful disarm. User of Reversal must not be holding a gun. Must end a combo. At the end of this combo the user is holding the weapon at the enemy at point blank.

60. New Close Combat Combo Move: Fire Kick (Offence). May fire a held weapon instead of kick. Only once in a turn. Resolve hitting in the same way you would resolve a kick.

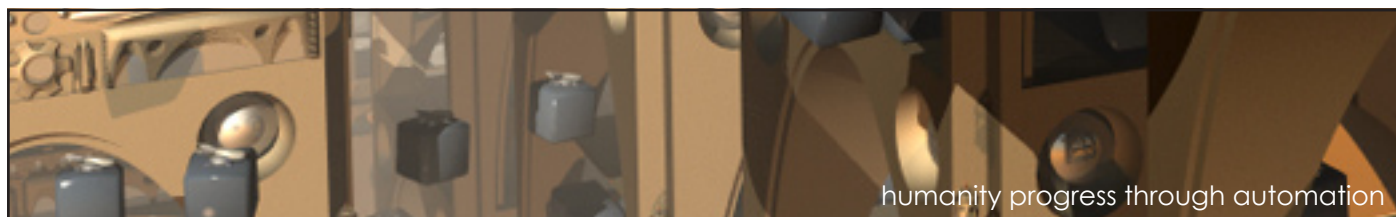
EXAMPLE: JOHN SMITH

To further our example, we will now add skills to our example character, John Smith. The Skeleton chosen at the start was Scav Colony Technician. As noted on the Skeleton sheet, the Skills have default values unless otherwise stated. The starting skills are:

Language
Law
History
Biological
Physical
Chemical
Gaia Know

Colony Know (5 x Wit) + D10
Colony Systems (5 x Wit) + D10
Colony Design (5 x Wit) + D10
Vehicle Know (5 x Wit) + D10
Macromechanics (5 x Wit) + D10
Mechasys Know (5 x Wit) + D10
Mechasys Systems (5 x Wit) + D10

The first group of skills (Language to Gaia Know) begin at the starting levels as given in the skill list above. The second group (Colony Know to Mechasys Systems) use the values given. After some multiplication and



70. Can fire 2 pistols at once. Must use this skill for the firing.

75. Can reload and fire a pistol in the same turn.

New Close Combat Combo Move: Dodge Reload (Defence). While doing a dodge manoeuvre (in close combat), they may reload a single pistol.

80. New Close Combat Combo Move: Dismantle (Defence). If in close combat with someone who is holding a gun (when you're not). You can dismantle it. A Weapon Systems Roll is also required. Does not need to follow any move.

85. Can reload 2 pistols in a turn.

90. Perpetual Pistols: When using 2 pistols. While firing one, the other can be reloaded.

dice rolling, John skills turn out as:

Language	6%
Law	6%
History	6%
Biological	6%
Physical	6%
Chemical	6%
Gaia Know	6%

Colony Know	21%
Colony Systems	17%
Colony Design	18%
Vehicle Know	25%
Macromechanics	22%
Mechasys Know	17%
Mechasys Systems	23%

The skill values are very low across the board. There are two main reasons for this:

HEAVY FIRING

Wit Shift. Self Taught.

This skill is the skill of marksmanship with power-arms such as missile launchers and chain weapons. The value of this skill is added to the accuracy of the weapon when firing. See COMBAT rules for more information.

1. Scav Character are quite low powered and begin with poor skills.
2. We chose to ignore the recommended minimum for the Wit statistic.

These skills are entered on the Second Character sheet (see below).

		✓
Language	6	
Law	6	
History	6	
Biological	6	
Physical	6	
Chemical	6	
Gaia Know	6	
Colony Know	21	
Colony Systems	17	
Colony Design	18	
Vehicle Know	25	
Macromechanics	22	
Mechasys Know	17	
Mechasys Systems	23	

Step 5: Character Information

It is detail that brings a character to life. Character Information provides basic information about who the character is, where they are from and what they look like. The Character skeleton is often used to flesh out this part of the character, as much of the information is given there. However, do not feel constricted by the skeleton, if there is some facet of the character you would like to play, then consult the GM. A brief description of the sections follow.

NAME

This is the name of the character. It's best to choose a name from within your own culture. From a white, British perspective, names such as 'Adam Williamson', 'Simon Aubury' are common. Avoid using names of characters from films unless you want to mimic that character. Within Icar society, people often have just one name, feel free to experiment.

Akarakian names (if you are playing one) tend to have the syllable sounding 'Ak' somewhere in the name. Names such as Jack are common in Akarakian culture.



A character skeleton form for John Smith. The form includes fields for NAME, HT, WT, AGE, and POB, all filled with handwritten text. There is a DESCRIPTION field with a handwritten description of the character's appearance. A QUOTE field contains a handwritten quote. A SKELETON field contains a handwritten job title. The form is decorated with a large, stylized 'C' shape on the left side.

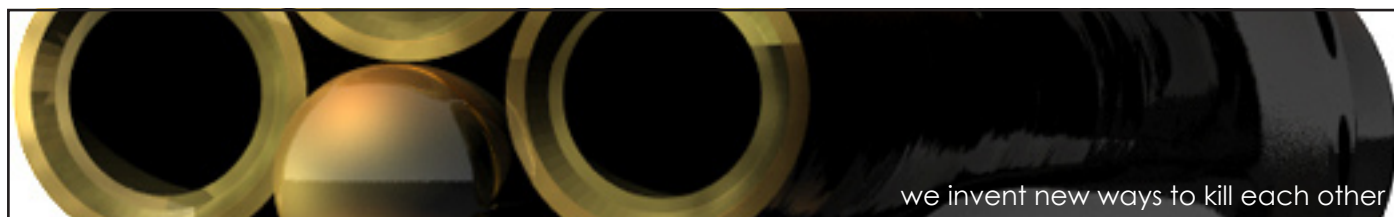
NAME *John Smith*

HT *6'4"* WT *18st* AGE *18* POB *Dellow*

DESCRIPTION *Sandy coloured hair, round face and a vague smile permanantly on his face. Wide eyed and open mouthed.*

QUOTE *"Space is like - really, really big, isn't it?"*

SKELETON *Scav Colony Technician*



HEIGHT

As the human race evolved, they got taller (see more in the Evolution part of the Society book). There are no hard and fast rules for choosing height as this should be down to the player. If you are stuck for deciding your height, please use this rule of thumb:

A low Shift (under 4) suggests you're short

Then use the table below for reference:

Gender	Short	Average	Tall
Male	6'2"	6'8"	7'2"
Female	5'11"	6'5"	6'11"

Example Heights for humans in the 93rd Millennia

WEIGHT

Another feature of human evolution was the density of their bodies increased. Please use the tables below as a guide. There is no rule to determine weight from the Meat statistic because large people can be quite weak, as a general rule of thumb, use the following:

A low Meat (under 4) suggests you're thin

Then use the following tables as a guide. The first table is for men, the second for women. Of course, people can be much larger than given here but these are to be used as a guide.

	Thin	Average	Large
Short	10st	15st	18st
Average	13st	20st	26st
Tall	18st	25st	34st

Weight table for Men

	Thin	Average	Large
Short	9st	13st	15st
Average	11st	18st	22st
Tall	16st	22st	27st

Weight table for Women

AGE

Better genetics and medicines mean a long life and over 90,000 years the human race has managed to nearly double the average life span of what it was in the 21st Century. Recommended age of the character is normally given on the Skeleton as the amount of

world knowledge (and thus Skills) increases with age. However, this is just a recommendation, so feel free to discuss with the GM any ideas you might have. Use the table below as a guide to ages.

21st Century Age	921st Century Age	Rough Description
0	0	Birth
12	8	Start of puberty
18	15	End of puberty
21	18	Physical peak
26	50	Onset of weight gain and 'middle aged spread'
35	70	Middle age (hair loss, etc.)
40	85	Greying hair / menopause
65	110	Retirement age
75	130	Average life expectancy
85	140	'Good' life expectance
125	180	Oldest recorded human

Age Comparison Table

SKELETON

This is simply the name of the Skeleton the character is made from the setting document.

Step 6: Close Combat Combos

Close Combat Combos are chains of fighting manoeuvres that the character can perform. Although every character can punch and kick someone, to chain them together in a flow needs a Close Combat Combo. Most of the information regarding Close Combat Combos can be found in the Close Combat chapter later.

Close Combat Combos are constructed using a number of fighting points. If not specified anywhere, assume that the new character gets 3 x *Battle fighting points*. You don't have to spend these points initially but wait instead for the character to improve Battle first.

The Close Combat Combos are written in the Combo are in the bottom right of the front character sheet (see below). You can keep track of how many Fighting Points remain using the Fighting disc in the



PLACE OF BIRTH

This facet of the character is very much dependent on the setting that is being run. Within the setting Book will be a list of places that are eligible for your place of birth. Try and tie in the place of birth with your intended character description.

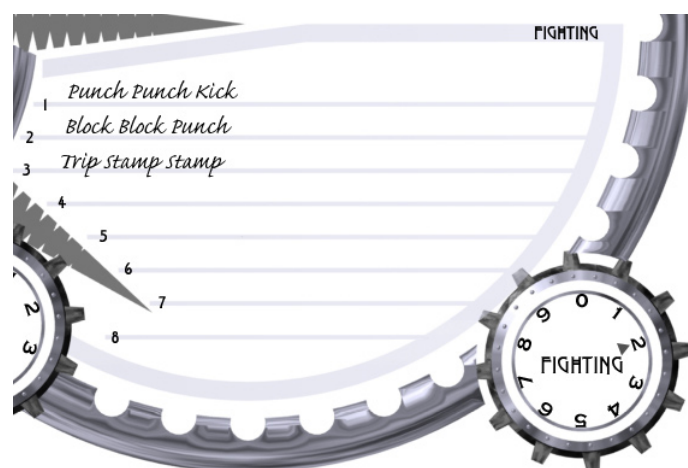
DESCRIPTION

This should be a rough outline to your character, including any obvious features or defects. To aid the description, you might want to choose your look as someone you have seen on film or television. Telling people you look like 'Keanu Reeves' gives people a better idea that describing him in detail.

QUOTE

The quote can be either something your character has said or something they are likely to have said. Try and make the quote sum up the character in a single line.

Bottom right corner.



Example Close Combat Combo Box

In this example, there are three Fighting Combos with three moves in each. Two points remain in the Fighting Combo box, they may be spent at a later date.

Step 7: Body And Armour

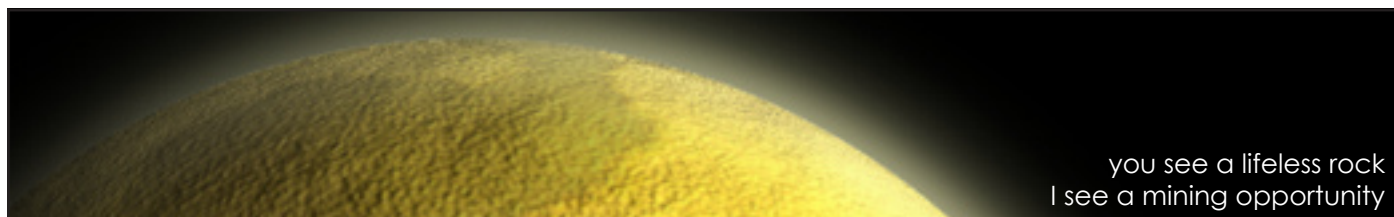
This section determines the physical state of the character. To record the body and armour statistics of the character use a Body and Armour sheet (see right). The body is split into 6 areas, Head, Torso, Right Arm, Left Arm, Right Leg and Left Leg. All objects, including the body, have an **ARMOUR RATING (AR)** in the left column and have **HIT POINTS (HP)** in the right column. AR is the armour capability of the object or how effective it is at stopping damage. The higher the better. HP is the amount of damage the object can actually take before it is destroyed. The higher the better. When HP hits 0, the limb is removed. If the limb is the head or Torso, then the person is dead!

HUMAN	
HEAD	1 10
LEFT ARM	1 15
TORSO	1 30
RIGHT ARM	1 15
LEFT LEG	1 15
RIGHT LEG	1 15
STUN	100
PSYCHOHEATRICS	

Example body sheet for a human

Armour is noted on the outside area and the body on the inner. The statistics shown are for a standard human not wearing armour. A human is the benchmark, skin has a AR of 1 and has 100 HP all added together.

Stun is a measure of how awake the character is. When the Stun reaches zero, the character is unconscious. Stun is calculated as follows:



$$\text{Stun} = 50 + (\text{Meat} \times 10)$$

Psychotheatrics are included here but are explained later.

The Armour Box looks exactly like the one above, except it does not include Stun or Psychotheatrics boxes. A space on the left is provided for a character picture.

Step 8: Encumbrance

Encumbrance deals with the amount that characters can carry. In Icar, most objects that are heavy have some Grav Assist which takes the weight away. However, there is still inertia and size to consider. A player must keep track of what they are carrying. Encumbrance is a **points based system** the amount a character can carry is their **MEAT**. Some things are so small, they do not really have an encumbrance value, so ignore them! The table below is a guideline. Most equipment will have its encumbrance written on it. If in doubt, use this table.

Default Encumbrance Listing

Item	Encumbrance
------	-------------



Clothes	None
Personal Gaia Terminal	None
Gaia Card	None
Light Armour (AR < 11)	None
Medium Armour (AR < 16)	1
Heavy Armour (AR > 15)	2
Small Close Combat Weapon (knife)	None
Light Weapon (pistol, baseball bat)	1
Heavy Weapon	2
4 Magazines for a Light Weapon	1
1 Magazine for a Heavy Weapon	1
100 Rounds of 7.4	3
Climbing Harness	1
Another person	4
Small Medkit	1
Large Medkit	2
Tech Kit	2
Lasanim Sword	None
Small Generator	2

Step 9: Roleplaying Points

Roleplaying Points (**RP**) are awarded for Roleplaying the character. They are used to improve your character, as your character experiences more things then the character gains in knowledge or changes personality. It is quite normal for the character you start with to be completely different in personality and strengths when you finish playing.

RP is recorded the same way as the other Statistics on the disc as shown (right). In general, a GM will award you for playing your character, if your portrayal is so accurate that the GM thinks that the character is sitting at the table, then you will get more points. Some credit is awarded for good ideas but most points are for role playing. The following table shows the different ways in which RP can be spent. For the last entry, the player must choose the Psychotheatric to change and then roll on the Psychotheatric table for a replacement.



home is where you park your craft

Some items have negative encumbrance. A negative encumbrance suggests that the piece of equipment helps the user carry more.

You can keep track of all the items the Character owns and their encumbrance on the second Character sheet. (See Below)

Encumb (neg)	Item
ITEMS CARRIED	
7	Pistol, Nelson #1
7	4 Magazines of Nelson #1 ammunition
0	Genajack

Example Enumberance for John Smith

Roleplaying Point Uses

Cost	Effect
1	Alter a segment (such as 'Loving') of the Deviant wheel.
1	And three (3) to the Close Combat Pool
1	Increase a skill by 3%
2	Raise a Statistic by 1.
4	Start a new skill
10	Exchange a chosen pyschotheatric for a randomly rolled one.

You may only raise a skill you used last session. When you use a skill, then tick it so you can remember what you used. Statistic raises need to be justified with the GM. For example, if a lot of weights training is done, then Meat may be raised.

Step 10: Psychotheatrics

By now, the character has already taken shape, all that is left now is to add quirks of personality that people can pick up. Psychotheatrics are chosen in the following way.

1. The Player **states how many** Psychotheatrics are going to be added to the character. The player may choose up to three. No more. Once the number is decided, the player must stick with it.
2. The player **rolls a D100** for each Psychotheatric in turn, dealing with each separately.
3. Any **alterations** to the Deviant wheel or statistics must now be made.

A list of all Psychotheatrics is included in a few pages,

PSYCHOTHEATRICALS AND THE DEVIANT WHEEL

There may be cases where the Psychotheatric conflicts with the way in which the Character's deviant is created. In this case the Psychotheatric is taken and the Deviant Wheel must be altered. If two Psychotheatrics are opposing then the earlier Psychotheatric is used and the second roll is to be re-rolled.

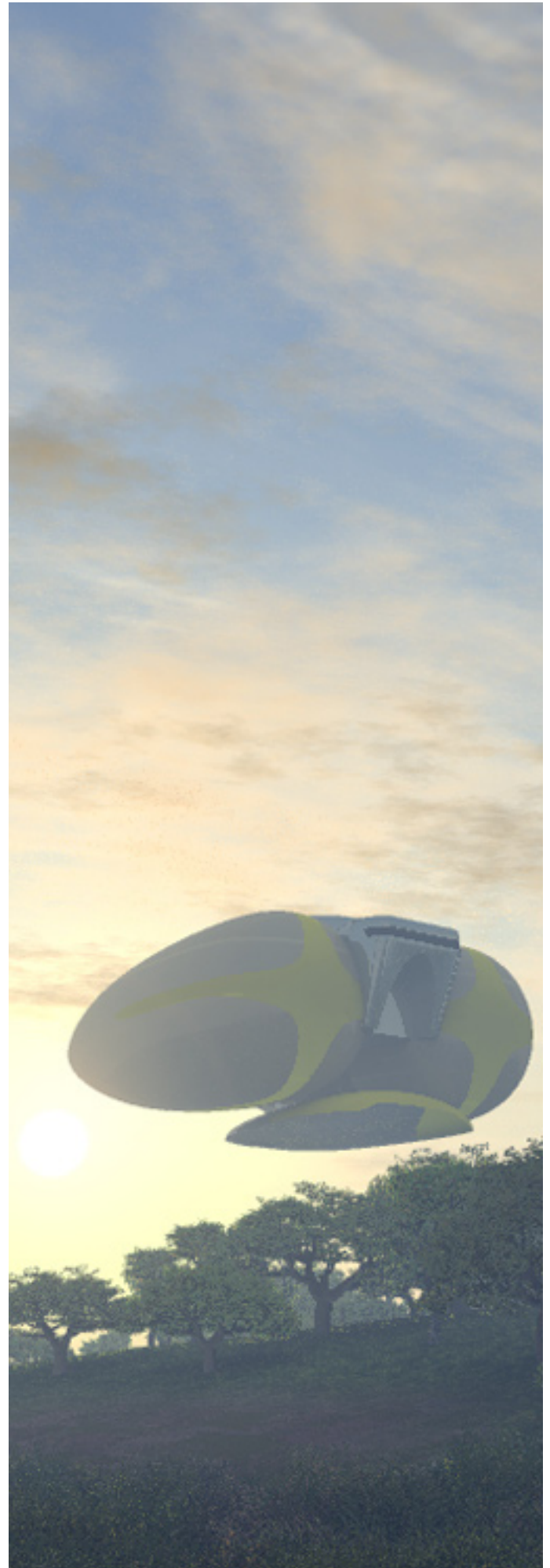
The Psychotheatric is there to make the character more interesting for the player to play and is used to give the character some traits which are easily played or add colour to the character.

WEAVING THE TALE

The Psychotheatrics should fit into the background the character has. A certain amount of weaving or fitting in must be done make the Psychotheatric make sense. The GM should read the Psychotheatric before reading it out to the player. Some of the information is the Psychotheatric may need to be kept back from the player.

SCENARIO SPECIFIC PSYCHOTHEATRICALS

For some of the scenarios given elsewhere, a special Psychotheatric list is given for that specific scenario. The one included here is a default list and should be used where there is an absence of specific list.



	Psychotheatric	Effect	Description
1	Uncontrolled Psyonics	Firey = 5	You have firey outbursts and can not explain why super-natural things happen to them.
2	Psychopath	Firey = 5 Fearful = 5 Foolhardy = 5	You rejoice in killing. Also, your personality is in flux: except for the three Deviant wheel assets (left), change the deviant wheel by five points each time the character is played.
3	Drained	Deviant Wheel now depressed	You spend you time with people more intelligence, attractive and more accepted than you. You're morose about it and make life difficult.
4	Short Life	40 days life span	After 40 days, you die. The knowledge of this is making you very difficult to deal with. The Deviant wheel should also change to reflect the personality of someone who knows they are going to die.
5	Skitzophrenic	Create 2 deviant wheels	You have a split personality. Decide on what it is that makes you flip between the two forms of you.
6	Paranoid	Soul -2	You are convinced someone is out to get you.
7	Amnesiac	Skill deprecation	You have trouble remembering things, particularly skills you've learnt. Before play each session, if you have more than 10 skills, reduce the extra by 5%. If a skill falls below 0, it is removed.
8	Bionics Rehab Rejection	All Statistics - 2 Poor Borg suit	You were borged by an amateur and you rejected the suit during insufficient Rehab. You are in a recovery suit - where you will remain for 6 months. During this time, all Statistics will be 2 less than your natural levels and you will develop a psychosis (GM chooses).
9	Unknown Past.		You have no memory before 2 days ago. You know who you are and you know what you can do but beyond that, it's a mystery.
10	Sociopath	Soul - 3	You do not like socialising and hate large groups of people (require SOUL roll or you will freak out!)
11	Hunted		Someone is out to kill you. Flip a coin and call. If you call correctly, you can decide if you know you're being hunted. If you call incorrectly, the GM decides.
12	Coward	Soul - 3 Fearful = 5	You will not put yourself into danger and you prefer to run than fight.
13	Selfish	Soul -1 Selfish = 5	You won't share anything, even with close friends.
14	Feeble Minded	Wit = 2	You have real trouble understanding concepts and you know you're not the brightest person there. Also has trouble recognising detail.
15	Very Weak	Meat -4	You are physically underdeveloped and small in stature.
16	Criminal / Enforcer Parents		You parents are either Criminals on the run or are Enforcers (whichever is worst for the team). If you are a criminal with Enforcer parents, you may not turn to your family for aid.
17	Roll Again Twice		Roll again twice. You may end up with more than 3 Psychotheatric.
18	Bad Reputation		You have D10 enemies, 2 of which are obsessive and will be actively looking for you.
19	Hallucinations	Soul - 1 Fearful = 4	You honestly believe the things you see. You also don't sleep well. You're not sure about the difference between dreams and reality.
20	Liar	Honest = 1 Proud = 5	Lies when discussing deeds or describing stories. Will embellish and then lie to support the embellishments. Never backs down.

21	Recluse	Soul -2, Suspicious +1, Fearful +1	You're not used to people, you don't like crowds or groups of people. Although this is not a phobia, it will cause you to complain if you amongst many people.
22	Stubborn	Proud = 4, Selfish = 4.	Once you get an idea inside your head, there is no shifting it. You will stick to your guns to your last breath.
23	Maniac	Serious = 1, Firery = 4, Foolhardy = 5	You are hooked on adrenaline and trouble. You love causing problems, getting into tight situations and being trouble to everything and everyone.
24	Average	2 lowest and 2 highest Statistics become 4	You are painfully normal and average. This has the small bonus of often going un-noticed.
25	Short Concentration Span	Wit - 2 Serious = 2	You are scatter brained and have trouble concentrating on any tasks longer than 5 minutes.
26	Clumsy	Shift -2 Battle -2	You don't have much spatial awareness, you knock things over a lot and have little co-ordination.
27	Phobia		You are absolutely terrified of something. When you encounter it, do a Soul check. A pass will cause you discomfort. A failure will induce panic.
28	Bullied	Humble = 4 Courageous =2	You were always bullied and your character supports this diminutive attitude.
29	Weak	Meat = 2	You are not very strong.
30	Short Fuse	Firery = 5	You are easily made angry, anyone in disagreement with you or mocking you will feel your wrath.
31	Kleptomaniac		You can not stop stealing things. They do not have to be of use, but if you think you can get away with lifting something, you will.
32	Absent Minded	Wit - 2	You often loose concentration and forget important pieces of information.
33	Panic Stricken	Soul = 2 Fearful = 4	When in a tight spot, you will panic, unable to function. This normally lasts for 15 seconds (5 turns).
34	Sheltered Life	Virtuous = 4	You have lead a life protected by people through thought and environment. You are innocent as a result.
35	Bad Habits		You have two habits that other people might find annoying.
36	Itchy Trigger Finger	Foolhardy = 4 Firery = 4	You like shooting things. You are likely to be the first to open fire, even when it is not appropriate.
37	Slow to Respond	Shift - 2	You have poor reactions in action and movement.
38	Cruel	Soul + 1 Merciless = 5	You enjoy applying pain to people and seeing people go through horrors. You are the archetypal sadist.
39	Criminal Connections		You have 2 enemies and criminal connections. These connections may come to call on you.
40	Nightmares	Soul -1	You don't sleep well and get horrible nightmares. Often this might have repercussions on your behaviour when awake.
41	Slow Learner	Wit - 1	You need 2 RP to raise a skill by 3%, rather than 1 RP.
42	Borged	Poor Borg Suit	You have been borged. The reason should not be a good one. You are clear of Rehab but your suit is not very good.
43	Shy	Soul - 1 Virtuous + 2	You are calm and quiet, you don't like speaking out or talking to strangers.
44	Quirky	Loving = 4	You have a distinctive mannerism, you choose.

45	Notorious		Although you are not directly wanted for something, people will know you for something you have done. GM decides.
46	Unforgiving	Merciless =4 Vengeful = 4	You hold grudges easily. If someone harms you in some way, then you will go out of your way to repay it!
47	Pessimist	Soul - 1	You believe that the worst will always happen in any given situation.
48	Morose	Soul - 1 Jovial = 1	You're a depressive and you enjoy wallowing in your own self pity.
49	Well Known		You are known throughout the media locally or on Gaia.
50	Goodly	Shift deviant to right	You are of goodly disposition, people will approach you and appreciate your kindness.
51	Distinguishing Feature		You have some facial feature that sets you apart from the rest of your race. GM chooses.
52	Witty	Wit + 1 Serious = 1	You're quick witted and the things you say, people find funny.
53	Optimist	Soul + 1	You always see the good side of situations and try to make a positive move because of this.
54	Colgrinian Ancestry	Meat = 9, Shift = 9 (unless larger)	You are a direct descendant of the Colgrinian people (see Glossary). Your lifetime is now 40 + D10 years.
55	Marksman	+10% to all firing skills	You've always had a knack with a gun.
56	Passionate	Soul + 2 Wit + 1	You get excited about things and believe very strongly in what you do. People find you supportive.
57	Fit	Shift + 2 Meat + 1	You have a high level of physical fitness.
58	Patient	Soul + 2 Calm = 4	You don't mind waiting, you believe that if you wait then you will be rewarded.
59	Technically Minded	+10% for starting tech skills	You have a gift for technical things. Any skill which is tech related (from the tech tree) will begin with extra points.
60	Natural Pilot	+10% for starting pilot skills	You get behind the controls of any vehicle and you're there. Also, any negative bonuses for flying with default or someone else's controls are ignored!
61	Ferocious Fighter	Firey = 4 Battle + 2	You have a talent for fighting. Battle may not go above 10.
62	Heavily Built	Meat = 10	You are a large person, strong and you keep in shape.
63	Quick Learner	Wit +1	Add 1% on top of any skill raises, either from spending RP or by instantaneous GM raises.
64	Wealthy	2 million or a Space craft	You have had a win fall recently and have acquired either money or a space craft. This is not widely known.
65	Experienced	RP + 20 Worldly =4	You have sampled a lot of life before joining the team. Use the RP on skills before play.
66	Natural Leader	Soul + 2 Calm = 4	You find it easy to take responsibility and charge of events. When you purchase the Persuade skill starting level should be 60%.
67	Akarakian - Loose Faith	Soul + 1 Battle + 1	Your parents are Akarakian and you have been brought up with Akarakian knowledge but do not follow it to the letter. Also, have the skill Akarakian Knowledge at Soul x 10. This knowledge skill should be used to provide the player and character with knowledge of the mannerisms and customs of the Akarak nation.
68	Extra Training	Pick 4 skills free	You have been through some extra training. Either corporate or by the parents.

69	Good Reputation	+D10 contacts	You have grown a good reputation through your deeds.
70	Thick Skinned	Double Stun	Whatever your natural stun is, double it. You're difficult to knock out!
71	Attractive	Soul + 1	You are found to be attractive by the majority of the opposite sex.
72	Energetic	Shift + 2 Soul +2 Battle + 1	You have always been incredibly energetic about everything. You seem to have an endless supply of energy.
73	Streetwise	Gain all Epoch 1 street skills at 10 * Wit	You have a knack for sensing situations on the streets and you manage to pick up all sorts of information that is otherwise hidden.
74	Akarakian - Strong Faith	Soul + 2 Battle + 2	You have been brought up in the Akarakian ways and you believe strongly in the faith. Also have Akarakian Art at 30% and Akarak Know at 70+D10.
75	Important Parents		Your parents hold important positions within the Imperium. Choose a Star Industry and the GM will select an important position for them to hold.
76	Brick Shit House	Meat = 10, Battle + 2 HT: 7'2" WT > 210	You are a huge human! Your encumbrance is now twice your Meat (20).
77	Stress Sink	Soul + 2 Loving + 1	You have a knack of dealing with stressful situations. Whenever things look bad, you manage to say the right things to calm people down. Gain Empathy at Soul * 10.
78	Empathic	Calm = 5	You can physically feel people's emotions. Every time you meet someone who is feeling something strongly, Roll Soul, on a pass you remain in your own emotion, on a fail, you take on the other person's emotion.
79	Lucky		You are a lucky person. If some ill is about to befall the character, flip a coin and call. If you are correct then the bad event will not happen.
80	Academic	+15% to all Academia skills	You have a flair for learning academically. Raise all Academia skills by 15% automatically. This includes new Academic skills too.
81	Cybered	Good Cyberware Suit	You have been cybered well by your parents or previous employer.
82	Quick Reactions	Shift = 10	You are very quick to react. Also, you never lose an initiative.
83	Observant	Always pass Wit checks for seeing things	You have a remarkable attention for detail. Whenever you need to roll for seeing that which is difficult to notice, you will not need to roll wit.
84	Akarakian - Parents are Elders	Soul + 3 Battle = 10	Your parents are extremely important amongst the Akarak nation. You have picked up the skills and knowledge but not the Cyber. Gain Akarak Art at Soul * 10. Also Akarak Know at 70+D10.
85	Focused	2 points in pool	You have the ability to focus your abilities at any points. During the game, you may pump up any Statistic or deviant by two. This lasts until the end of the session, the start of the next session, a new set of two points is available.
86	Fearless	Soul = 10	Whatever biological facet that makes people afraid, you simply do not possess it. Only roll for Soul checks that do not include fear.
87	Born Sniper	Light and heavy firing = 92%	You have an uncanny ability to use weapons.
88	High Pain Threshold	Stun = 3 x Natural	You are extremely difficult to knock unconscious.

89	Spatially Aware	Does not take firing modifiers	Your character can judge distances so well that you no longer have trouble shooting moving targets.
90	Parent is Imperial Peer	Soul + 2	One of your parents is an Imperial Lord / Lady. They have a great amount of resources and contacts to call upon if required.
91	Very Fast Learner	Wit = 10	Add 2% on top of any addition to a skill advance either by RP or by instantaneous GM increase.
92	Lightening Speed	Shift = 10 Battle + 2 Always wins initiative	You have incredible speed, almost bionic! You always win the initiative and also can not be caught by surprise by anyone in a fight.
93	Sixth Sense	Minor Psyonics	You have a special ability which allows you to sense a short way into the future.
94	Born Warrior	Shift = 10 Battle = 10	You are the best at hand to hand combat there is. You can have combos up to 7, improvise up to 4 and are not restrained by any problems such as no 2-combos in a row. Have Rail Fighting at 30%.
95	Multi-talented	Wit = 10	Take the skills from two skeletons. Each session, you may swap one existing skill for another new skill (at starting level) for free.
96	Overlord		You have someone watching that will not allow you to come to any harm. You're not sure they exist but will help you at times of need.
97	Machine Empathy	Minor Psyonics	You can sense the feelings of machines, as someone would a human. Any Tech roll now becomes easy. Also, accurate reports of the state of any close technical item can be gauged.
98	Re-Roll Well	Special	Re Roll on this table twice using $50 + (D100 / 2)$.
99	Genius	Wit = 10 Soul = 10 +5 to any RP skill raise	You are now someone who can pick things up with incredible speed.
100	Genus 3+	Major Psyonics	You have psyonics and you can control them on a simple level.

Character Creation Overview

Here is a simple overview of the character creation process. Follow each step to create your character!

1. Pick Concept / Skeleton

Have an idea for your character first and then find a fitting Skeleton. Skeletons include meshrunner, Space craft pilot, tech wizard.

2. Decide on Deviant Wheel

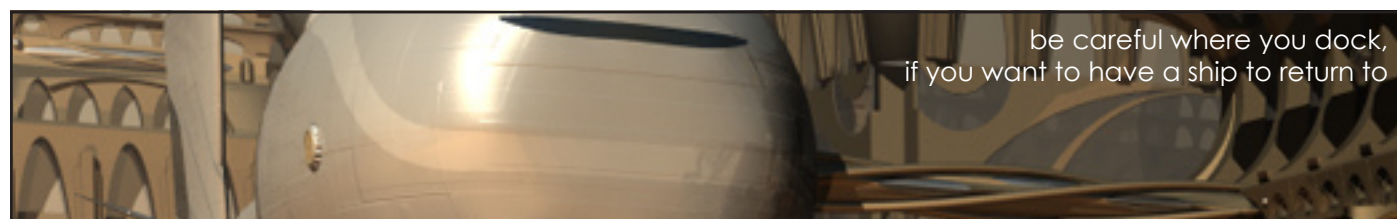
This is the personality of the character. Fill in up to 5 squares in trait. Opposite sides of the wheel must add up to 5.

5. Roll Statistics

The physical properties of the character. Roll a D10 to determine each Statistic.

4. Roll Skills

The skills that your character gets is dependent on the Skeleton. Roll for each skill either using the information provided on the skeleton or by using the starting val-



be careful where you dock,
if you want to have a ship to return to

ues provided in the skill list.

5. Character Information

Think of a name and work out Height, Weight, Age and place of birth. Write a description, quote and put in your Skeleton.

6. Create Close Combat Combos

Create chained moves for close combat. Make sure you have one Combo that begins with a defensive move and try and use as many different moves as you can.

7. Fill in Body and Armour

A human gets 1 AR everywhere, Hit points they get 10 on head, 10 on each arm, 15 on each leg and 40 on the torso. Not all characters get armour.

8. Encumbrance

Your encumbrance is the same as your Meat, record it in the second sheet. If you've got bionics, then the new Meat is your encumbrance.

9. Record Roleplaying Points

If you have any spare after character creation, put

them here.

10. Roll Psychotheatrics

First, decide whether you want 1, 2 or 3 Psychotheatrics and then roll, taking the affects as you go.

11. Irritate the GM with Questions

Optional.



C o m b a t

In any Role Playing game, there needs to be some form of simplification of the real world. Already you have seen that a living, breathing human can be specified in terms of a few statistics and a Deviant Wheel. Another simplification is used when the timing of actions is required. The entire combat system uses a specification of space and time. Space (distance) is measured by **metres**. This is used for ranges and movement rates. Time is split into **Turns**. Each turn is **3 seconds** and a player may make spend that turn doing whatever action they like (providing it is possible). Actions can be combat ones or miscellaneous (listed at end of combat). All actions in that turn happen simultaneously.

SIMPLIFICATION EXAMPLE

Magavendon and his adversary both shoot their weapons at the start of the turn. Magavendon rolls dice first and splatters the adversary's right arm all over the wall. The adversary still gets to shoot but from the end of this turn will have one glove too many.



FIGHTING

Combat is split into four sections, **Close Combat**, **Fire Fighting**, **Vehicle Combat** and **Space Combat**. Close combat deals with hand to hand fighting or 'fisticuffs'. Firing deals with the firing of weapons whether they are hand held or within a vehicle. Vehicle Combat deals with manoeuvring vehicles. Space Combat deals with any combat that occurs in space.

TURN ACTIONS

Three seconds for a turn is actually a long time. In some cases, a character can do many different quick tasks in this time. Here is a list of non-combat actions which can be performed in a turn.

Action	Effect
Walk	Move shift metres in any direction
Run	Move 3 x shift metres in any direction
Change Magazine	Put a new Mag into a weapon.
Change Weapon	Select a new weapon and stow previous weapon.

Use Gaia	A player may have up to 1 minute of GM time to explore Gaia.
Recover Stun	A character will recover stun at 10 per turn if not doing anything else
Get into / out of vehicle	As suggested
Throw Object	From knives to chairs
Say one thing	Along with an action, a character may utter one thing.

Turn Action Table

ENTERING COMBAT

When a combat session is initialised either by NPCs or by the player characters themselves, the GM will do the following steps:

- 1. State that combat has started.** This is to make sure nobody is unaware of what is going on. It's normally obvious!
- 2. Refresh the situation.** (Or who is doing what). This allows each player to be certain of what situation their character is in.

- 3. Roll for initiative.** This gives an order of play. **Initiative = SHIFT + BATTLE + D10**. The highest initiative goes last (allowing the quickest and most battle aware character to see what everyone else is doing).

THE TURN SEQUENCE

Combat runs through the turn sequence (there are different turn sequences for different types of combat) until all the combat is complete. At this point, the GM calls 'combat over' although this is normally pretty obvious.

CINEMATOGRAPHIC

It must be noted by all readers that this combat system is designed for *role playing*. Obvious though this seems, complaints about accuracy and figures are often discussed. It was the designer's intention to keep combat as fun and graphic as possible without spending too much time calculating values. Therefore, situations should be described rather than numbers stated. If the players want absolute realism, this is not the system to use.

HEALING AND REPAIR

Icar is a very lethal game. If a character is shot with just about anything without being armoured or augmented, then it's very likely that they're going to die. However, healing is needed when the armour finally runs out.

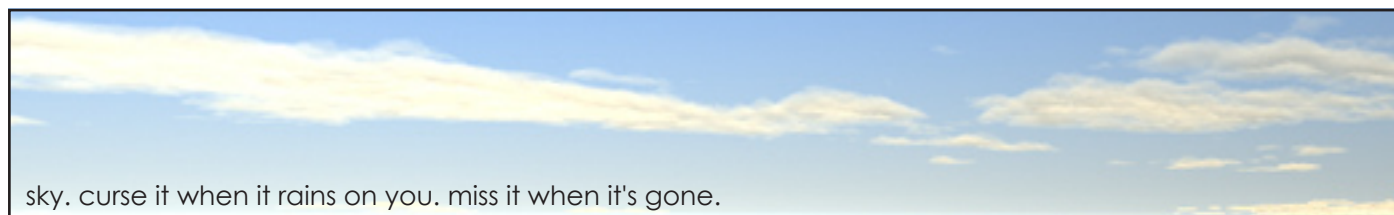
Although damage can be taken in a number of different ways, healing and repair are normally performed in the same way. Healing is performed on natural biological creatures. Repair is performed on bionics and armour. The skill that is used depends on whatever is being healed. It's quite intuitive.

Damaged item	Skill for repair
Natural biological, e.g. human (less than half damaged)	Medical Basic
Natural biological human (more than half damaged)	Surgery
Bionics	Bionics Systems
Armour	Mechasys Systems
Bioweave	Bioweave Systems

HEALING AND REPAIR TIMINGS

This table gives an indication of how long it takes to heal or repair items. These are active healing speeds, not natural, the medic or repairer needs to be present during the repair/healing process. Please use this only as a guide.

Damaged Item	Skill Used	Hit Points per hour
Human Body (Low damage)	Med basic	1
Human Body (High damage)	Surgery	0.5
Bionics	Bionics Systems	100
Armour	Mechasys Systems	100
Bioweave	Bioweave Systems	200



NATURAL BIOLOGICAL HEALING

A natural biological creature is one that has growth from a natural source. This includes humans and animals. If the damage taken on any part of the natural biological is less than half the total, then a roll using Medical Basic or Surgery is sufficient.

If the damage taken is larger than half of the total amount, then Surgery is required.

Example:

John has been shot in the chest, taking 15 of his 40 (Torso for a normal human) points of Damage. 15 is less than half of 40, so Medical Basic is enough to bind the wounds. If he's shot again in the same way, then he's going to need someone with Surgery.

The speed at which people heal is given in a table below.

SYSTEMS REPAIR

For every other type of systems (armour, bionics, powered armour), an appropriate skill is needed. The following table gives a guideline on how much can be repaired each hour. This is meant as a guideline.



Close Combat

Close combat occurs when two people are close to each other and begin to fight without firearms. Close combat includes fighting with weapons such as swords, table legs and bread knives. Players should not be given much time to decide what to do, it should be done quickly.

The abilities of character can differ greatly depending on what skills they have. The skills that affect Close Combat are Street Fighting (Life), Rail Fighting (Life), Akarak Art (Life) and Gun Fu (Task). The skills change the basic rules given here, so if in doubt then the skill take precedence. The skill descriptions contain a list of the additional abilities.

COMBINATIONS

In the world of fighting, you are only truly blessed if you can tag fighting movements together that give you a flow of movement. Icar deals with this by using combinations or combos. Combos are a number of moves which can be done in one turn (3 Seconds).

ROLL INITIATIVE

Each combatant, whether they be NPC or player, rolls for initiative:

$$INITIATIVE = BATTLE + SHIFT + D10$$

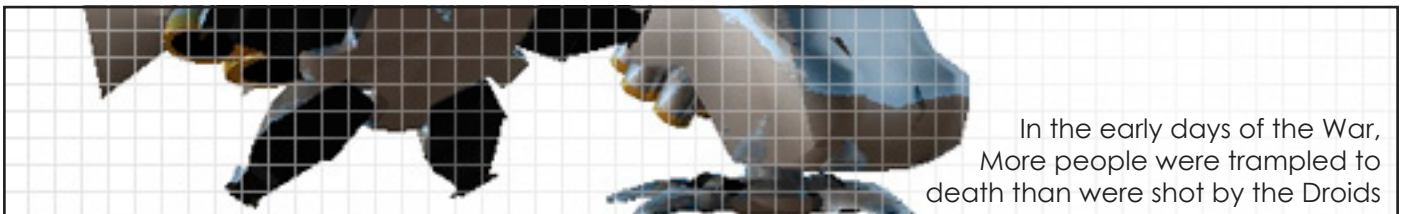
The lower initiative, is the worse combatant and thus fights at the disadvantage of not knowing what everyone else is doing.

LOWER INITIATIVE DECIDES FIRST

The lower initiative or the worse fighter must decide which combination (combo) to use. Then tell the first movement of this combo to the higher initiative (the better fighter). This allows the better combatant to choose the best combo to deal with this attack.

HIGHER INITIATIVE CHOOSES

The person with the higher Initiative gets to choose the combo they wish to use.



In the early days of the War, More people were trampled to death than were shot by the Droids

TURN SEQUENCE

Once combat has been started, the combatants roll initiative (**Battle + Shift + D10**). Each turn until combat is over, the lower result must choose which combo they are doing first and tell the higher of the initiative what the first movement in the combo is. This allows the quicker, better fighter to know what is coming and then decides which combo to do.

Each movement is then worked out simultaneously. Defence movements block attack movements automatically. If both attack at the same time, a roll under Battle is used to determine who wins. If one person has more movements in the combo than the other then the remaining movements are made for free! When all movements are done, then the turn ends.

BEGIN CLOSE COMBAT

Close combat is entered into if the combatants have not got range weapons drawn (except with Gun Fu - see later) or if they are within 2 metres.

RESOLVING MOVEMENTS

Once the combos have been set, each movement in the combo is resolved. All movements can be split into 2 groups, Offensive and Defensive. Below is a table which shows what to do depending on the outcome of the two movements. Don't worry if this seems confusing, examples will follow.

Fighter 1	Fighter 2	Outcome
Offensive	Defensive	Fighter 2 blocks attack, nothing happens
Offensive	Offensive	Each roll under Battle. The player with the higher difference wins.
Defensive	Defensive	Nothing happens.

Close Combat Movement Resolution Table

TAKING DAMAGE

Damage is dependent on the movement done. Only one person can take damage at a time (there is only ever one winner). All damage is Stun damage unless otherwise stated.

STANDING UP

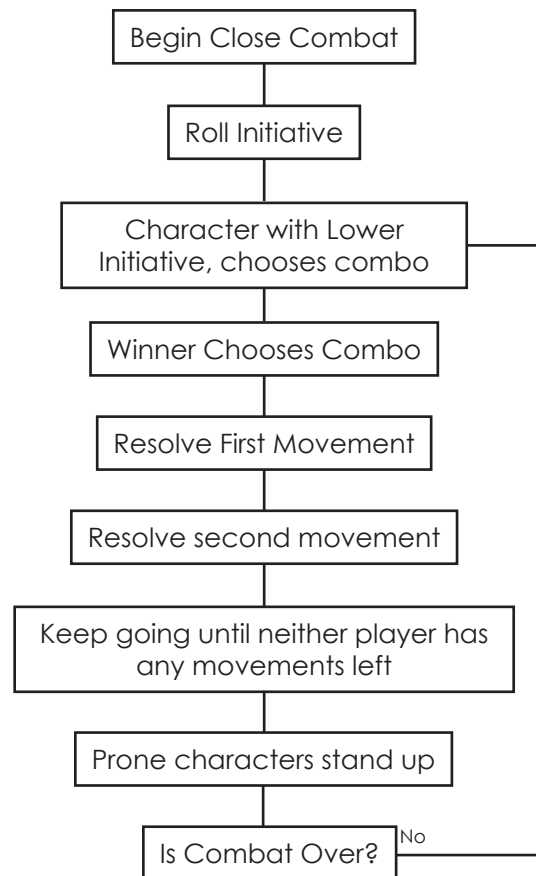
If a character is knocked prone during a fight, they get a chance to stand up after all the moves have gone through. They **stand up on a successful Shift** roll.

Is COMBAT OVER?

Combat ends when one combatant is either knocked out or runs away (evading). A knock out occurs when Stun reaches 0%. Evading combat requires the coward to roll a larger difference under Shift roll against the enemies Battle roll. A successful evasion means that the cowards can choose to fight again or not next turn. If combat is not finished then proceed to the next movement until all movements in the combo are finished. If one player has more moves than the other in a combo then the last ones go through automatically.

THE MOVEMENT TABLES

These tables are an idea about the types of move that can be done. This is not a definitive list, imaginative players can make their own but penalise the points required to do them. Some manoeuvres are



'One Offs', in that you don't need to put them into a combo, you just do them. However, you have only one go a turn.

TICK THE RELEVANT SKILL

You now tick the skill which is move relevant to the combo that you have jsut completed. If the combo was based on the standard moves (seen in the next table), you'd tick Street Fighting, the basic fighting skill. Common sense is needed when deciding which fighting skill to tick and the GM should be consulted.

OFFENSIVE MOVES

Name	Cost	Stun	Notes
Punch	1	Meat	
Kick	2	2 x Meat	
Headbutt	1	2 x Meat	Must follow defensive move.
Break	1	20%	Does meat damage. Previous move must be a hold
Stamp	1	2 x Meat	Target must be prone
Trip	1	None	Makes target prone
Stand Up	One Off	None	Character stands up
Break Free	One Off	None	Breaks the hold
Hold	1	None	Target is held until attacker lets go or a successful break free

DEFENSIVE MOVES

Name	Cost	Notes
Block	1	Stop attacks with arm. Damaged if used against a weapon.
Dodge	2	Completely avoids attack
Disarm	1	Removes weapon from opponent.

BUILDING COMBOS

The starting character will have a number of points to spend on fighting combos. How the combos are created is up to the player, all the points may go into one combo or split between many. The cost of one combo is the total cost of all the moves.

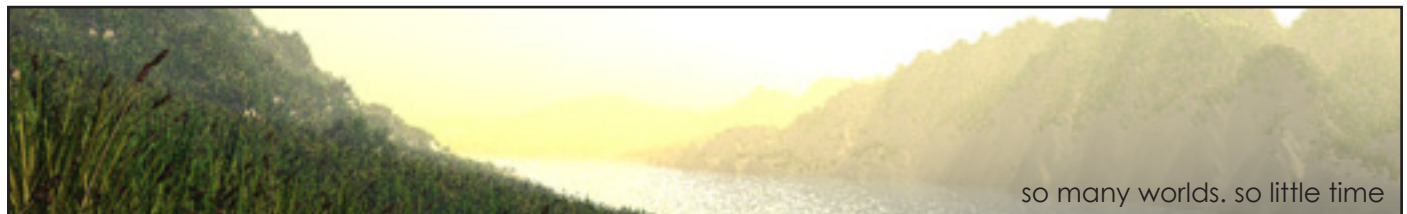
Example:

Dodge Block Punch

This combo costs 4.

BUILDING RULES

1. Number of moves in a combo must not exceed $\frac{1}{2}$ Battle.



2. Player may only have more than 3 moves in a combo if the Street Fighting Skill is 10% or more.
3. Player can not place more than one two point (in cost) move consecutively unless the character has Street Fighting over 20%.
4. Player may not add to a combo once it is made.
5. Player can delete an old combo in favour of a new one but no points are gained (it is deleted, not traded in!).

MAKING NEW COMBOS

At the beginning of each playing session, there is a time to spend experience. At this point, a player may make new combos and discard old ones. The points that are used to make the combos are placed in the 'Fighting' box. These points can be saved until next time.

COMBO HINTS

Here are a few pointers that have proven useful in the past.

1. Try to have at least one combo beginning in a

defence and one in an attack. This is so that if you want to start a fight, you can do it with a combo and if someone tries to pick a fight with you, you can defend with a combo.

2. If you have a high Battle, try to keep the last few moves attacks as weaker opponents will not have that many moves in a combo and those attacks will be 'free'

3. When starting a character, it is best to have at least one combo which goes up to the maximum of moves, even if the moves are all relatively weak punches.

4. Punches and blocks are replaced with weapon moves automatically, so have one combo with just these.

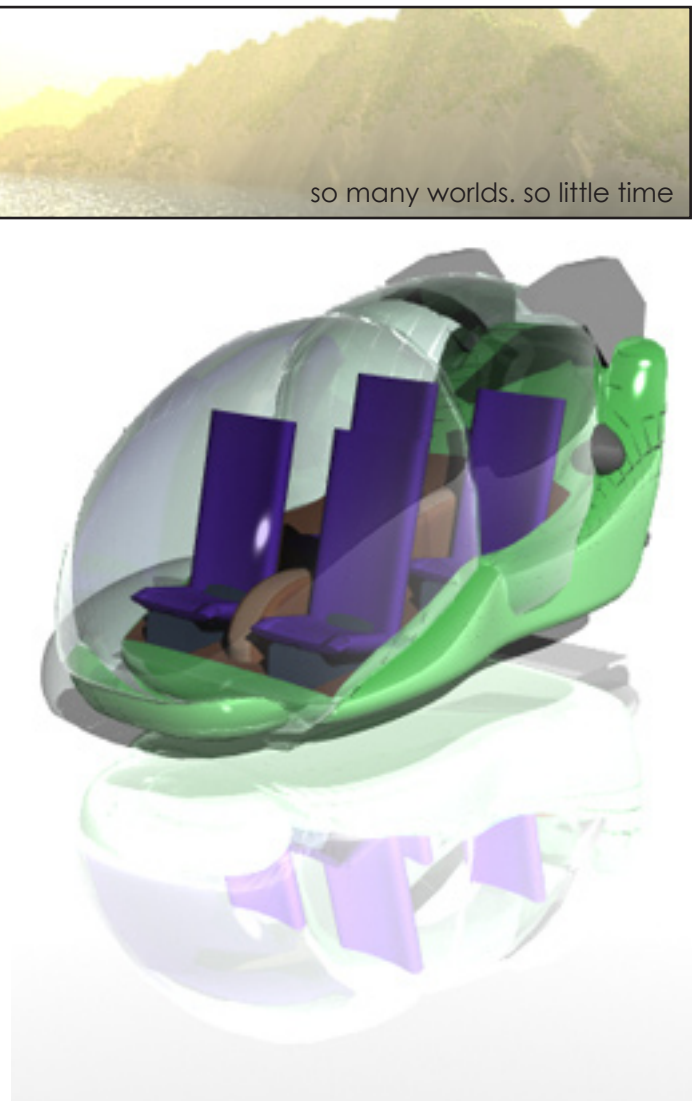
EXAMPLE CLOSE COMBAT

Below is a close combat turn for two characters with the following Combos:

Rage: Dodge Punch Dodge Punch.

Dude: Kick Punch Dodge Trip Stamp.

Roll Initiative: Battle + Shift + D10. Rage has a Battle



of 8 and a Shift of 4 and rolls 10 on a D10. His Initiative total is $8+4+10$ which is 22.

Dude has a Battle of 6 and a Shift of 7 and rolls 7 on a D10. His Initiative total is $6+7+7$ which is 20. Therefore, Rage wins the initiative.

Looser Goes First As Dude lost the initiative, he has to choose his combo first and tell rage what the first move will be. He chooses the combo given above, and says that Kick will be his first move. Rage then chooses a combo dependent on the choice of Dude and chooses the one above, starting with a Dodge.

First Move: Dude is doing a 'Kick' (an Offensive) and Rage is doing a 'Dodge' (a Defensive) so nothing happens.

Second Move: Both Rage and Dude are punching at this point so they roll under their Battle on a D10. Dude rolls 8 which is 2 under his Battle of 10. Rage who has a Battle of 8 rolls 3 which is 5 under. Therefore, Rage wins this one and does Meat **Stun** to Dude. Rage's Meat is 8 so he does 8 stun.

Third Move: Both characters have 'Dodge' as their move, so nothing happens, they face off.

Fourth Move: Dude is doing a 'Trip' (Offensive) and Rage is doing a 'Punch' (Offensive) so they must roll under their Battle as in the Second Move. Rage has a Battle of 8 rolls 2 which is 6 under. Dude has a Battle of 10 and rolls 1 which is 9 under. Dude has rolled 1, a critical and automatically wins! Dude trips up Rage who then falls to the floor (now prone).

Fifth Move: As Rage is prone and can only have four moves, Dude's stamp goes in free doing 2 x Meat stun, as Dude has a Meat of 6, he does 12 stun to Rage.

Stand Up: At the end of the turn, Rage rolls SHIFT to try and stand up.

IMPROVISATION

Improvisation allows a character to improvise up to 1/4 of his Battle (round normally), that is make up a Combo on the fly. This is often useful when using an impromptu weapon.

HAND WEAPONS

Hand weapons are defined as 'anything held in the hand'. That is knives, table legs, other people etc. If the character picks up a hand weapon, they can still do a combo. All Block and Punch moves are replaced automatically (at no cost) by the relevant weapon move (parry and stab etc.). Special moves must be taken separately and thus have a cost. Below is a table of a range of objects which most weapons fall into. If the weapon is special, then it will come with different statistics. A player can only put the use of



weapons in a Combo if their Street Fighting skill is 20% or more.

Blunt

Blunt weapons include clubs, rods, poles and table legs. Some blunt weapons can penetrate armour but they do not intrinsically have a Blast Factor (they are unable to penetrate armour) so use the 'Bladed' weapon table instead. Most improvised weapons fall into this category.

Move	Cost	Stun	Damage
One Handed Smack	(Punch)	3 x Meat	Meat
Parry	(Block)	None	None
Two Handed Strike	3	4 x Meat	2 x Meat

Blunt Weapon Table

Small Blades

Small Blades are anything that has a blade smaller than 60 cm. Small blades include kitchen knives, clubs with nails through one end, small knives and claws. Some weapons have Blast Factors (penetration) and



choose your weapon wisely

these are listed in the weapon tables. **TIP:** If in doubt, use a Blast Factor of 2.

Move	Cost	Stun	Damage
Stab	(Punch)	3 x Meat	Meat
Parry	(Block)	None	None
Slash	3	3 x Meat	3 x Meat

Small Blades Table

Large Blades

Large Blades include any blade over 60cm. These include pole arms and swords. Some weapons have Blast Factors (penetration) but unless otherwise stated, use a **BF of 2**.

Move	Cost	Stun	Damage
Thrust	(Punch)	4 x Meat	2 x Meat
Parry	(Block)	None	None
Slash	3	4 x Meat	3 x Meat

Large Blade Table

HAND VS BLADE

What happens when someone without any weapons goes up against someone with a blade or blunt? Intuitively, when striking, the attacks can be dealt with normally. However, if someone 'blocks' against a hand weapon, the weapon will *still do damage* to the blocking arm. Humorous dismemberment should be considered. A dodge, however, will avoid any close combat weapon.

WEAPON COMBOS

The special manoeuvres (like Slash above) can be built into combos. However, the special **combo may not be used without the weapon**. The character may use these moves when improvising. **TIP:** Weapon attacks do far higher damage and stun than normal attacks so fill special combos with mostly weapon attacks, that way no attack is wasted.

MULTIPLE FOES

When a character is fighting more than one person in a turn, she can squash her combo. Combo squashing entails assigning moves to each of the foes. The assigning of moves happens on the fly, the person

being attacked can decide at each turn who to do the moves against. The character may also innovate during a combat. This is best demonstrated in an example.

Example Multiple Foe Combat:

This combat is between three fighters, Rage who is fighting Dude and Mush. Rage is holding a Sword (Blade Weapon). Dude and Mush have no weapons at all.

Rage: Block, Block, Block, Punch, Punch.

Dude: Kick, Punch, Block.

Mush: Dodge, Punch.

Note: As Rage is holding a sword, his combo becomes:

Rage: Parry, Parry, Parry, Thrust, Thrust.

Roll Initiative: Battle + Shift + D10. Rage has a Battle of 8 and a Shift of 4 and rolls 9 on a D10. His Initiative total is 8+4+9 which is 21. Dude has a Battle of 6 and a Shift of 7 and rolls 2 on a D10. His Initiative total is 6+7+2 which is 15. Mush has a Battle of 3 and a Shift of 4 and rolls 4 on a

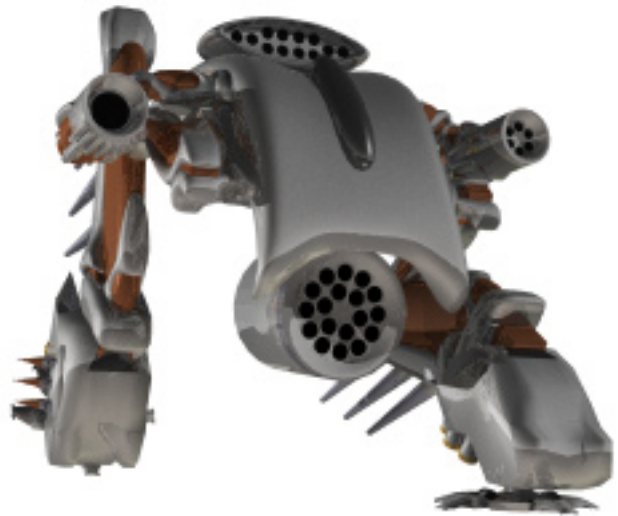
D10. His Initiative total is 3+4+4 which is 11. Therefore, Rage wins the initiative.

Looser Goes First As Dude and Mush lost the initiative, they have to choose their combos first and tell Rage what the first move of each combo will be. He chooses the combo given above, and says that **Kick** will be his first move. Rage then chooses a combo dependent on the choice of Dude and Mush, choosing the one above, starting with a **Parry**.

First Move: In the first move, Rage is being attacked with a Kick and a Dodge. He assigns his first parry to the Kick and nothing to the Dodge from Mush, there is no need to.

Second Move: In the second move, Rage has two punches coming in simultaneously so he assigns the next two 'parry' in his combo to each punch. The punches are parried by Rage automatically.

Third Move: Mush does not have a third move so the fight is between Rage and Dude. Rage is doing a 'thrust' and Dude is blocking. Normally, this would be blocked without result, however as Rage is fighting with a sword, he does damage to the arm of Dude. Rage has a Meat of 8 so he does 4 x Meat (32) stun



to Dude and 2 x Meat (16) damage to Dude's arm. Dude only has 10 hit points on his arm so Rage's hit chops it off.

Fourth Move: Rage is doing a 'Thrust' and decides to hit Mush in the chest. The move is undefended so goes through automatically doing 4 x Meat (32) stun and Meat (16) damage.

End of Combat: As you can see, a Sword can be pretty deadly in the hands of someone with a good combo.



Firefighting

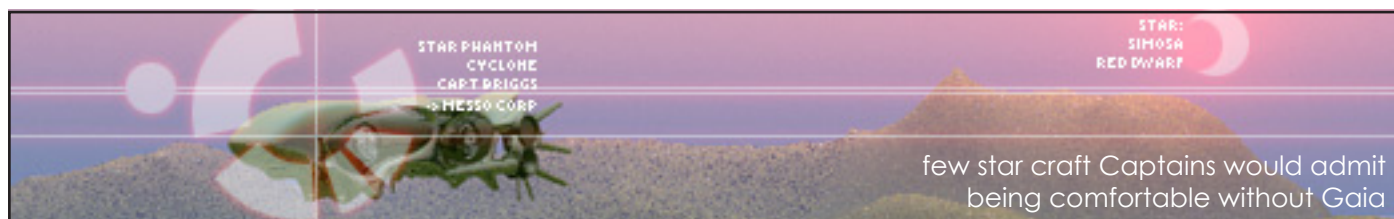
Fire fighting deals with the use of firearms. It is assumed that all fire fights happen simultaneously and initiative is merely used to allow the more combat aware to see what happens to everything else before making their decision.

FIREARMS

In Icar, weapons are not written down on part of the character sheet but are included as separate sheets themselves (folded paper into cards) and then kept with the character sheet. This removes confusion about what the character is carrying. If the player does not have the sheet, they do not have the weapon. On the next page is the Nelson H1 from the Equipment section, please refer to this as an example. A firearm sheet is split into four segments. From top left, going clockwise they are: Photo and Name, Features, Notes and Statistics.

PHOTO AND NAME

The picture shows a representation of the weapon with its name.



FEATURES

Here are the important features of the weapon. Not really statistics but other information of use. Typically this place holds the following:

- 1. Cost.** If bought New from a regular dealer.
- 2. Type of weapon** (Light or Heavy). Tells you which skill to use.
- 3. Rarity** (a percentage). A GM will roll over this number to see if a dealer has one in stock. Lower is more common.
- 4. Additional Features.** These are accompanied with a heading and a description. Things such as 'Grav Balancing are additional features.
- 5. Stock Options.** Some weapons are so versatile that the manufacturer may create them with possible additions straight from the factory. These come with a tick box, a price and a rarity (if different from the rarity of the weapon).

NOTE

Either used for further pictures or options or for a brief history and description for the weapon.

STATISTICS

These are split into three sections, Range Discs, Weapon Statistics and Ammo. A statistic box is shown below.

WEAPON	DF	DAN	R/T	MAG	AMMO	AMMO
MAIN	10	12	5	20	2.2P	

A firearm statistics box.

1. Range Discs. On the outer edge of the range discs are the modifiers for this weapon at Short (S), Medium (M) and Long (L) ranges. Add this value to your Light (or Heavy) firing skill and add the number in the centre of the ring. A positive modifier is signi-

fied by a coloured in (black) shape and a negative modifier is signified by an outline shape.

For example, if your character has a skill in Light Firing at 85%, then Short Range will be 95% and both medium and long will be at 85%.

2. Statistics

This tells you the physical attributes the weapon has. How each number is used is detailed later.

The acronyms stand for: **Weapon** The type of technology the weapon uses to fire. **BF** Blast factor, how good the weapon is at penetrating armour. **Damage** The damage done by each round fired. **R/T** Rounds fired each turn. **Ammo** the type of ammunition fired. **Mag** Magazine.



NELSON HI

FEATURES

COST: 150c

TYPE: LIGHT

RARITY: 10 %

GRAV BALANCING

Balances the weight of the weapon when firing, reducing any "kick".

☐ SILENCER. The weapon is silent to short range. Cost: 200cu.

☐ OPTIC SIGHTING. Fits snugly on top giving +0, +10, +10. Cost: 150cu.

☐ POWER SETTING. Increases the power of one round. Requires successful Weapon Systems roll. Damage: 21, R/T: 1. Cost: 250cu.

☐ CHAIN FEED. Converts magazine to chain feed. Must use chained 2.2 rounds. Requires successful Weapon Systems roll. Mag: Feed. Cost: 250cu.

☐ PALM PRINT ID. Stops anyone other than the owner firing the weapon. Requires successful Weapon Systems roll. Cost: 175cu.

NOTES

Sold in millions, the Nelson is by far the most popular personal defense weapon available. Its light weight construction and sturdy design means that even the initiated can fire the Nelson with a good degree of accuracy. Dispensing 5 rounds every three seconds, the HI can decimate its target in six seconds! Mostly used by paranoid executives and those living on planets with potentially dangerous species of animal.

As the Nelson has been around for many years and is so simple in design, there are hundreds of modifications available. However, many of these are created by small, unlicensed companies, thus the quality of parts can not be guaranteed. Those included above are produced by Nexipolm, the main manufacturer.



A compact and light weapon that can survive neglect and produce a reliable shot every time.



WEAPON	DAM	R/T	MAG	AMMO
10	12	5	20	22F

AMMO

THE TURN SEQUENCE

Begin Fire Fight

Fire Fight combat is entered into if the combatants fire weapons. The GM must state what targets there are, at what range they are and whether they are moving or in cover.

Roll Initiative

Each combatant, whether they be NPC or player, rolls for initiative:

$$\text{Initiative} = \text{Battle} + \text{Shift} + \text{D10}$$

The lower initiative, is the worse combatant and thus must decide what to do first, without having seen the outcome of everyone else's actions.

State Target and Number of Rounds to Fire

The player (or NPC) states the target that she is shooting at and the number of rounds she wishes to fire. The number of rounds fired can not exceed the R/T value of the weapon.

Roll Dice to Hit

Player rolls a percentile (D100 or %). This must be less



than number on the corresponding range disc. The ranges are listed below.

Range	Distance (in Metres)
Short	Up to 50m
Medium	51-500m
Long	501m+

Weapon Ranges

If Hits

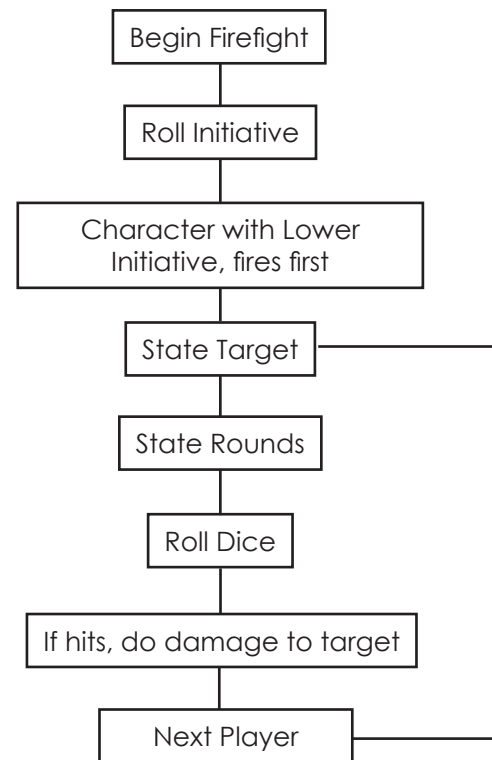
The player must roll under the number on the relevant Range Disc. However there are modifiers, which make it difficult to hit. Add these modifiers to the difference between the roll and the number required to hit.

Example 1:

If a player has a skill of 70% and the weapon has a modifier of 30%, the total is 100. The player rolls 60, therefore a difference of 40. This difference then has modifiers added to it. The modifiers add up to -30%, leaving 10% difference, this is a hit.

Example 2:

At long range, the modifier may only be 20%. The



player requires a roll of 90 on a D100. The player rolls 90 and misses.

Example 3:

At short range, the modifier is only 25%. The player requires a roll of 95 on a D100. The player rolls 92. This is a difference of 3. Modifiers could quite easily make that shot a miss.

HIT MODIFIERS

Modifiers make hitting the target easier or more difficult. This is by no means an exhaustive list, if there are any circumstances which the GM thinks affects the situation then they too will be added.

Modifier	%	Usage
Target in Cover	-10	The target is obscured in part.
Target or Character moving	-10	A character may fire while moving if moving at walk.
Called Shot	-30	Player chooses body part to shoot at.

Aimed Previous Turn	+20	Character spent last turn aiming at the target.
Shot at target last turn	+10	Bonus for continually shooting at the same thing
Character Stunned	- (100 - stun)	If stun is below 100, then take the difference.

Hit Modifier Table

Example:

Max fires a Raqax IIE at a foe at short range. His skill is 95%, the Raqax short range modifier add 35% to the chance to hit. Therefore he needs to roll under 130% on a D100. He rolls 28. The difference is 102%! However Max has taken damage and has 50% (-50) stun. He is also firing while moving (-10) and the target is hiding behind a wall (In cover -10). This brings the difference down to a less impressive 32%. This is still a hit.

DAMAGING THE TARGET

The maximum damage done to the target is the Rounds fired multiplied by the Damage.



Damage Done = Rounds Fired x Damage

However, this damage is affected by the difference between the Blast Factor (BF) of the weapon and the Armour Rating (AR) of the Armour. The alteration is as follows:

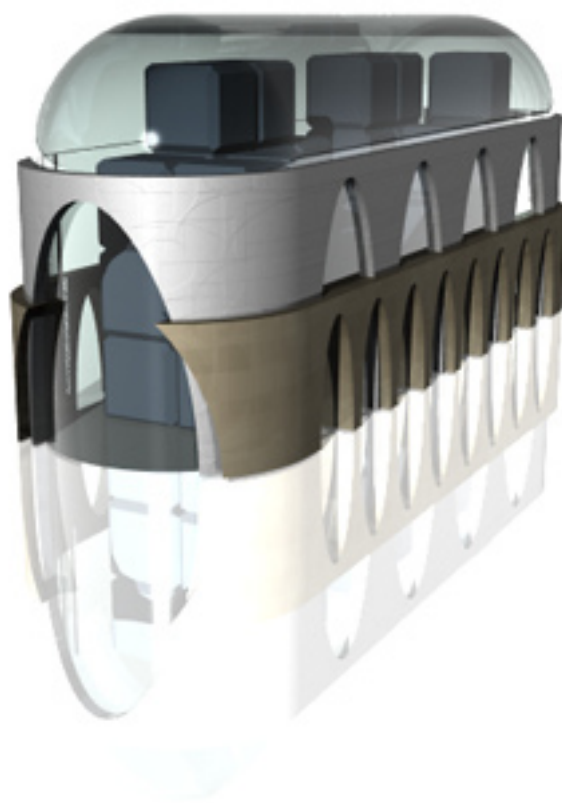
1. If $BF > AR$ then all damage is applied.
2. If $BF < AR$ then $1/10$ damage is applied.

Stun is the measure of physical shock. Regardless of damage applied, a target takes the BF in stun. A human has $(50 + \text{Meat} \times 10)$ stun, those with Bionics have more. This rule does not apply to some forms of powered armour.

As you will note from the damage system, Icar is a deadly game. The best tactic is not to be shot at in the first place.

DAMAGING SHIELDS

Shields are an energy field which stops high energy items from piercing it. A shield has an AR of 100 and does not take $1/10$ damage if something else hits it. If a weapon of BF 100 (energy weapon) is used then one shot will take the shield down, but this happens at the end of the round. Some shields have hit point



ratings on them. If the amount of damage applied to the shield (using the 1/10 rule) goes over this value, it will shut down as if it was hit by an energy round.

FIRING WITHOUT A SKILL

It's not unknown for a character to pick up a weapon and pull the trigger. In this case, use only the modifiers given with the weapon.

Example:

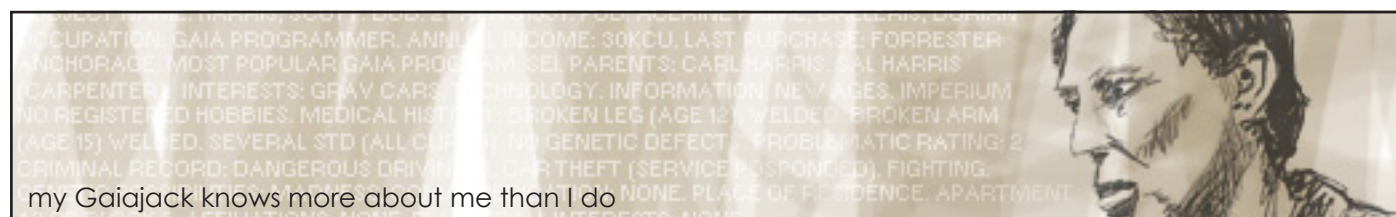
For the Nelson H1, a character without Light Firing would have to roll under 10 at short range.

FIREFIGHT EXAMPLE

A human foe is wearing an armoured jacket and an armoured vest. The hit is to the chest. The jacket has an armour value (**AR**) of 5 and has **20 hit points (HP)**. The vest has an armour value (**AR**) of 8 and has **15 hit points (HP)**.

The Raqax IIE has a **BF of 20** and a damage of 30. 5 rounds were fired. Total damage is 150 pts.

The Raqax's **BF (20) is higher** than the jacket's AR (5) so



it does **full damage**. As the jacket has only 20 hit points, quite simple.
the jacket is destroyed (150 damage > 20 hit points). However, the round continues into the vest. The round now has a BF of (20-5=15) 15 and has a damage of (150-20=130) 130.

The **BF (15) is larger** than the vest AR (8) so **it does damage**. Therefore 130 points of damage are done to the vest. The vest has 100 points so it is now destroyed. The round still has a BF of 7 (15-8) and 30 points of damage. The foe takes 30 points of damage to the chest, leaving him with 10 points remaining (40 on Torso, 40-30=10).

The foe takes 20 stun (the BF of the Raqax IIE). This sort of armour is best avoided.

AUTHOR'S NOTES

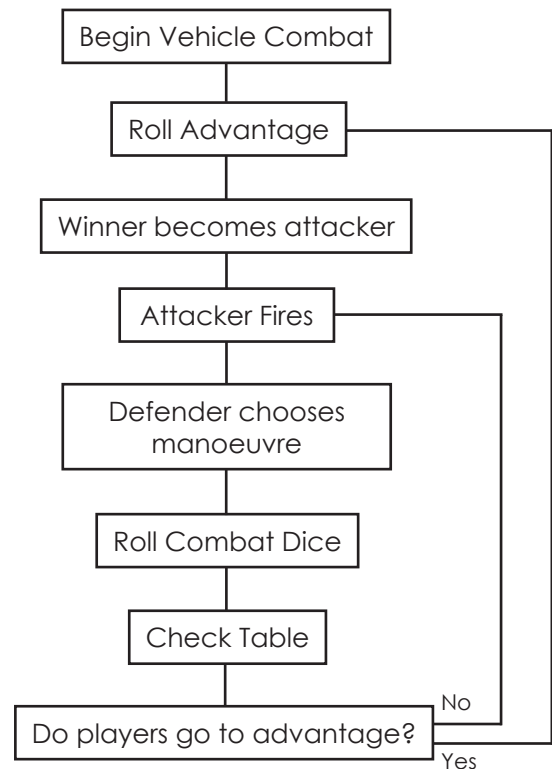
Combat should be kept as **quick as possible**. This can be achieved by reducing the accuracy of the mathematics involved. In the above example, only five shots were fired. If 8 were fired and they all hit in the same place, it can be estimated that the target is dead. This is because 8 x 30 is 240 points of damage, which is more than the target's body and armour. Also, these composite armours are rare, characters normally have only one layer of armour, making life

Dog Fighting

The last combat needs to be the most cinematic of all the combats. If the players get bogged down in arguing about real dynamics of moving bodies then the game will grind to a halt. Each vehicle warrior is considered as either **offensive**, **defensive** or in **advantage**. The defender is the person who is trying to dodge the attacker by trying to get the advantage, the attack is the one trying to shoot the defender. When both craft are in the advantage state, each one is trying to become attacker.

Example:

Magavendon is flying his Vulture on the way to an Agrindustrial Estate. A rogue Nomad attacks. The rogue has the element of surprise so he becomes the attacker. Magavendon becomes the defender. At the start of next turn, Mag does a manoeuvre and the rogue does not manage to stay on his tail. Both of them circle around the sky in advantage (neither of them able to attack or defend). Then Mag is able to take the attack and blows the rogue car from under him.



ROUNDING AND RESOLUTION

Dog fighting requires you to reduce the resolution of the Combat Pilot Skill. Do what? This means turn a number that is normally out of 100 (like 69%) to a number which is out of 10 (like 6.9). First divide the number by 10, then round up if the decimal is '.5' or more and down otherwise. Thus, 74 becomes 7.4 and (as the decimal, '.4' is less than '.5') it becomes 7. Also, 25 becomes 2.5 and then round to 3. If you prefer, truncate by cutting off the second number, 92 become 9 and 38 becomes 3. This greatly speeds up the process.

THE TURN SEQUENCE

Combat normally begins with both vehicles in advantage. They both roll Advantage dice (**Combat Skill + Vehicle Manoeuvring + D10**) and the winner becomes the attacker. The loser becomes the defender.

Then, at the end of the turn the attacker gets to fire. The next turn, the loser chooses a manoeuvre and each player rolls combat dice (**Combat Skill + Vehicle Manoeuvring + Manoeuvre Modifier + D10**). Then a simple table (below) is followed to see if the situation remains the same and the attacker fires again or if

the manoeuvre succeeds and the players are placed into advantage again.

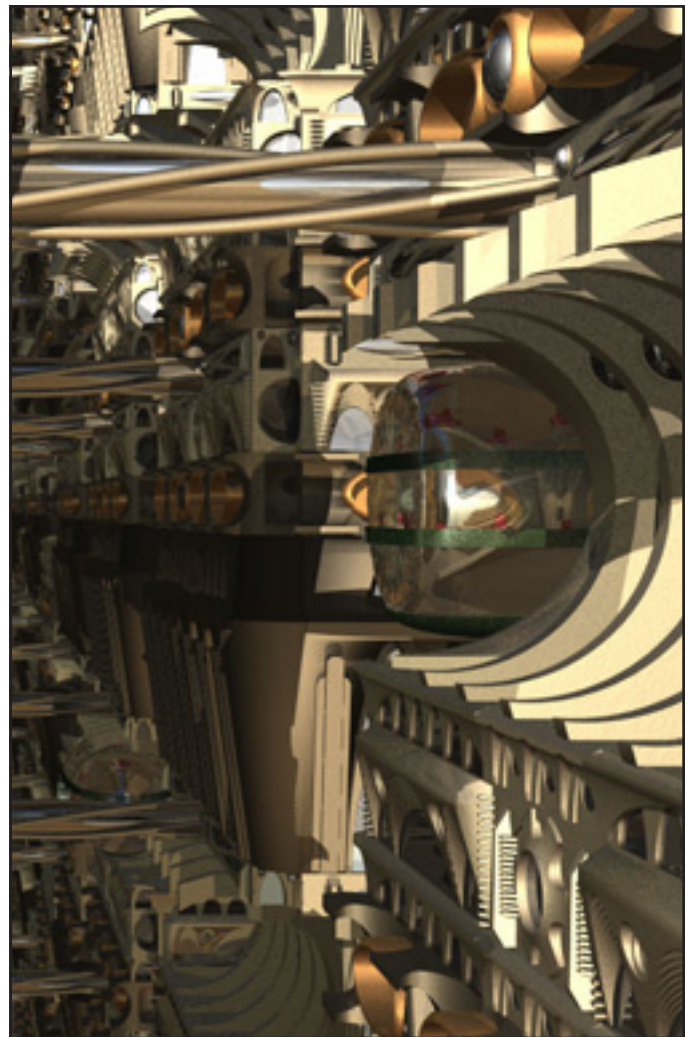
DOGFIIGHT MANOEUVRE LIST

Name	Speed	DF	AT	Notes
Random Side Slip	Any	0	-1	
Sharp Turn	< 1/2 Max	-1	-2	
Throttle Slam	Not Max	0	-1	Increase speed by acceleration
Brake Hard	Not 0	-1	-2	Reduce speed by acceleration
Loop	> 1/2 Max	-1	-2	-10% to attacker's next shot
Roll	Any	-1	-3	
Air brake	> 1/2 Max	-4	-3	Attacker may not fire next turn
Swoop	> 1/2 Max	-2	-3	Increase speed by acceleration. -10% to attacker's shot
Feint and Dive	< 1/2 Max	-2	-4	May only be performed by Grav Bikes. If attacker is not Grav Bike, then may not fire.
Split 'S'	< 1/2 Max	-3	-4	
3 Axis Tumble	< 1/2 Max	-2	-5	Next move must be a random side slip
Generator Power Dump	< /2 Max	-1	-4	Do 500 points of damage to vehicle
Aero Dynamo	Any	-3	-6	Do 500 points of damage to vehicle
Falrodding Manoeuvre	Any	*	*	Combat Pilot skill only roll, biggest difference wins.
Evasion	*	-2	0	Defender's speed must be greater than attackers!

Roll Combat Dice

This determines whether the manoeuvre is successful at removing the attacker from the tail of the defender and put them both into advantage.

$$\text{ADVANTAGE} = \text{COMBAT SKILL} + \text{VEHICLE MANOEUVRING} + \text{MANOEUVRE MODIFIER} + \text{D10}$$



Check the Table

Once the winner and loser have been decided, check the table below.

Attacker	Defender	Result
Win	Lose	Remain the same
Lose	Win	Got To Advantage
Win	Evade	Remain the same
Lose	Evade	Combat Ends

Attacker / Defender / Advantage Resolution Table

EVASION

This occurs when the defender chooses to evade the battle. If the defender manages to win with an evade manoeuvre. Then the battle ends. GM will roll dice to see if battle can be started again. This is often not the case. It must be noted that the defender's speed must be greater than that of the attacker's for the evade to be successful.

End Of Combat

Combat can also end if one enemy is destroyed or the attacker wishes to stop. If the attacker wishes to

stop then combat ends automatically. The attacker must specify that the combat will end before firing (essentially rolling the dice).

EXAMPLE DOGFIGHT

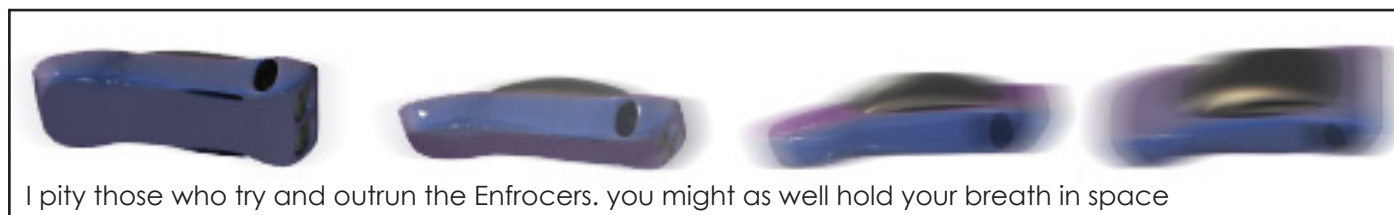
Here is an example dog fight. Note how all the mathematics is quite similar between each. For any combat the player's skill and the vehicle modifier are not going to change so these numbers can be added once and remembered.

The Dog fight concerned two pilots Magavendon (Skill 80% = 8) and Charity (Skill 55% = 6). Magavendon is driving a modified Falcon (Vehicle manoeuvring is 3) and Charity is in a Claw Wing (Vehicle manoeuvring is 6). They arrive at the same moment (no one has the element of surprise) and go to Advantage.

Roll Advantage Dice

Both roll a D10. Magavendon rolls a 3, Charity rolls 6.

$$\text{ADVANTAGE} = \text{COMBAT SKILL} + \text{VEHICLE MANOEUVRE} + \text{D10}$$



Magavendon Advantage = $8 + 3 + 3 = 14$

Charity Advantage = $6 + 6 + 6 = 18$

Winner Becomes Attacker

Charity is the winner. So Charity becomes the attacker.

Attack Fires

Charity lets off one shot, rolling D100 trying to get under 85 (medium range on her craft's weapons). She rolls 94, so she misses.

Defender Chooses Manoeuvre

As Magavendon is a good pilot, he chooses to do a 3 axis tumble. He checks that his speed is over 1/2 (which it is). He also notes that if he is defender again next turn, it must be a side slip.

Roll Combat Dice

Charity must now try to stay on the tail of Magavendon so she can fire again. Both roll a D10. Magavendon rolls 9 and Charity rolls a 4.

$$\text{COMBAT} = \text{COMBAT SKILL} + \text{VEHICLE MANOEUVRE} + \text{MANOEUVRE MODIFIER} + \text{D10}$$

Magavendon Combat = $8 + 3 - 2 + 9 = 18$

Charity Combat = $6 + 6 - 5 + 4 = 11$

Check Table

Charity is the attacker and Magavendon is the defender. Magavendon won so (as Magavendon's total was the higher of the two) using the table, they go to Advantage.

Roll Advantage Dice

Both roll a D10. Magavendon rolls a 2, Charity rolls 8.

$$\text{ADVANTAGE} = \text{COMBAT SKILL} + \text{VEHICLE MANOEUVRE} + \text{D10}$$

Magavendon Advantage = $8 + 3 + 2 = 13$

Charity Advantage = $6 + 6 + 8 = 20$

Winner Becomes Attacker

Charity is the winner. So Charity becomes the attacker.

Attacker Fires

Charity lets off one shot, rolling D100 trying to get under 85 (medium range on her craft's weapons). She

rolls 20, and hits, taking off 3000 points of damage from the Magavendon's Falcon.

Defender Chooses Manoeuvre

Magavendon decides that the damage he has taken is too heavy to continue so he chooses to Evade, this counts as a Random Side Slip. His speed is larger than Charities so he can evade if he succeeds the next roll.

Roll Combat Dice

Charity must now try to stay on the tail of Magavendon so she can fire again. Both roll a D10. Magavendon rolls 7 and Charity rolls a 1.

$$\text{COMBAT} = \text{COMBAT SKILL} + \text{VEHICLE MANOEUVRE} + \text{MANOEUVRE MODIFIER} + \text{D10}$$

Magavendon Combat = $8 + 3 - 2 + 7 = 16$

Charity Combat = $6 + 6 - 5 + 1 = 8$

Check Table

Charity is the attacker and Magavendon is the defender. Magavendon won so (as Magavendon's total was the higher of the two) using the table, Magavendon Evades.

End Of Combat

The GM decides that the speed difference is too great for Charity to join battle again immediately, so a chase will ensue. They will, of course, start in Advantage next time

ADDITIONAL FACTORS

To help tie up the Elements, here are a few additional factors which can make dog fighting more interesting. Most are easy to implement and use the difficulty table which was given earlier. These difficulties are subtracted from the Combat and Advantage Roll totals. The reduced resolutions are given in brackets. As a reminder it looks like this:

Difficulty	Difference
Simple	-20 (-2)
Easy	0 (0)
Taxing	20 (2)
Hard	30 (3)
Difficult	50 (5)
Impossible	70 (7)

Dogfighting Difficulty Table

Restricted Space Dog Fighting

If the dog fight happens in an empty Mex City, underground, in an Orbital Post or canyon (where space is restricted) then this is considered **HARD**.

Fighting Amongst Traffic

When fighting amongst lots of traffic, this is considered **TAXING**.

Biblical Weather

If the weather reduces visibility and winds make accurate flying virtually impossible, then this is considered **HARD**.

Stunned Pilot

If the pilot has taken any stun, divide it by 10 and subtract this from the total.

Damage

The more the vehicle is damaged, the worse it will fly. Once the damage has reached at least half of the total damage of the craft, then the Manoeuvre Bonus should be ignored.

LOSING CONTROL

(Optional) If the defender fails the manoeuvre then they lose control of their vehicle. The next turn, the GM will choose the manoeuvre and the character must pass a **PILOT** or **COMBAT** roll (depending on whether they are in combat) to gain control the next turn. The manoeuvre may not be an Evade.



GENERAL FLYING

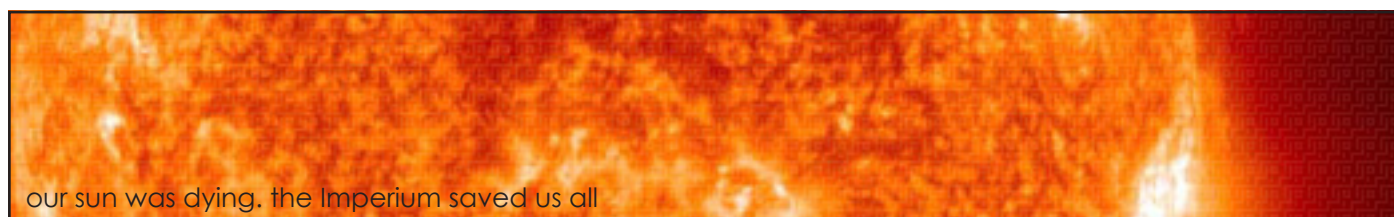
Outside of combat, if the character wishes to do a crazy manoeuvre (outside the normal realm of flying) then they may do so. A good description and a pass on the relevant PILOT roll will allow them to do this manoeuvre. A fail of the PILOT roll will make them Lose Control (see above).

A good description and pass of the roll may suggest an immediate skill increase

H a c k i n g

Gaia is the 3D virtual world that acts as the internet in Icar. The whole human race revolves around the use of Gaia. For more details on Gaia itself (and the different objects you get in it), see the society section. This section deals only with breaking into secure places.

Although Gaia is a 3D world that mimics the real world, for hacking purposes, it can be reduced to a simple diagram of circles and arrows. These diagrams are called Volume Maps (VM). A VM shows how a



certain space in Gaia is constructed in terms of security and layout. You could draw all the rooms and each file but this would take a very long time. The VM is a quick way of showing the same thing.

To hack in Gaia, you need the Hacking skill and a number of tools (Gaia Entities). These tools help you perform certain tasks. Some can be bought, others will have to be created by the hacker. A new hacker will not start off with many tools but will collect them as they go through the game. They are all stored with the hacker's Gaia representation (your Isis) on the hacker's Gaiajack (personal data card). Where the hacker moves in the real world, their Isis moves in Gaia.

If you are not interested in running too deeply into the Gaia side of Icar, then you can simply ask the hacker to roll under their hacking skill. The more important the data, the more times they should roll.



VOLUME MAPS

Volume Maps (VMs) are created from circles and lines. A circle represents a volume in Gaia and the lines represent a route from one volume to another. Therefore, circles can be used to show public forum areas, administration areas and locked conference rooms. These are all examples of volumes in Gaia that have different levels of security. The public forum, as the name suggests, is open to all. The administration area would be open to company personnel and the



locked conference room would be for only those that are invited.

Example 1:

The example above shows a Volume Map with two volumes and one route. On the left is marked PS, this denotes the public space of the Gaia volume and is normally the entry point for any hacker. The other node has no information about it. The arrowhead on the line that connects them means that for the hacker to travel to the blank node, a Hacking roll is needed. **Whenever you go against the arrowhead,**

you need to roll under hacking. To travel from the blank node back to the public space is easy and no roll is required.

Example 2:

As before, this diagram has a public space and a restricted space, labelled D1. The D in this volume means that there is data there. Precisely what data is up to the creator. The '1' refers to an entry in a list of volumes that comes with the Volume Map, this list looks like:

Volume Name	Description
PS	Public forum, customer service
D1	Corporate Records

As a hacker, you won't see this table, or the map but you can certainly build up your own given the information you get. However, if you manage to get into the D1 volume, you will get access to corporate records.

TYPES OF VOLUME

In the last section, two examples of volume types were given. First, there was Public Space (PS), which can hold all manner of data and services. Also, there was a Data volume (D). In Gaia, this would be a room holding a huge amount of data.

The following list of volume types is merely suggestive and far from complete. If there are any other useful types you can think of, please suggest them on the Icar forums.

Volume Types Overview

Type	Code	Volume Description
Public Space	PS	An area for all the public to enjoy.
Data	D	A place where data is held.
Forum	F	A space where Gaia Isis can meet and discuss. This includes people's offices and can be public.
Entity Generator	EG	Entities are autonomous (sometimes intelligent) programs that live in Gaia. The entity generator is a volume where these things can be created.
Volume Controller	VC	This volume contains tools which allow the structure of the VM to be changed.
Backdoor	BD	This is a volume where someone can enter the network from somewhere other than the public space. Only certain Isis are allowed in.
Link	L	This volume connects directly to another volume. Think of it as a portal to another Gaia space.
Interface	I	This is a connection to the outside world. From within this volume, real items on the outside world can be controlled.
Blank		This node holds no information but can be used to increase the level of security.

PUBLIC SPACES

This is the first entry point into any Gaia Volume. It's where average Joe public goes to find any corporate information, product prices or to speak with a customer service agent. Public space are often very elaborate and have a number of Entities (intelligent programs) that can help the public with their needs. Quite a lot can be gleaned from public spaces - without resorting to the dangers of hacking.



DATA VOLUMES

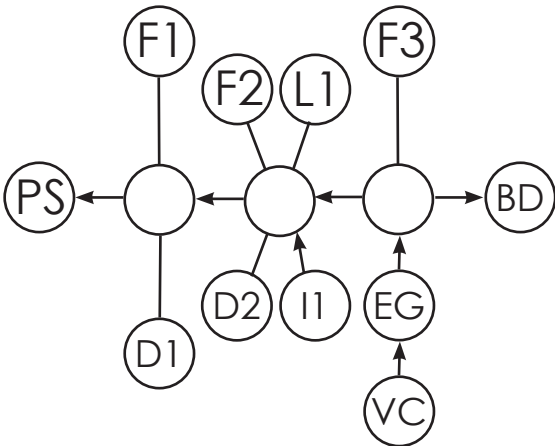
The most important aspect of any Gaia system is its data. All systems have some sort of Data Volume and the more arrows that are between it and the public space, the more secure the data is.

FORUM VOLUME

A forum volume is a place where people can meet in Gaia. These include offices, conference rooms, interview cells and large presentation theatres.

ENTITY GENERATOR

This volume has a very specific purpose and that is the creation and repair of entities (intelligent programs). More about entities later. If the hacker gets into this volume, then they can stop the creation of new entities and the repair (or updating) of old. This is a powerful feature of any Gaia volume and is normally kept under tight security. The hacker can also create new Entities from within this volume. Without this ability, the hacker can only use those entities that they arrive in the Public Space with.



VOLUME CONTROLLER

This is the most important part of any Gaia system as it is from here that the structure of the network is controlled. New volumes may be added, new links between volumes, existing volumes deleted and so on. However, the hacker may only change the parts of the volume that they have explored, the VC does not give instant knowledge of the structure as a whole.

BACK DOOR

This is the name given to any entry point into the Gaia volume that is not a public space. Back doors are not bad things and can be made very secure, they are just not easy for the public to use or find.

LINK VOLUME

This volume connects two volumes in different systems. The volume itself is controller by either Volume Controller.

INTERFACE

An interface allows the person at that location to control things on the outside world. Interface volumes can control a number of different things and normally have a large number of entities automatically con-

Volume	Description
PS	Public Space, customer services
D1	Business accounts data
D2	Employee records
F1	Junior executive offices and meeting rooms
F2	Senior Executive offices, board room
F3	Confidential strategy meeting room
I1	Interface to executive toilet door
L1	Link to sister company
EG	Entity Generator
VC	Volume Control
BD	Back door for senior executives only

trolling outside entities. Havoc can be wreaked from within this volume.

BLANK

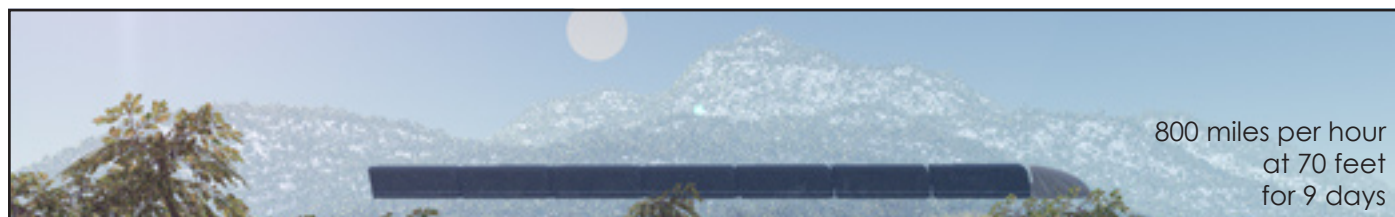
Blanks are volumes that have no specific purpose. They are often used to increase the security of some part of the Volume Map and they can have both Isis and Entities there.

Example:

The example (on right) shows a simple volume map and table for a small company. This is a very neatly designed system and typical for a small corporation. The table has been filled in completely, although it would not normally be necessary to include 'EG' and 'VC' in the description. It is clear what function these perform.

THE ACT OF HACKING

Hacking is all about getting into Volumes where you're not allowed. This is performed by entering the public space and then use a number of tools (Entities) to work through security doors and the like. On the VM, wherever there is an arrow pointing in the same direction, a successful hacking roll is needed.



If a hacking roll fails at any point (the player rolls over the skill), then the player may not try and hack the link again unless they leave the system completely (start again from the public space).

Example:

Given the corporate VM on the previous page, assume we have a Hacking skill of 65%. Let's say the hacker wants to steal employee records. As a player, he doesn't know the structure of the VM, but he is told that there is a single secure link from the Public Space.

Roll D100, rolled: 55. This is under 65%, so the hacker moves onto the first blank volume.

Now the hacker can see two volumes and a secure link. We know it's secure because the link is in the opposite direction to the one they want to travel in. The hacker goes for the data space, D1, (no arrow, no hacking required) but finds that it only holds corporate accounts. The hacker decides to continue.

Roll D100, rolled: 23. This is under 65%, so the hacker moves onto the second blank volume.

There is much more to look at connected to this volume and the hacker finds the personnel files in D2 (no

arrow, no hacking required). The hacker can now leave the system undetected or see what else he can find. He decides to continue and has the option of two secure links.

Choosing one at random (the hacker does not know what's on the other side), he elects to go with the top link (leading to the blank) but fails the hacking roll (rolling 72). The hacker decides to try the other link but fails that too (rolling 69). Now, the hacker can remain in the Gaia volume but there is nothing left of interest, so leaves.

A d v a n c e d H a c k i n g

The rules that follow add flavour and complexity to the 'hacking experience'. If the hacking above is enough complexity for your game, then you know enough to understand the basics of the Volume Maps that you'll find in the Setting documents.

The advanced rules deal with tools, other Isis and Entities in the system. All programs running in Gaia are represented by entities. Entities can be purely for the use of an Isis (people) or they can have a will of their own - operating autonomously within Gaia. Specialist Entities take time to program (or money to buy). An

Isis is a unique avatar of the character within Gaia. Much like a 3D model of a character in a 21st Century online roleplaying game, which you control. In the case of the Isis, it precisely follows your movements.

Other Isis (people) and Entities in the VM change the way you hack. Make the distinction between Volume Entities, which live in the system you are hacking, and the Hacking Entities that the hacker takes in.

Entities are either Active or Inactive. As the name suggests, Active means that the Entity is working and performing its job. This is the normal state of an Entity. An Entity becomes Inactive when either shut off or corrupted. The Entity must return to the Entity Generator before it can become Active again.

Every Entity has a skill level, measured as a percentage (%). This is a measure of how good the Entity is.

ACTIONS IN A TURN

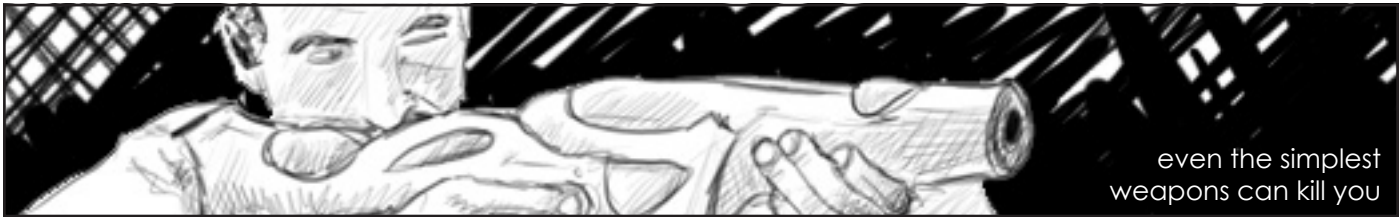
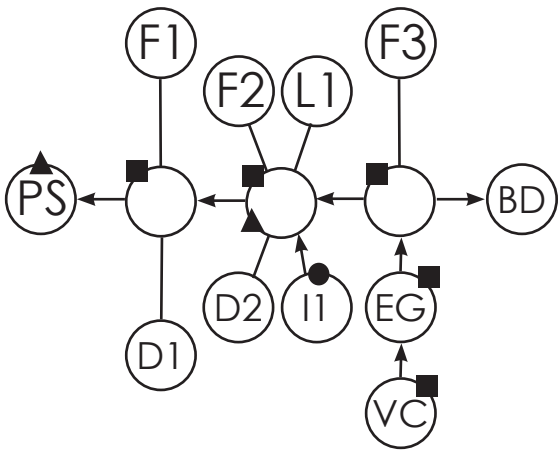
Hacking in Gaia for a character is essentially a combination of the right Entities and manual dexterity. For each roll of the dice the player performs, the character is actually physically moving around a near-realistic 3D world. Therefore, the number of things that a Hacker can perform is dependent on their Shift. If

they have been augmented (with bionics), then this is the augmented Shift (not the natural one).

The number of actions a hacker can perform is their Shift.

HACKER ACTIONS

The following table lists the things a Hacker can do and how many actions they take up. Some Entities have their own action level, which overrides the one given here.



Hacker Actions

Points	Action
1	Hack a link between two volumes
1	Use an entity
1	Change a part of the volume
2	Add a new node to the volume
1	Add a new link to the volume
1	Hack against an Entity
1	Hack against another Isis
0	Move from one node to another (without hacking)
1	Search a data Volume for some information
1	Reactivate an Entity (from within an Entity Generator)

VOLUME ENTITIES

These provide a number of functions in the VM. A full list of entities can be found in the equipment index. A volume entity moves around the VM in the same manner as the hacker does and all entities have enough security clearance to get back to the Entity

Generator volume (EG). Entities are added to the VM diagram using symbols around the edge of the VM circle. The symbol used for each type is listed with each type. They can be broken down into the following groups:

- ▲ **Service.** These entities are helpful to users in the system and can provide non-security related information, perform searches and be generally useful.
- **Operator.** These entities are normally found in interface volumes (beginning with an I) and are used for controlling things outside of Gaia, in the real world. They have detailed knowledge of their task. These might include the entity that monitors and controls the air conditioning in the building that holds the VM.
- **Security.** As the name suggests, the security entities check the integrity of the system and makes life more difficult for the hacker.

Example:

Using the example given above, let's now add some entities to the VM. You don't have to draw all of the entities on the diagram at once. Just draw the main ones and then add information about the entities to the table that accompanies the VM. If you want

to use any special entities of your own, use a new shape.

On the updated diagram (right), you can see the original structure with some added entities. There are two service entities here, one for the general public to use and one for the senior management.

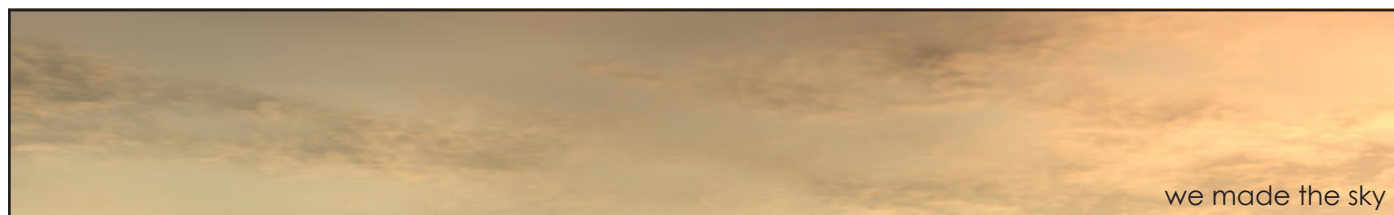
An operator entity is only on the Interface Volume (I1). Security entities exist on all of the blank circles and on the two important volumes: the entity generator and the Volume Controller. The amount of security given on the right is actually far above normal and would cost a great deal.

HACKING WITH VOLUME ENTITIES

Hacking in advanced rules remains the same as far as moving through structure is concerned, however if a hacker moves into a volume with a Security type volume entity present, then that entity needs to be dealt with.

SECURITY ENTITY INTELLIGENCE

Security entities come with varying levels of intelligence (depending on their cost and life span). The core action of a Security Entity is to raise the alarm.



Once the alarm is raised, the Security Entity will follow the hacker through the system, letting every other user in the system know what is happening.

If no other intelligence is mentioned with the Security Entity, then it should be assumed that this is all it can do.

SECURITY ENTITY EXAMPLE: BLOCKER

Name: Blocker

Skill: 70%

Win: Stops the Hacker from entering the same Volume.

Lose: Becomes Inactive.

This example Entity is a very common type. Some of the properties are missing (rarity, cost, etc.), however the important ones are included. When the hacker meets this Blocker, the hacker and blocker both roll under the skill (in this case, the Blocker is the GM). The highest difference between roll and skill is the winner. The result of a win or lose is given in description.

VOLUME ENTITY REACTIVATION

When a Volume Entity deactivates, it will reappear in the Entity Generator. If the Entity Generator is controlled by the hacker then an entity may only reactivate on the say so of the hacker. Reactivation and travel back to its volume takes two turns. If the hacker is still in the volume when the entity returns, the hacker will need to deal with the Entity before doing anything else.

HACKING ENTITIES

An unprepared hacker will not last long in most modern systems. To help the hacker move around the system, a number of hacking entities can be created. These tools cannot hack themselves but instead can be used to confuse, halt, and even destroy volume entities.

Hacking entities can be created by the hacker or bought in from the black market. When entering the volume to hack, the hacker must have all the needed entities to be active. Inactive entities cannot be turned into active ones without having control of the Entity Generator volume.

When using the Hacking Entity, the hacker uses the

Skill of the hacking entity. Even if the skill of the hacker is greater than that of the entity they are using, the Entity's skill must be used. This is because the Entity's skill is very much a measure of its power.

HACKING ENTITY EXAMPLE: KILLER

Name: Killer

Skill: 40%

Win: Opponent Entity is destroyed (rather than made inactive).

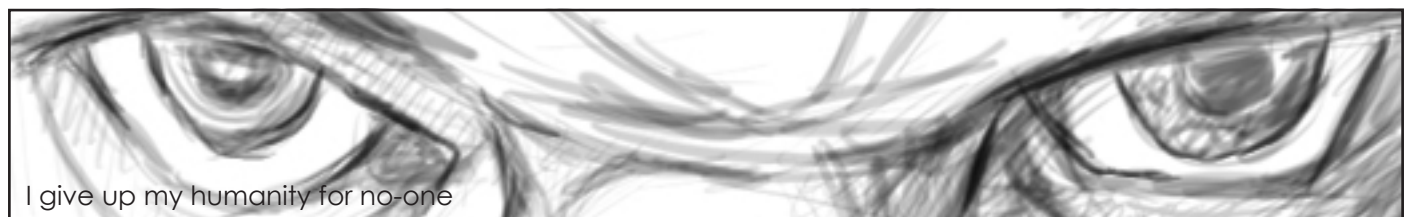
Lose: Made Inactive.

Restrictions: Only works on Entities.

This Hacking Entity example is used for completely destroying entities. This Entity is used by the hacker upon entering a volume with other entities in.

HACKING AGAINST ISIS

The worst nightmare for any hacker is for a security entity to raise the alarm and an Isis to attend the scene. An Isis represents a human in the system. In this case, it would be a system administrator. When this combat is joined, the battle is simple a comparison of differences when rolling under hacking, the **hacker getting**



a Taxing Modifier (-30 to the skill).

Example:

Magavendon has set off a security entity when hacking a corporate system. An Isis belonging to a security employee arrives.

Magavendon's Hacking skill is: 67%

Employee's Hacking skill is : 70%

Magavendon's skill after the Taxing Modifier: 37%.

Both roll under, Magavendon rolls 5% (Difference of 32), the Employee rolls 55% (difference of 15).

Therefore, Magavendon wins.

WINNER REMAINS

Whoever loses the attack is removed to the Public Space of the Volume. The winner remains. If the welcome Isis (not the hacker) is removed to the Public Space, they can return quickly to the hacker. Of course, Hacking Entities can effect this.

MANY ON ONE

When two or more Isis are fighting against a single Isis (be it the hacker or not) then there is no additional bonus to the group. Thus, an Isis may only battle one other Isis.

If the single Isis is friendly to the Volume (i.e. not the hacker) then the hacker group may continue on through the Volume Map (dealing with any entities as they go). This is because the single friendly Isis is too busy to stop them.

If the single Isis is a hacker and the group are Isis friendly to the volume, then the friendly group can make the hacker's life more difficult by modifying the Volume Map or increasing the security elsewhere.

S p a c e C o m b a t

In any modern war, there is a degree of space combat. If you can control the orbit of the planet, you can control the planet itself. Space combat is very difficult to simulate properly, so Icar does not bother. Space combat is design to be fast and flexible, relying on the player's ability to make decisions quick and plot out routes. All space vehicles in Icar are considered as either Capital craft (big space craft) or fighters (small, nippy space craft, less than 100m in length).

If two fighters go up against each other, then either use the quick ruling below or use the vehicle combat rules as given in the previous section.

If two capital craft go up against each other, then there isn't much manoeuvring around, so the gunners of one craft just take shots at the other craft. Take it in turns to take shots. You can also use the planetary map for positioning, if you like.

Most combat is mixed combat, where both fighters and capital ships go up against each other. In this sort of combat, there are two sorts of map to use. First is the Capital Map and the second is the Planetary Map. The Capital map shows the close quarters combat between fighters and the Capital Craft and the Planetary Map shows where in the orbit of the planet the craft is.

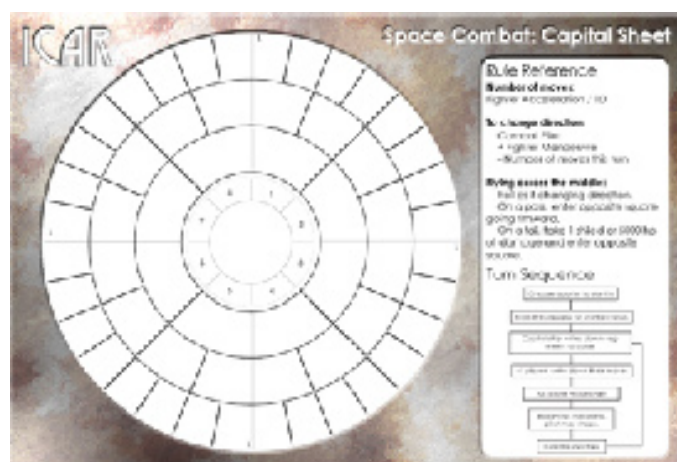
These maps are to be used as an aid to combat, if drawing scribbles on squared paper better fits the situation, then do not hesitate to use that.

TURN LENGTH

It would not make sense for space combat to use the same turn length as close combat or fire fighting because of the distances involved. Instead, the turn length for space combat is **30 seconds**. If you have a number of players engaged in different forms of combat, then it is best to deal with those in space combat first and then with those in close combat or a firefight.



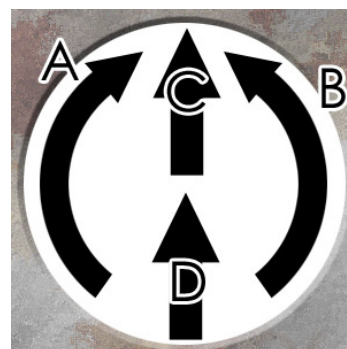
THE CAPITAL MAP



The Capital Map (shown above) is a sheet that plots the manoeuvres of the fighters in relation to the capital (big) craft. Compared to the fighters, the Capital craft is barely moving, so it can be assumed to be stationary and the fighters move around it in a circle.

The capital map has two sides. On the left is the actual map, where you record where you are and where you are going. On the right is a reminder of the rules.

eration, but the more you use, the more difficult it will be to manoeuvre (see below).



Movement is recorded in the little white circles in one of four ways (shown left).

Clockwise (A)

Anti-Clockwise (B)

Rimward (C)

Hubward (D)

MANOEUVRING

If the player wants to keep travelling in the same direction, which means doing the same move (like Clockwise, clockwise, clockwise), the craft moves automatically. If the direction of travel changes, then the player must do a skill roll for the manoeuvre.

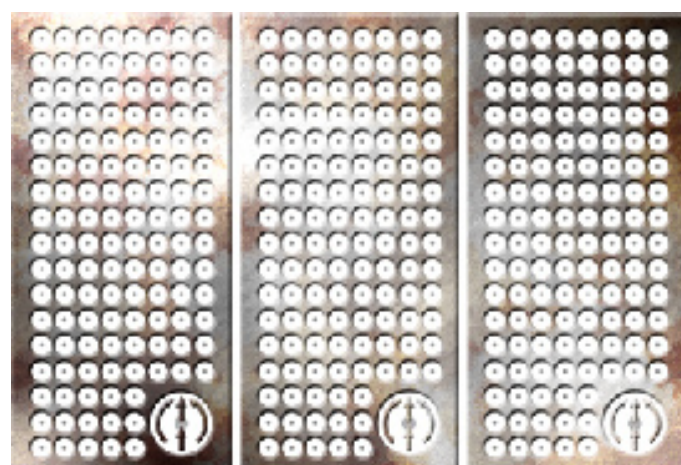
To Manoeuvre, roll under:

Combat Pilot + Craft Manoeuvre Roll - Craft Acceleration used this turn

The 'Craft Acceleration used this turn' number is the



MOVEMENT



Movement is recorded on a movement strip. Three strips fit to one page (see above). Only one strip is required for each player, so cut the sheet into three.

Moving around the map is either done clockwise, anticlockwise, hubward (toward the capital or centre of the map) or rimward (away from the capital). The number of squares moved per turn is the Accel statistic of the fighter divided by 10. You'll find this on the vehicle sheet. You don't have to use all of this accel-

number of moves the character is trying to do in this turn multiplied by 10 (each move costs 10). Therefore, if the player is using 4 moves, then there is a -40 modifier to the skill.

If this roll **fails**, then the craft goes in the same direction as it did in the last part of the move. For example, if the move was Clockwise, Clockwise, Hubward and the player failed this roll, then the actual move would be Clockwise, Clockwise, Clockwise. The player must still continue with the move as planned after this.

EXAMPLE MOVEMENT

This example follows a simple movement for one turn. The Acceleration for the craft is 60. The manoeuvrability is 30 and the character's skill is 70%.

The craft can move up to 6 spaces a turn (moves = 60 / 10). We're going to use all 6.

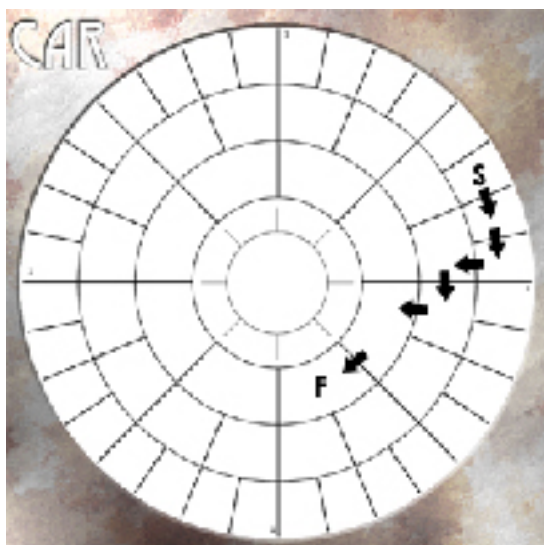
Let's assume this is our first manoeuvre, so we enter the move into the top row of the white circles on the Capital ship (see below on next page).



The planned movement

If written in English, this move would read:
Clockwise, Clockwise, Hubward,
Clockwise Hubward, Clockwise.

This is how the move is written before the move is made. However, let's now examine how this relates to the left hand side of the Capital ship. For this example, it is assumed we know our starting location (given by an S on the following diagram).



The actual movement on the Capital Map

The craft begins going Clockwise. The second move is also clockwise. Then, the player wants to turn towards the Capital Ship (hubward). This requires a roll under the manoeuvring roll:

Combat Pilot + Manoeuvring - Acceleration

$$70\% + 30 - 60 = 40\%$$

Therefore, a roll under 40 is needed. The player rolls 32, so the manoeuvre is a success.

However, the next manoeuvre is another change in direction - from Hubward to Clockwise. Therefore, another manoeuvre roll is needed. The target percentage is the same:

Combat Pilot + Manoeuvring - Acceleration

$$70\% + 30 - 60 = 40\%$$

The roll this time is 21. Which is a pass. The next two manoeuvres change direction each time, so another 2 rolls are required to complete the turn. The more turning that is required, the more chance that a turn

fails.

STARTING COMBAT AND TURN SEQUENCE

When the fighters enter the same node of space to the Capital ship (see the next section on the Planetary Map), then they roll a D8 and choose the part of the disc that they begin in. This will give 4 squares to choose from.

All players roll a D8 to decide where they start on the map.

All players write down their moves. This can either be clockwise, anticlockwise, hubward or rimward.

Each player moves their craft as per the move they have written down.

If at any time the fighter is facing inwards, the pilot may shoot at the Capital ship.

Once all fighters have moved, the Capital Ship gets to fire.

FLYING ACROSS THE MIDDLE

The Capital Ship does not fill the inside of the Capital Ship map. Therefore, there is some room to go around the ship. When planning a move across the middle, count the middle circle as a space and when you get to that space, roll a successful manoeuvring roll as if changing direction.

On a pass, the fighter crosses the centre and ends up on the other side going away from the capital (rimward). Although this is a change in direction, this is not seen as a particularly difficult manoeuvre to complete as the fighter is only flying in a straight line.

On a fail, the fighter collides with the other craft, either taking 5000 points of damage or losing a shield.

FIRING AT THE CAPITAL SHIP

A fighter can shoot at the Capital ship whenever it is travelling towards the Capital ship (hubward). To hit the Capital Ship, roll under the Heavy Firing skill with the ranger modifier of the weapon. This is just like Firefighting except there are no modifiers for moving and shooting because the modifier or moving is cancelled out by the modifier or firing at a large object. Damage is taken in the same way as with firefighting. First, the shields are reduced to zero (if there are any) and then the hull may be damaged. There is no range modifier for short range as it is considered as being easy to shoot someone at short range.

The range modifier to use depends on which ring of the Capital craft map you are in. If you are in the outer ring of the map, you use long. The middle ring, you use medium and the inner ring is short.

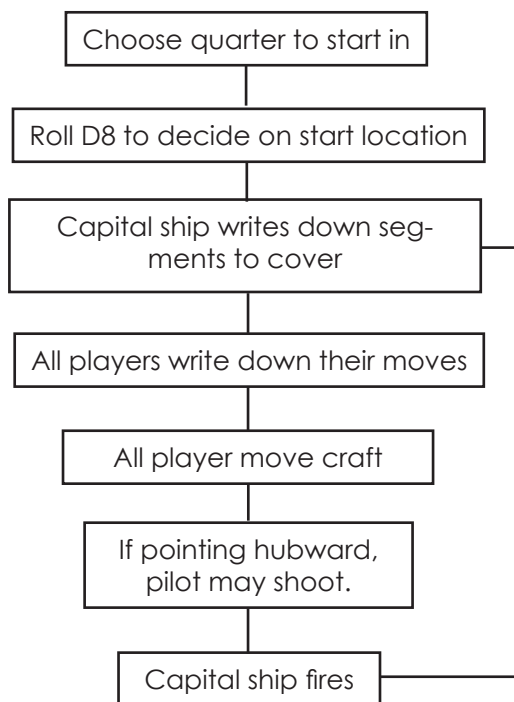
CAPITAL SHIP SHOOTING FIGHTERS

It's not much of a fight if the Capital Ship does not have any weaponry. Any weapon must have a human user performing the aiming and firing because no AI can do harm to a human. The area around the Capital ship is split into eight segments. Weapons within the capital ship can point in one or more of these segments. The direction of fire for each weapon is listed on the Capital Sheet.

For each segment, there can only be a single person at the firing controls as it would be too complex for a single person to track targets in a number of different segments. Therefore, to completely cover the craft, there needs to be 8 people at the weapons controls. Firing is performed exactly as before.

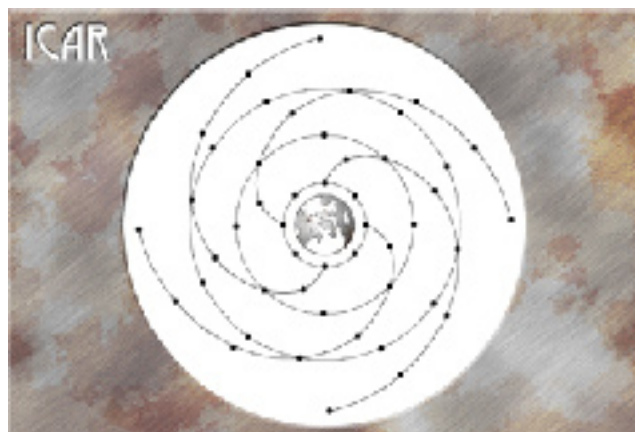
At the start of the turn, the person controlling the Capital ship decides which segments are going to be covered in that turn. Write down the segments (as shown on the Capital ship sheet).

Some weapons are listed as 'bombard' this means that the weapon cannot be used against fighters and may only attack other Capital ships.



THE PLANETARY MAP

The second part of Space Combat is the planetary map. The planetary map charts the position of space craft in relation to the planet. If you are not in the region of a planet, moon, orbital or some other large astral body, then you can just use squared paper to chart the positions of the craft. The planetary map is really used for staging large battles and isn't intended for depicting the tactics of manoeuvring. The Capital ship sheet should be used for that.



The Planetary Map

The planetary map consists of three circles joined by four spirals. Each circle represents an orbit around the planet and each spiral is a route to the planet down the gravity well.

STARTING PLANETARY COMBAT

The first thing to decide in any space combat is where the space craft start. If the players are entering from outside the orbit of the planet, then they begin combat in on one of the outermost spots of the four spirals. If the players are beginning combat from the planet surface, then they choose one of the eight spots on the innermost ring.

MOVEMENT

Movement can only be from one spot to another along one of the lines. This means either up or down a spiral or around the planet in an orbit. The number of spots to move is easy to calculate:

Fighters move 1.

Capital Ships move 2.

ENGAGING IN COMBAT

Combat on the Planetary Map is quite simple and depends on what sort of craft you are.

Two Capital ships can fire 'bombard' weapons at another Capital ship two dots away. Firing is resolved as normal: by rolling under the Heavy Firing skill with the range modifier. 1 spot distance is medium range for these weapons and 2 spot distance is long range.

If fighters meet a Capital ship in the same Square, then use the Capital ship sheet as given above.

If two opposing Capital ships meet, then they simply take turns in firing at each other. There is no real manoeuvring involved between Capital craft.

If two or more allied craft are met by fighters in the same Square, then they are considered as both being in the middle of the Capital sheet.

And that's it!

POINT TO POINT

A point to point Light jump system is one that can bring you out of faster-than-light speed in the orbit of a planet. In this case, a Point To Point equipped craft can arrive at the planet on the innermost ring. If the space craft comes out of Point To Point on the same spot as a foe, then they must engage before going down to the surface.

CONTROLLING A PLANET

To truly control a planet, there needs to be a Capital ship on each of the eight points on the inner circle. This forces anyone leaving the planet to engage one of the Capital ships. This would be considered as locking the planet down completely, although only the 4 spots on the inner ends of the spirals are required to stop most large freight (without point to point) from getting to the planet.

E p i l o g u e

Through various versions of the game, there is one aspect that has always remained the same: a framework by which the players can add certainty to the character. The 'free-form vs rules' argument will always continue, there are those who believe that free-form is true roleplaying, as soon as you add rules to the affair, it becomes a matter of dice rolling. Others believe that without rules, the world and game become incredibly contrived and ultimately predictable: given a certain gamesmaster, nothing is taken on chance. A compromise must be struck between the two. A game where the players are allowed to Roleplay using a Character sheet as a tool to help them define what they want to play. However, never should the rules be used to restrict role playing.

These rules are intended to help specify items which are not intuitive. How much faster than Lindford Christie can a bionic woman run? What damage does a modern handweapon do? Will it blow my arm off? These are all instances where a number is required, for comparison purposes and there is why the rule system is included.

This is the end of the Elements.

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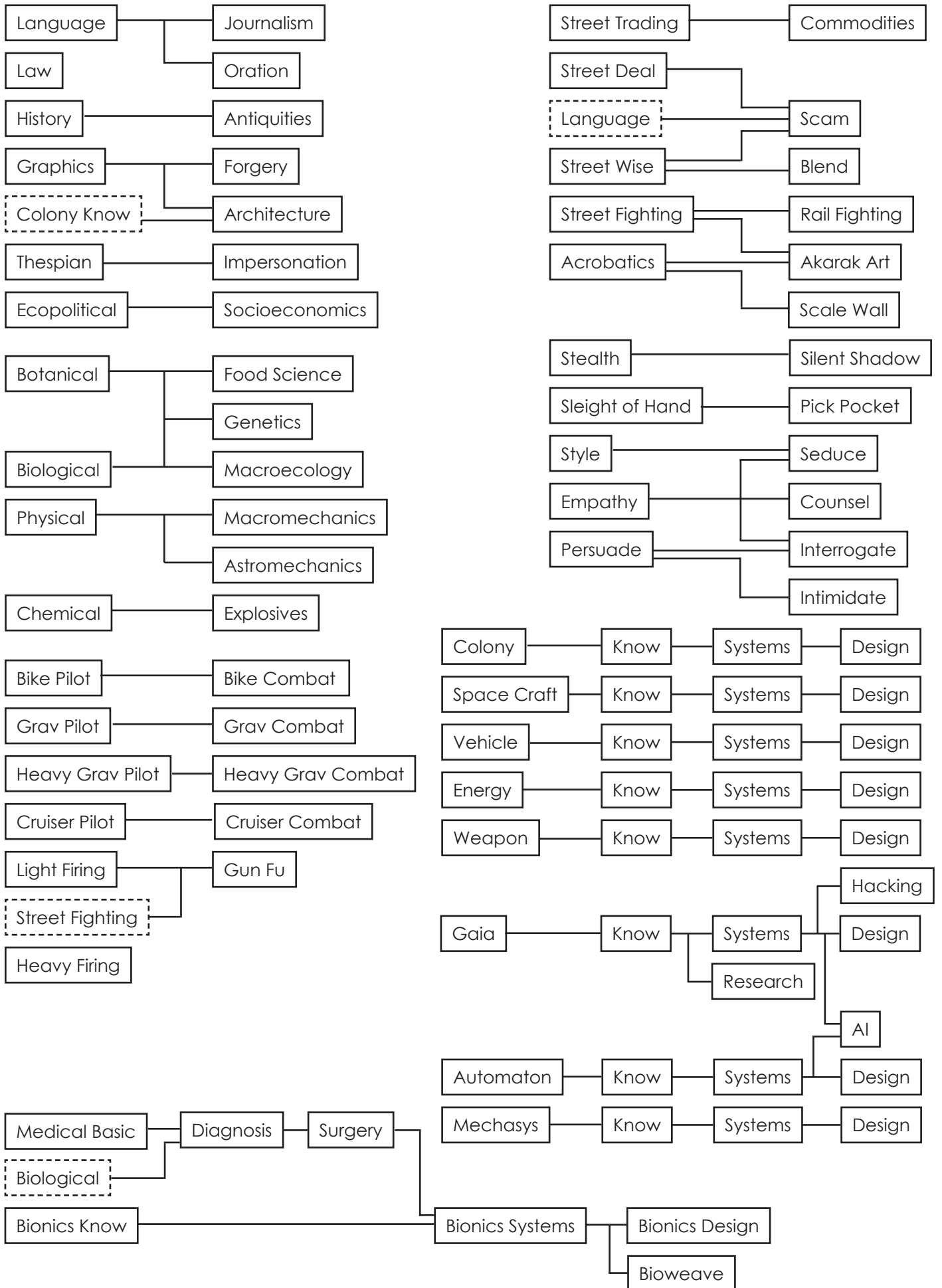
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Skill Tree Reference



Skill List Reference

Skill	Chart	Start	Epoch	Training	Needs
Acrobatics	Street	Shift Shift	1	Self Taught	Nothing
Akarak Art	Life		2	Instructor	Street Fighting, Acrobatics
AI	Tech		3	Instructor	Gaia Systems, Automaton Systems (see rules)
Antiquities	Academia		2	Instructor	History
Architecture	Academia		2	Instructor	Graphics, Colony Know
Astromechanics	Academia		2	Instructor	Physical
Automaton Know	Tech	Wit Soul	1	Instructor	Nothing
Automaton Systems	Tech		2	Instructor	Automaton Know
Automaton Design	Tech		3	Instructor	Automaton Systems
Bike Pilot	Task	Wit Shift	1	Self Taught	Nothing
Bike Combat	Task		2	Instructor	Bike Pilot
Biological	Academia	Wit Wit	1	Instructor	Nothing
Bionics Know	Medical	Wit Soul	1	Instructor	Nothing
Bionics Systems	Medical		4	Instructor	Bionics Know, Surgery
Bionics Design	Medical		5	Instructor	Bionics Systems
Bioweave	Medical		5	Instructor	Bionics Systems
Blend	Life		2	Self Taught	Streetwise
Botanical	Academia	Wit Wit	1	Instructor	Nothing
Chemical	Academia	Wit Wit	1	Instructor	Nothing
Colony Know	Technical	Wit Wit	1	Instructor	Nothing
Colony Systems	Technical		2	Instructor	Colony Know
Colony Design	Technical		3	Instructor	Colony Systems
Commodities	Life		2	Instructor	Trading
Counsel	Life	Wit Soul	1	Instructor	Empathy
Cruiser Pilot	Task	Wit Shift	1	Self Taught	Nothing
Cruiser Combat	Task		2	Instructor	Cruiser Pilot
Deal (Street)	Life	Wit Shift	1	Self Taught	Nothing
Diagnosis (Med)	Medical		2	Instructor	Medical Basic
Ecopolitical	Academia	Wit Wit	1	Self Taught	Nothing
Empathy	Life	Wit Soul	1	Self Taught	Nothing
Energy Know	Technical	Wit Wit	1	Instructor	Nothing
Energy Systems	Technical		2	Instructor	Energy Know
Energy Design	Technical		3	Instructor	Energy Systems
Explosives	Academia		2	Instructor	Chemical
Fighting (Street)	Life	Battle Shift	1	Self Taught	Nothing
Food Science	Academia		2	Instructor	Botanical, Biological
Forgery	Life		2	Instructor	Graphics
Gaia Know	Technical	Wit Wit	1	Instructor	Nothing
Gaia Systems	Technical		2	Instructor	Computer Know
Gaia Design	Technical		3	Instructor	Computer Systems
Gaia Hacking	Technical		3	Instructor	Computer Design
Grav Pilot	Task	Wit Shift	1	Instructor	Nothing
Grav Combat	Task		2	Instructor	Grav Pilot
Gun Fu	Task		2	Instructor	Light Firing, Street Fighting

Heavy Firing	Task	Wit Shift	1	Self Taught	Nothing
Heavy Grav Pilot	Task	Wit Shift	1	Self Taught	Nothing
Heavy Grav Combat	Task		2	Instructor	Heavy Grav Pilot
History	Academia	Wit Wit	1	Self Taught	Nothing
Medical Basic	Medical	Wit Soul	1	Instructor	Nothing
Medical Diagnosis	Medical		2	Instructor	Medical Basic
Medical Surgery	Medical		3	Instructor	Medical Diagnosis
Impersonation	Academia		2	Self Taught	Thespian
Interrogate	Life		2	Instructor	Persuade, Empathy
Intimidate	Life		2	Self Taught	Persuade
Journalism	Academia		2	Self Taught	History
Language	Academia	Wit Wit	1	Self Taught	
Law	Academia	Wit Wit	1	Self Taught	Nothing
Light Firing	Task	Wit Shift	1	Self Taught	Nothing
Macroecology	Academia		2	Instructor	Biological, Botanical
Macromechanics	Academia		2	Instructor	Physical
Mechasys Know	Technical	Wit Wit	1	Instructor	Nothing
Mechasys Systems	Technical		2	Instructor	Mechasys Know
Mechasys Design	Technical		3	Instructor	Mechasys Systems
Oration	Academia		2	Self Taught	Language
Persuade	Life	Wit Soul	1	Self Taught	Nothing
Physical	Academia	Wit Wit	1	Instructor	Nothing
Pick Pocket	Life		2	Self Taught	Sleight of Hand
Powered Armour (PA) User	Task	Shift Shift	1	Instructor	Nothing
Powered Armour (PA) Combat	Task		2	Instructor	Powered Armour (PA) Use Street Fighting
Rail Fighting	Life		2	Instructor	Street Fighting
Research	Tech		2	Instructor	Gaia Know
Scale Wall	Life		2	Self Taught	Acrobatics
Scam	Life		2	Self Taught	Deal, Streetwise, Language
Seduce	Life		2	Self Taught	Style, Empathy
Silent Shadow	Life		2	Self Taught	Stealth
Sleight of hand	Life	Wit Shift	1	Self Taught	Nothing
Socioeconomics	Academia		2	Instructor	Ecopolitical
Space Craft Know	Technical	Wit Wit	1	Instructor	Nothing
Space Craft Systems	Technical		2	Instructor	Space Craft Know
Space Craft Design	Technical		3	Instructor	Space Craft Systems
Stealth	Life	Wit Shift	1	Self Taught	Nothing
Street Fighting	Life	Battle Shift	1	Self Taught	Nothing
Streetwise	Life	Wit Soul	1	Self Taught	Nothing
Style	Life	Wit Soul	1	Self Taught	Nothing
Thespian	Academia	Wit Soul	1	Instructor	Nothing
Trading	Life	Wit Shift	1	Self Taught	Nothing
Vehicle Know	Technical	Wit Wit	1	Instructor	Nothing
Vehicle Systems	Technical		2	Instructor	Vehicle Know
Vehicle Design	Technical		3	Instructor	Vehicle Systems

Weapon Know	Technical	Wit Wit	1	Instructor	Nothing
Weapon Systems	Technical		2	Instructor	Weapon Know
Weapon Design	Technical		3	Instructor	Weapon Systems

C l o s e C o m b a t M o v e s

Move	Type	Cost	Skill	%	Notes
Punch	Offense	1	None	n/a	None
Kick	Offense	2	None	n/a	Need Street Fighting > 20 to have two or more in a row.
Headbutt	Offense	1	None	n/a	Must follow a defensive move
Break	Offense	1	None	n/a	Foe must be in a hold.
Stamp	Offense	1	None	n/a	Target must be prone.
Trip	Offense	1	None	n/a	Makes target prone.
Stand up	Offense	n/a	None	n/a	Used at the end of a turn.
Break free	Offense	n/a	None	n/a	Replaces any attack when character is in a hold.
Hold	Offense	1	None	n/a	Target is held.
Block	Defense	1	None	n/a	None
Dodge	Defense	2	None	n/a	Needs Street Fighting > 20 to have to or more in a row.
Disarm	Defense	1	None	n/a	None.
Floor Kicking	Offense	n/a	Street Fighting	30	Allows kicking while prone.
Hold Reverse	Offense	n/a	Street Fighting	50	If user is in hold, this replaces any attack to reverse the situation.
Rearm	Offense	1	Street Fighting	80	Must follow disarm. User empty handed.
Spinning Punch/ Kick	Offense	n/a	Street Fighting	90	Replaces normal punch and kick. Cannot be blocked.
Glancing Blocks	Offense	n/a	Rail Fighting	30	Blocks against weapon does no damage, only stun.
Flying Start	Offense	n/a	Rail Fighting	70	First move in any combo becomes flying, doing double damage.
Breath of Wind	Offense	n/a	Akarak Art	50	First part of improvise only.
Redirect Shot	Defense	n/a	Gun Fu	20	Replaces a block if needed.
Reversal	Defense	2	Gun Fu	30	Must go at end of combo.
Fire Kick	Offense	n/a	Gun Fu	40	May fire weapon instead of kick. Once per turn.
Dodge Reload	Defense	n/a	Gun Fu	60	While doing a dodge manoeuvre, may reload pistols
Dismantle	Defense	n/a	Gun Fu	70	User must not be holding anything. Weapon Systems roll required.

Close Combat Reference

Street Fighting

- 10:** Can have more than 3 moves in a Combo.
- 20:** Can put two or more '2' point Combo moves in a row.
- 30:** Can use weapons. New Close Combat Combo Move: Floor Kicking (Offensive). If user is prone and they have a 'kick' move, they may use it as if they were standing.
- 40:** Can split attacks between enemies.
- 50:** New Close Combat Combo Move: Hold Reverse (Offensive). If in a hold, any attack can be changed into a Hold Reverse. Rather than breaking free, the situation is reversed and the user has the opponent in a Hold.
- 60:** Precision hitting: When using a close combat weapon, allows user to choose the location to hit for each successful attack.
- 70:** Rolling when prone. When prone (on the floor), attacks can be dodged with a successful Battle roll from the prone defender.
- 80:** New Close Combat Combo Move: Rearm (Defensive). Must follow a disarm. Only works for close combat weapons when the user is empty handed. The user takes the weapon from their opponent and may use next turn.
- 90:** New Close Combat Combo Moves: Spinning Punch and Spinning Kicks (Offensive). Like normal kicks, except they cannot be blocked.

Rail Fighting

- 20:** Intimidating Style. Being able to fight like a rail fighter is intimidating. When rolling initiative, the opponent to the rail fighter must subtract the rail fighter's Soul.
- 30:** Glancing Blocks. If blocking a weapon, no damage is taken (only stun).
- 40:** Improvise 1/3 of Battle, instead of 1/4.
- 50:** Springboard. Character does not need to roll Shift to stand up at the end of a turn.
- 60:** Floor fighting. Can still punch and kick while prone.
- 70:** Flying Start. If starting a fight, the first move in the combo becomes a 'flying' manoeuvre (e.g. Flying Kick instead of kick). This does double stun.
- 80:** Catch Punch. If the foe is punching and the character is doing an offensive move and wins, the punch is caught and the foe is in a hold next turn.
- 90:** Pressure Points. If the foe is unarmoured, normal Punch and Kick manoeuvres do the same amount of damage as stun. The damage is applied to the Torso only.

Gun Fu

- 10:** Quick Draw. May draw and pistol and fire in same turn.
- 20:** New Close Combat Combo Move: Redirect Shot (Defence). If in close combat (point blank) with someone who is about to open fire, you can move the weapon so they shoot someone else. This should not be actually put into a combo, instead it automatically replaces a Block.
- 30:** New Close Combat Combo Move: Reversal (Defence). Goes in a combo. Must follow a successful disarm. User of Reversal must not be holding a gun. Must end a combo. At the end of this combo the user is holding the weapon at the enemy at point blank.
- 40:** New Close Combat Combo Move: Fire Kick (Offence). May fire a held weapon instead of kick. Only once in a turn. Resolve hitting in the same way you would resolve a kick.
- 50:** Can fire 2 pistols at once. Must use this skill for the firing.
- 60:** Can reload and fire a pistol in the same turn.
- New Close Combat Combo Move: Dodge Reload (Defence). While doing a dodge manoeuvre (in close combat), they may reload a single pistol.
- 70:** New Close Combat Combo Move: Dismantle (Defence). If in close combat with someone who is holding a gun (when you're not). You can dismantle it. A Weapon Systems Roll is also required. Does not need to follow any move.

- 80:** Can reload 2 pistols in a turn.
- 90:** Perpetual Pistols: When using 2 pistols. While firing one, the other can be reloaded.

Akarak Art

- 10:** 6 moves in a combo allowed.
- 20:** Sword Fast Draw. Draw sword and use it in the same turn.
- 30:** Dual Combos. If fighting 2 combatants, one combo can be assigned to each opponent. Different Combos can be performed simultaneously on different foes.
- 40:** During a fight, one move in the combo may be changed for another. Do this only once in a combo.
- 50:** New close combat move: Breath of Wind (Offensive). Is performed only in a combo as the first part of a improvisation. Character pushes foe away and onto the ground, doing them no damage but allowing the character to either leave the fight or do damage next turn. Requires successful Battle roll. If fails, then the character may continue to improvise.
- 60:** Malleable. May still attack when in a Hold but cannot break free while attacking.
- 70:** Five Foe Combo. May fight five separate people with 5 separate combos in one turn. Deal with each combo separately.
- 80:** Complex Improvise. May improvise up to 5 moves.
- 90:** Two Swords. May use two hardlight swords and deal twice as much damage.

Name	Cost	Stun	Notes
Punch	1	Meat	
Kick	2	2 x Meat	
Headbutt	1	2 x Meat	Must follow defensive move.
Break	1	20%	Does meat damage. Previous move must be a hold
Stamp	1	2 x Meat	Target must be prone
Trip	1	None	Makes target prone
Stand Up	One Off	None	Character stands up
Break Free	One Off	None	Breaks the hold
Hold	1	None	Target is held until attacker lets go or a successful break free

Name	Cost	Notes
Block	1	Stop attacks with arm. Damaged if used against a weapon.
Dodge	2	Completely avoids attack
Disarm	1	Removes weapon from opponent.

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