JAGS Revised

By

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Hello, Welcome to JAGS Revised

Welcome to JAGS *Revised*—we're glad to have you! If you're new to RPGs in general we suggest you check out some table-top-RPG resources (we'll give you some links) and start there. If you're new to JAGS, we'll explain what it is and why you might like it. If you're returning to JAGS, that's *great*: we're thrilled.

JAGS (Just Another Gaming System) is a table-top universal RPG. You can use it to play in any world in any genre. It's extensible (lots of great material for different types of games), flexible (with mechanics that range from the "gritty" to the "cinematic"), and (we hope) well put together. It's also free!

JAGS appeared on the Internet in 2001 and we learned quite a bit in the intervening years. One thing we learned was that JAGS, the parent system, was hard for newcomers to pick up right away so we created JAGS$_2$, a lighter compatible version. We also learned that some things like decimal numbers and even the basic die-roll mechanic of JAGS could be removed or improved on and so we present the next iteration of JAGS: *JAGS Revised*.

What Is JAGS?

JAGS is a table-top role-playing game (RPG). When it's played, you, and your friends sit around a table (or on the Internet … or on the floor) and use the rules to play a game that creates a story in an imaginary reality. There are many RPG resources with better and fuller explanations of RPGs than we could give here and we advise you to check them out.

Here are some URL Links:

> **RPG.net (www.rpg.net)** One of the largest RPG communities on the web. A great place to go to ask questions, learn about different games, and meet people who play RPGs from all over the world.
>
> **John Kim's RPG Pages (www.darkshire.net/~jhkim/rpg/)**. John Kim has one of the largest index of RPGs on the web as well as thoughtful articles on how RPGs may be played and some of the different kinds of experiences you could have.
>
> **The Forge (www.indie-rpgs.com)**. A site devoted to creator-owned RPGs, it has one of the largest and most extensive Actual Play archives on the net where you can read about how people played games (many small-press and alternative games—but if you use the search function you can even find JAGS there).

JAGS and JAGS-2

JAGS is a *rules-heavy* game. That means it has a lot of game-mechanics to help you determine how things happen in the simulated reality. It also means it can be a lot to learn. We've made it as easy as we can with tools, Q/A forums, and quick-references. We've also got software tools that will assist you making characters.

If you are looking for something that's compatible with the JAGS World books, you can download JAGS-2 from our website. JAGS-2 is less than half the size of JAGS and it's compatible. It's not as "complete" as JAGS: It doesn't handle some of the more detailed JAGS situations (like wrestling) but if you're looking for something to get started with JAGS-2 quicker to pick up.

> **The JAGS Website (www.jagsrpg.org)**. Here's where you can download and order all kinds of great JAGS content. From the post apocalyptic JAGS Have-Not to the modern-day surreal horror of JAGS Wonderland we've got a ton of stuff for anyone interested in JAGS!

JAGS Stories
In the original JAGS we couldn't afford much artwork so we put in a lot of, well, story-text to, um, kind of illustrate the rules. It sounds kind of goofy—but it worked. A bunch of people told us the stories made the book. So they're back (there are even some new ones). There'll be other things in the margins—and even some blank space—but the JAGS Stories remain.

This:

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tells you where one story ends and another picks up.

Why JAGS?

Why a universal system at all? There are a lot of arguments for them (it's easier to learn one thing and then re-use it) and plenty of good ones against it (a system that does one specific thing really well should do that better than a generalist one). We're not going to argue those: here are things *we* like about the JAGS System.

- **Scalability of Character:** from the upper end where Kaiju (big Japanese monsters like Godzilla) do 33K points of damage with a bite to the lower end of high school students or even younger characters JAGS provides some pretty useful scaling rules. For example, you can have characters with "beginner" or "master" level skills that represent different ends of the power-range but don't simply saddle you with a frustratingly low roll or such a high one that rolling dice becomes academic.

- **Variance in Lethality**: In JAGS there are rules that allow characters to be really tough without simply being inhuman (although you can do that too) or mortal and easily killed by one good centerline shot or a thrust with a dagger. In JAGS it's possible to have a "physically human" action-hero who survives lethal attacks (gunshots!) by virtue of never being directly hit—and this is distinctly modeled in the rules.

- **Distinction of Character**: In RPG-land there's talk about "niche protection" where one character's shtick isn't overrun by another character accidentally. JAGS is pretty good at that: if you design your character to be very good at something there are some powerful ways to help ensure that you aren't made obsolete by someone else at the table who accidentally (or on purpose) tries to do your thing as well as you do it and something else besides.

- **Lots of Special Abilities:** We like special abilities for characters (although we don't necessarily want the GM to have to memorize thousands of special feats). The JAGS Archetype system is designed to help with that and we think it does a credible job of giving characters cool special talents without simply creating a huge dictionary of abilities that have to be absorbed before play.

There's more—we could go on all day—but that's a taste of why we like JAGS. While your mileage may vary, we hope you'll like it too! Thanks for coming onboard and welcome to JAGS.

What's Changed in Revised?

A few things have changed in JAGS Revised and here's a list to give you a taste of them:

- Drama Rolls. The Drama Roll system was introduced in JAGS$_2$ and we've refined it since then. Succinctly, when you are involved in some in-game task that is considered to be dramatic or exciting, you can get more deeply involved than just "making a skill roll."

- Secondary Stats: You can still buy Secondary Statistics the way you used to in JAGS—but we also have some of the enhancements that came about in JAGS$_2$ to give me more colorful options. Instead of just buying up your BLD you can take *Fat* as a character descriptor.

- Rules for Armor and Autofire: these were complex in JAGS and we've simplified them a good deal while (we hope) keeping playability.

- Skills are purchased as they are in JAGS$_2$, with the option to "base" them on stats or not. We've also rearranged some of the skills and added some new ones. The weird fractions are gone.

- The JAGS Roll: in the original game this was 4d6-4. Now it's 4d6 treating 6's as zeroes. Easier to add up and with the same mathematics!

Change

Drama Rolls: A Big Addition!
A big addition to JAGS Revised from JAGS (and even JAGS-2) is the expansion of the Drama Rolls rules. In JAGS/J2 when you make a skill roll there might be some analysis of how well you succeed or how badly you fail (and if you fail, how you try again). In *JAGS Revised*, though, skill rolls can go from a simple one-roll pass/fail (or even pass/fail a little/fail a lot) to an extended, dramatic resolution system.

When invoking Drama Rolls, a Player gets to make decisions about what they are doing *during* the "roll process." Things like hacking computers, a race car race, sports contests, social manipulation, and even things like painting a painting can be "expanded" into multi-step events where the Player(s) can do things to influence the results during the resolution.

Drama Rolls are a somewhat advanced concept and you can play the game profitably without them—but we recommend you check them out when you consider playing games where there will be a strong focus on some character activities like medical or legal dramas, sports activities, dogfights, hacking, and so on!

Using This Book

The book is divided into the following sections:

Dice Mechanics: How the dice are used to resolve things in the game.

Character Definition: The rules for creating imaginary people in the game. Players will create the characters they will portray (these are PCs or Player Characters). The GM will create all other characters (although very rarely to the same degree of detail as PCs. These are called NPCs or Non-Player Characters).

Combat Example and Combat System: JAGS Revised has an intricate combat system which we provide a detailed set of examples for.

Situation Creation: The rules the GM uses to create the imaginary situation the PCs will interact with.

Tools: A variety of concepts and rules used to inform and improve the gaming experience.

Usually we start with a brief overview and then get into the mechanical complexity of whatever we're talking about. We'll also try to give a lot of examples done in such a way as to stand out.

Finally, where there's an important rule, we're going to put a symbol marker by it so you don't miss it!

Welcome to JAGS, here's hoping you stay a while!

Notations and Glossaries

Throughout the book we'll use several notations to direct you to things we want to call out and discuss:

Glossary of Terms

Here are some of the terms we'll use in the following rules:

Game Master (GM): The referee of the game. Also, usually, the person responsible for coming up with the Starting Situation.

Non-Player Character (NPC): A character in the game who is run by the GM.

Player: one of the actual people sitting around the table (or on the net) playing the game with one or more Player Characters.

Player Character (PC): A fictional character in the game who is run by a Player.

Participants: a term for all the people playing the game (GM and Players).

Starting Situation: The state of the fictional world when play begins.

Situation Foundation: When organizing a game, the participants will agree on a basic premise to start the game with. From here PCs will be created and the Starting Situation will be fleshed out.

Statistics (STATS): A measure of how strong, fast, and smart a character is.

Skills: An area of knowledge a character has (usually either through experience or training).

Trait: Some description of the character which usually has game-rules effects. Some are usually good (having a character be charismatic) and some are generally bad (a notation that a character is abrasive).

Important Note

This call-out signifies an rule important you don't want to miss:

> **! Important Note**
>
> This is a rule you don't want to miss!

Example

The blue boxes mean that we've got an example of the rule or concept in use. Hopefully this'll make it easier to figure out what we're talking about!

Change

Where we have diverged greatly from JAGS or JAGS-2 we'll sometimes make a note of it so that if you played with the previous rules you'll be more aware of the distinction.

Designer's Notes

Sometimes we want to talk about how we see the game rules being applied in a context outside of the straight mechanics. These boxes might be our take on "best practices" with the rules we've presented or some explanation or insight into why we did what we did.

Karg clung to the cliff-wall. Beneath him, making noises like rustling leaves, the column of army ants flowed like a dark river. He had seen executions in the kingdoms where men were chained with irons before the path of the insects. The subject would be covered, screaming, in a black carpet of movement as they devoured him, eyes first.

The screaming, he knew, killed them faster than the flaying of the thousands of bites: when the subjects died it was because their lungs had filled with ants. Grimacing, he continued to climb. It wasn't an easy climb and most men would've lost their grip and fallen—but Karg wasn't most men. He had been trained in the elimination camps as a child—the sole survivor of a group of twenty who had perished under the harsh training. It had made him strong. His muscles worked ceaselessly as he scaled the surface. He climbed methodically, his hands finding scant ledges and his fingers seeming to dig into the rock itself. This was something he knew how to do.

He smiled as he reached the top. The ant armies could sometimes swarm for days. Let the men following him try to catch him now!

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Matrices of data came together like waves crashing into each other. Claire watched the computer simulation falter and then stall completely. Worried, she took another sip of coffee.

"We need more power," she told Grant. Her boss looked down at the screen and nodded. "They're going to kill us if we don't get more computer speed. I … can't do this with what we have."

"You're good, Claire," he assured her. "One of the best. We'll get you what you need before it's too late."

But he looked worried too.

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Dice Mechanics

There are lots of situations in JAGS where you use dice to decide what happened. Much of the rest of this book describes how to figure out exactly how to use the dice and when. Before we jump into specifics, this section describes a few fundamental dice concepts including

- The "JAGS roll" and related basic concepts ("Target Numbers" and "Degrees of Success or Failure)
- Guiding Principles for when to bring out the dice
- Five common "types" of rolls that you'll encounter later in the rules and general rules for using them

JAGS Roll

At the core of the JAGS system is a simple dice mechanic known as the JAGS-roll:

> ! **Important Note**
>
> **The JAGS Roll: Roll four six-sided dice (noted as 4d6) and treat 6's as zeros.**
>
> = 2 + 0 + 5 + 3 = a roll of a 10!
>
> 5+5+5+5 = 20
>
> 0+0+0+0 = 0
>
> 1. Roll four six-sided dice.
> 2. Add up the numbers treating 6's as zero.
> 3. Your number is between 0 and 20!
>
> Note: Most of the rolls are between 8 and 12. The average roll in JAGS is 10.
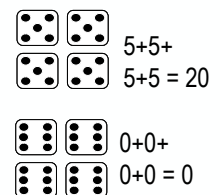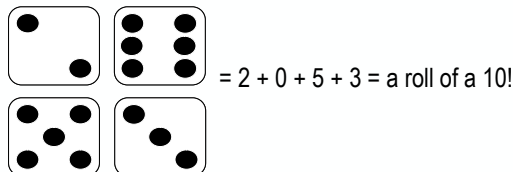
The meaning of the roll depends on what type of roll it was (see below) and how difficult the roll was (see "Target Number" below)

> **Example**
>
> The game rules call for a roll. The Player rolls four dice. The numbers rolled are: 6,5,3,1. The roll is a 9 (0+5+3+1=9).

Target Number (a.k.a. "Rolls" or "X or less")

Most rolls have a Target Number (sometimes abbreviated TN) that the roll must be less than or equal to for it to be a success. This means that rolling *low* is (in most cases) *good*.

> ! **Important Note**
>
> **Target Numbers are expressed as a Number 'X' with a '-' sign after it and read as "X or less" chance of success. A skill roll of "14-" means the player must roll a 14 or less.**

The rules below will tell you how you figure out what the Target Number is. In most cases, it's written on your character sheet somewhere. Target numbers are also called "rolls" as in, "What's your Psychology Skill Roll?" asks for the unmodified Psychology Skill Target Number.

> **Example**
>
> A character attempts something that requires a roll with a Target Number of 10-. This means that the Player needs to make a JAGS roll that that is less than or equal to 10. He rolls four six-sided dice, getting 4,5,6,2. The 6 counts as zero, so the sum is 4+5+0+2 = 11. This fails the roll so the attempt does not work.

Degrees of Success or Failure ("Made it By/Missed it By")

For rolls used to determine if some attempted action was a success or a failure, sometimes the *degree* of success is important. In this case, the more you rolled under your Target Number, the better. The more you rolled *over*, the worse.

The question "What did you make your roll by" means how many points *under* your target number did you actually roll?

Drama Rolls (see below) introduce the idea of "success points" which are accumulated over several roles (or awarded by the GM). The number of success points generated by a roll is the amount it was made by. Success points are never negative. No matter how badly you roll, you never *lose* success points from a bad roll. You just get 0 if you miss the roll. On the other hand, a roll "made by 0" is still a success in many cases.

> **Example**
>
> A character rolls against a Target Number of 15. He rolls a 4,3,5,2 for a sum total of 14. The GM asks, "What did you make your roll by?" The answer is 15 – 14, or "One point." If he'd rolled a 15 – rolling the Target Number *exactly* – the answer would be, "Made it by zero."

> **Example**
>
> The character rolls again, this time rolling 5,5,5,5 – the worst roll in the game: a sum total of 20. When the GM asks, "What did you make it by?" the player, after a moment of silence says, "I blew it. I missed it by 5 points."

Guiding Principles

These are some general principles that tell you when to use the dice. Each of these cases has exceptions, but for the most part they describe the roll-focused rules decisions in the rest of this book.

Rolls are *generally* called for

- When you try to physically hurt someone ("combat")
- When you try to physically defend yourself
- To see if a weapon blow penetrated a target's armor
- When you interact with the physical world in an *extraordinary* manner
- When you try to accomplish something difficult through the use of skill
- You try to overcome a special weakness (e.g. resist temptation)

Rolls are *sometimes* called for (GM or player discretion) when

- You try to use your charisma to influence an NPC
- When you are in a contest (called a "drama") with other characters
- When you are trying use a skill to achieve a long-term goal
- When the GM wants to determine if a random even occurs (e.g. to see if you run into unexpected trouble during a journey through monster-infested wilderness)

Rolls are almost *never* used
- During normal character creation (some special "life path" rules may be an exception to this)
- To influence PC's with charisma (Players may decide to allow themselves to be influenced; otherwise charisma rules apply uniformly to NPCs)
- To influence "important" NPCs with charisma (GM discretion)

Blood spilled from the mouth of the Baron's man and Trevor didn't feel the least bit sorry. Murdering bastard, he thought, viciously, feeling the resistance of the sagging body as he withdrew his sword.

He could hear the girl's soft, terrified cries from further down the stone walled, candle-lit hall. It's a good thing the guard died silently, Trevor thought as he started towards the sound. If he didn't get the girl out of here, the Baron's tribute—a merchant's daughter taken as a show of the absolute power and depravity the Baron Von Lem was capable of —wouldn't live to see the dawn.

Trevor's feet made no noise as he glided them across the stone. There'd be two guards at the door, he knew, edging towards the corner: and he'd have to strike fast—and strike true to take them both before the alarm was raised and men with the crossbows came.

Candles flickered. The girl continued to sob. A nightingale cried out from beyond a distant window. Trevor moved forward. He felt strangely calm.

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Types of Rolls (Overview)

JAGS Revised describes four types of rolls. The first three are the basis for most of the rules describing what characters can do and how they do it (combat, skill use, etc.). The last one ("Drama Rolls") are used in special situations and are described in detail later in the book (they're "optional" rules).

The table below gives a "Quick Look" followed by detailed descriptions of each roll type.

- Skill or Stat Check
- Resisted Rolls (Skill v. Skill or Stat v. Stat)
- Resisted Rolls (Value v. Value)
- Effect Rolls
- Drama Rolls

Roll Type Overview / Reference Table

Skill or Stat Check	
Description • Player must roll *under* the Target Number (a character's statistic or skill) • Yields immediate success or failure • Modifiers for difficulty apply to the Target Number • The more the character makes (or fails) the roll by, the better (or worse) the outcome	Examples • Hit an opponent in combat (Target Number = Character's skill with the weapon he's using, or Agility Stat if the character has no skill) • Hold breath for a long time (Target Number = Character's Constitution Stat) • Drive recklessly in heavy rain (Target Number = Character's Vehicle Operations skill, modified by GM's estimation of road conditions)

Resisted Rolls (Stat v. Stat or Skill v. Skill)	
Description • Two characters oppose each other in a contest that directly pits their skill or physical characteristic against each other • *Both* characters roll against their Target Numbers of the relevant Stat or Skill • Yields immediate success or failure: the character who makes his roll by the most wins (if they both make their rolls or miss them by the same amount, the contest is a tie)	Examples • A simple arm wrestling contest could be resolved by both contestants rolling their Strength Stats and whomever makes it by the most wins • A simple foot race could be resolved by each contestant rolling their Reaction Speed (REA) Stat

Resisted Rolls (Number v. Number)	
Description • Two forces oppose each other with value scores that are neither Skills or Stats (e.g. Weapon's damage rating against an armor's protection rating) • The difference in the opposing statistics modifies a base 10- Target Number roll • *One* party rolls • Yields immediate success or failure; if the character rolling makes the modified 10- roll, his desired outcome occurs	Examples • When an armored target is hit with a weapon, the armor gets an "armor save" which determines if the armor gets penetrated or not • Characters wrestling use "grapple scores" which are not strictly "Stats"

Effect Rolls	
Description • Used to determine how effective some event or action was • Outcome usually refers to a table or chart from the rules • Rolling *high* is usually better (unlike every other roll in the game) • Yields an immediate outcome (the effect from the appropriate table or chart)	Examples • Rolling to determine how much damage a hit with a weapon did • A character asks if his cell phone has a camera. The GM decides that if he rolls *under an 8* it will. This is just an arbitrary decision based on the GM's assumption that more than 75% of cell phones have working cameras

Drama Rolls	
Description • May represent extended contests between multiple characters • May represent long-term projects • Often have special rules based on the type of drama being played out	Examples • Examples are provided in the Drama section

Stat and Skill Checks

Characters have Statistics that measure their physical and mental abilities and Skills that represent their degree of training (or, sometimes, natural ability) in specific disciplines. When they try to use these to do something *where the outcome is important and in question* Skill or Stat checks are used to see if they were successful.

Description

Stat and Skill Checks are one of the most common roll-types in the game. Skill checks are used in combat (to attack and defend), to perform medical tests, look for clues, or do other things that require training or experience. Stat checks are often used when characters push their limits physically or mentally.

When Do I Roll?

Stat and Skill checks are usually called for in three conditions

- The rules call for them. The combat and skill rules provide specific rules for what checks must be made and when. In general, most offensive and defensive actions in combat require a Skill Check. When a character takes damage a Stat Check (against Constitution) may be required
- A character decides to use a skill or innate ability and requests a check
- An event occurs in the game world and the GM instructs the character(s) to make checks to determine their reactions to it

Characters are *not* required to roll to perform common, every day actions unless they have specific limitations or disadvantages (which make ordinary feats 'exceptional' for *them*).

Example

When Stat or Skill checks might be called for:
- A Computer *skill* roll might be called for to write a program of any complexity
- A Strength roll might be called for to see if something heavy can be picked up
- Rolls would not be called for, for example, to pick up a cup of coffee
- A roll to dig a ditch would probably not be required if the character has all afternoon, but *might* be required if there was a pressing time limit

You can also use Stat and Skill checks to help make arbitrary decisions about the character's past or current condition in the game. This use is more unusual and should be treated as an optional rule.

Example

Non-traditional Stat Check: The characters travel to a town not-too-far from their home. They ask if they know anyone local. The GM decides to ask for MEM checks to see if the PC's "remember" anyone who lives here.

Example

Non-traditional Skill Check: A player asks if his hot-shot lawyer character can afford an expensive sports car. JAGS has lots of rules for money, but in this game no one's been paying attention to finances, and although all the characters are successful professionals, the car is at the outer limit of what such a character could easily afford. The GM decides to have the character roll against his Law Skill roll, assuming the roll will represent the size of the character's last bonus.

The Mental-Hygiene report was framed against the tabletop where the analyst looked balefully at it. Hammerhead, she though, again. The Ministry of Employment red-flagged anyone who was outside the program and reports, like nerve-signals climbing a spinal-column, filtered upwards and collated, and landed on her desk.

Social-aggressive. Physical-bias. Anger issues. She looked at the grid. The virtual simu-paper made her nose wrinkle as though it had a smell: Neanderthal. She typed into a keyboard and brought up the screen-cam of her assistant. The view out the monitor showed a girl (unaware she was being watched, of course) with an immaculately clean desk (the Analyst had mandated a mild OCD-chip for cleanliness from the agency). On the monitor the assistant studied her nails.

"Emily," the Analyst spoke—the girl jumped—"I'd like a work-reassignment order. Set up three cascade interviews. We're looking for a specific personality matrix in the choice of Mr. McLear's superior. I've sent a batch of test candidates. Run the tests and get back to me: we're going to reassign him by Friday."

"Yes ma'am." The information, in translucent mirror-writing came up as the assistant viewed it. "Right away."

The Analyst smiled and looked at the image of McLear on her own desk. He was certainly not going to like this.

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Chance of Success or Failure
This table shows the chances of getting the listed number or lower on a JAGS roll!

JAGS Roll Percentage Table

'X or Less'	Percent
0	%0.063
1	%0.359
2	%1.156
3	%2.719
4	%5.393
5	%9.752
6	%15.855
7	%23.939
8	%33.624
9	%44.428
10	%55.701
11	%66.505
12	%76.100
13	%83.963
14	%90.208
15	%94.563
16	%97.326
17	%98.878
18	%99.642
19	%99.931
20	%100.00

So a character with a 15- Lawyer skill will make an unmodified, unopposed roll 94% of the time!

Skill/Stat Check Rules

Most of the time these rolls are very straightforward: The GM or player explains what they're trying to do and rolls against a Skill or Stat on his character's sheet. Success or failure is immediately determined, and the game moves on. This is how you do it:

- The GM determines what Stat or Skill is applicable (in many cases this will be obvious or the rules will be specific)
- The GM determines if there will be any modifiers to the difficulty of the attempt and determines what the modifier is ("This is a really hard task so the difficulty is -3!")
- The Target Number is the Stat or Skill applicable, modified by the difficulty of the check
- The GM should determine *before* the roll what success or failure of the roll means; in most cases the GM should discuss this with the Player prior to the roll being made. Results Decisions commonly include
    o If the character fails, can he re-try? Will there be a re-try penalty
    o Does 'degree of success or failure' matter in this case? If so, what effect would it have?
    o What will other characters know about the attempt if it succeeds? If it fails? (e.g. will others notice the character has attempted something)
    o Does the character have any options that would affect his chances (e.g. being sneakier may make some rolls more difficult. Taking more time may make some rolls easier)
    o What does success / failure mean in this case (does a successful computer programming roll mean a flawless, bug-free program? Or does it just represent a program that's ready for serious testing but probably still has some defects?)
    o Are there any side effects of taking this attempt the character would be aware of?
- The Player for the character attempting the action rolls the dice

Skill/Stat Roll Timing

Stat or Skill checks are made for attempted actions when the action is declared, enough time has passed that it is too late to abort, and success is in question and important to a person at the table.

The amount of time a Stat or Skill check makes can be highly variable. Where there are not specific rules, the GM should use his judgment. Some illustrative examples:
- In combat attack rolls are measured in six-second rounds
- A roll representing a programming task might represent hours, days, or weeks of effort

Interruptions & Reactions

In some cases rolls may be interrupted through actions taken by other characters. The combat rules provide several of these cases. For other cases, the GM should decide if the interrupting character could reasonably see what was happening and take some action to prevent or delay it.

Example

Interactions & Responses
- In combat, the rules specify that characters being attacked can interrupt the attack with defensive move (e.g. a block or a dodge maneuver)
- A team of thieves are trying to pick a lock. Since this usually takes several minutes (at least), any one of them could decide to abort the operation and take steps to prevent the roll from being made. A character being attacked could probably *not* make a lock-pick roll (or would have to do so at a significant negative, assigned by the GM)
- A medic is making a First Aid skill roll to try to save a wounded soldier. This takes a few minutes (to bandage wounds, etc.) and the GM rules that a fellow infantry man has time to notice what's happening and come to help (maybe adding to the medic's roll)

Modifiers

The GM or JAGS rules may assign modifiers for tasks that are more difficult or easier than "average" for that skill or statistic.

> **! Important Note**
>
> Modifiers are applied the Target Number. When a Modifier says "+2 to a roll" or "-1 to a roll" or something like that, the plus or minus is applied to the Target Number, not the dice roll. If you are rolling with a 14 or less and the modifier is +2, you are rolling 16-.

Many modifiers apply to the rolling character's Target Number, so

- *Harder* tasks have *negative* modifiers (reducing the number the character has to roll under)

> **Example**
>
> **Hard task modifier**: For example, a Chemist trying to analyze an alien metal might be told to "roll at -4" this means their skill is reduced by 4 for purposes of making that roll. If the guy had a 14- Skill ("Fourteen or less") then the Target Number becomes a 10- (increasing the chances of failure).

- *Easy* tasks have *positive* modifiers

> **Example**
>
> **Easy task modifier**: A character with a 13 Agility has a 13- chance to hit a human-sized target in a fight. In this case, however, he's swinging (quickly, in combat) at a target that is held completely immobile! This makes the guy a lot easier to hit: the modifier is +5, bringing the blow to an 18-. The attacker almost can't fail!

Modifiers are expressed as '+' or '-' a number that is applied to The TN.

Modifier Guidelines

Situation	Common Modifier
You are using a Skill above your level of training (see Skills)	-3 to the Skill roll per "level" the GM rules you are out of your depth (if the attempt is allowed at all).
Trying to hit a small, moving, or agile target.	-1 or more (commonly -2 or -3 to the roll). Even worse if visibility is bad.
A task is ruled "Difficult or Extremely difficult"	-1 to -10 (-1 indicates "a little difficult). A -6 modifier is "extremely difficult. A -10 Task is usually "nearly impossible."
A task is ruled *Easy* or Beneath your level of expertise (for a skill).	+1 to +6 (or better).
Hitting a stationary target at close range	+5 (it's just sitting there, you aren't likely to miss).

Designer's Notes

Sometimes Success Doesn't Succeed?
Let's say the PCs decide they are going to get some dirt on a mayoral candidate they don't like and think is crooked. They make plans to break into his office and crack his safe and "get the goods."

The problem with that plan is that the GM has determined the mayor, despite *appearing* crooked, *isn't*. In this case the PCs can do "everything right" (they make all their rolls to accomplish the mission) but fail to get what they wanted.

There are a few possible takes on this situation:

- **Live with it:** If the participants are interested in exploring a fictional reality then, sometimes, things you don't know (the fact the mayor's not crooked) can come up in potentially frustrating ways (the PCs go through a number of steps to get the goods and still don't get what they wanted).
- **The GM Informs the Players:** It's legitimate for the GM to inform the Players that their plan will fail (assuming the Players are explicit about their plan). This gives the *Players* some information their *characters* don't have—but if the participants are all okay with that, it can lead to great gaming. In this case the Players might have the characters might abort the mission for some not-clearly-related reasons and do something that will be judged by the group to be more fun.
- **Set the stakes!** If the Players are explicit about what's at stake and the GM determines and (we strongly advise) shares the approximate level of difficulty and danger with the Players then you can continue the game and have the GM *change the world* to match the players success—if they break in, the mayor *turns out* to be crooked. **NOTE:** If you are going to do this then the discussion of stakes and risks is paramount to this working as a game. There are some rules to help with this later on.

Combining and Ignoring Modifiers

In some cases more than one modifier may be at work for a check (the road is wet, the car is damaged, and the turn is very sharp). In other cases characters with expert level skills or excellent equipment can ignore some negative modifiers.

Example

Multiple modifiers: A character is driving an armed and armored car in a vicious post-apocalypse battlefield. The car is moving at high speeds over uneven ground and has been rammed so it is "out of control."

Ahead is a mine field and the driver, a highly skilled veteran, has a 16- Expert Level Vehicle Operations skill (see the Skills section for a full description). Unfortunately:
- The sharp turn to avoid the mines and the high speed gives a -3 modifier
- The uneven ground gives a -1 modifier
- The car, having been hit, is at -4 to control for this turn (it's on two tires)

This gives the driver a total of -8 modifiers, dropping his roll to an 8 or less (8-). He's in trouble!

Fortunately, he is an Expert driver and, because of the way the skills work, can remove -3 pts of those modifiers. He also has a car with a special combat suspension made for this kind of terrain. It removes the "uneven ground" modifier. That leaves him with a total of -4 Modifier remaining and a much better roll of a 12-!

Results (Success and Failure)

So what does a made (or missed) roll mean? This section describes

- What success and failure *mean* in game terms (in general)
- How you can determine the difference between a decent success and a really *phenomenal* success (and a mild failure versus a catastrophic one)
- How you can use Success Points to modify successes you've achieved

Making the Roll

If you rolled your Target Number (modified) or under you "made your roll." This means you succeeded. So what does *that* mean?

- If you're in combat the rules tell you exactly what that means.
- If you're using a skill, the skill should give you general guidelines, but exact meaning should be worked out with your GM (preferably prior to the roll)
- If you were using one of your Stats to accomplish something it means you accomplished it. Some common examples:
  - Perception rolls are used to notice subtle (or hidden) but important clues, events, etc. If the GM asks you to 'make a perception roll' and you make it, you probably saw something interesting
  - Agility rolls can be called for to navigate narrow ledges. If you made it, you probably got to the other side without falling
- Sometimes how much you made it by matters.

Degree of Success

Statistic and, especially, Skill rolls have a degree of success in JAGS. A roll that's *way* below the Target Number represents a much better success than one that's dead equal to it. Here are some terms you'll see commonly used:

Term	What it is	Notation
Success (also minor success)	Rolled equal-to or less than the target number.	"made it by 0" means you rolled the exact target number.
Major Success	Rolled 5 or-less than the target number.	You would say "I get a major success" or "Made it by **plus** five." (or "plus six" or whatever).
Critical Success	Rolled 10 or-less than the target number.	"Crit-success" or "plus eleven" (or whatever margin you made it by.
Failure (also minor failure)	Rolled more than the target number by 0 to 4.	"Missed it."
Major Failure	Rolled between 5 and 9 more than target number.	"Major failure" or -7 or whatever it was missed by.
Critical Failure	Rolled 10 or more above target number.	"critical failure" (also "I'm screwed")

Failing the Roll

When you miss a Stat or Skill Check, what does that mean? Most simply, it means that the result of the attempt was not what you could've asked for. Something, to some degree, went wrong. However, the result doesn't have to simply be "you couldn't do it" or "you screwed up stupidly." There are lots of things failure could mean.

Failure	Possible Effect
Ask the Player What Went Wrong	Sometimes when a roll is blown the GM can ask the player "What went wrong?" Whatever it was, it doesn't have to be the character's fault. For example, if an Etiquette roll is missed, it may not mean the character acts uncouth or doesn't remember his manners—it could mean that someone else spoils the moment (another NPC at the party) or that the character turns around at the wrong moment and accidentally runs into a waiter carrying drinks—not the character's fault—but not likely to win points with the guests either. If the character has Expert Level in the skill it's more likely that the attempt went wrong for reasons unrelated to expertise. If the character's a novice it's more likely a matter of lack of knowledge. One advantage of this technique is that if the GM and players are in synch it can be a very interesting way to introduce new information (characters, etc.) into the game world. While entire chapters could be written on this, a general rule is that players would be wise to work with the GM when introducing new information about important characters or locations—and that includes other NPC's that are created by other players as well (wards, contacts, and other people the players have "brought into the game" in some fashion).
The character needs to complete another task	If you try to hack mega-corp's bank and blow the roll the GM may rule that you don't get in through front-line security—but you have figured out the name of the employee you need to call and try to talk into giving out their password over the phone. If an expert mechanic tries to repair a car and fails, it's not likely that he "doesn't know how to fix it" but "needs to get a new part." How hard this secondary task is and what different skills it might require will be dictated by how badly the roll was blown and how expert the character is.
Something Else Went Wrong	Maybe while trying to steal a car the cops showed up. Maybe while putting the moves on a target you want to charm information out of, you got unexpected competition—from the target's suddenly arrived *wife*. Whatever the case, the roll didn't work because of unexpected interference. Depending on how badly you blew it you may be able to turn the situation around.
More time is needed	For science and engineering rolls (mainly—but for other things as well) a miss by a little (the roll blown by -1 or -2, for an Average or Expert level skill) might just mean you need more time and then you'll be successful. That might be a few more days—or, in a combat zone, a few more minutes. It's up to the GM.

Success Points
Success Points are new to JAGS. Players (and perhaps some NPCs) are awarded SPs based on the role-playing of Traits, certain characteristics (this is explained in the revised Archetype rules), and their level of success in Drama Rolls.

In the game, they represent a reason why the character is somewhat better at things than their raw numerical scores might indicate. They are a way to reward players and empower PCs in the imaginary environment of the game.

Martin's converted V-8 roared with rage as he punched the car out, slewing crazily, onto the highway. He could feel the vehicle underneath him, its steel body like a second skin. He smiled, bringing it under control. The hot-rod racing away from him maneuvered badly and he closed the distance like a predator running down prey. He was almost on top of it when he felt something falter—and then, across his dashboard, the gauges begin to fall. Dammit, *he thought,* not <u>now</u>!

◊◊◊

Success Points

Your character may have "Success Points" or SPs. SPs represent a character's tendency to succeed heroically or against small odds. They may be "spent" when a check is called for by saying "I spend SPs!" and marking them off on your sheet. Here is how they are spent:

Before the Roll is Made
Before you roll, you may spend SPs to:
- You may spend SPs to remove negative roll modifiers
- You may spend SPs to remove negative damage modifiers
- You may **not** spend SPs to improve the chance of making a roll in the first place

After the Roll is Made
- You may increase what you made it by, by spending SPs
- You may (thus) increase Damage Modifiers for an attack that hit
- You may change a Block roll from a failed block/dodge to a successful block/dodge *if* you made your combat roll—but did not make it by enough to block/dodge.

How many SPs may be Spent?
There is often a limit on the number of SPs that can be spent for any one roll. The standard limit is 2 SPs per roll with each 2 SPs spent after that acting as one additional. However, the GM can alter this limit. In some rolls (Drama Rolls) the use of SP may be more carefully governed.

Risks and Side-Effects with Skill/Stat Rolls

A Skill or Stat roll is a dice-based check that is used when a Player wants to have a character do something and the outcome is in question. The dice roll, as you've see, determines "success or failure."

Sometimes, however, more is at stake than just the basic "did it work or didn't it work" question a Skill roll answers. For example, sometimes even *trying* something can have risks (taking a shot at a target in a crowded room: if you miss your target, you might hit someone else!).

The Risk/Side-Effect rules are described on Page 220 in the Tools Chapter at the end of the book. They provide a way to handle situations such as:
- A computer programmer stays up all night for several weeks, risking his health to try to get a project finished.
- In a sword fight, one character tries to maneuver around another to get a slight advantage on their next blow (but, because of all the maneuvering takes a negative to hit on their current one).
- A character in a legal debate plans to not only make a great case but also impress the opposing council that he's trying to woo—so the Side-Effect of making a good Lawyer Skill roll can also result in impressing her.

Resisted Rolls (Stat v. Stat or Skill v. Skill)

Stat v. Stat and Skill v. Skill checks are used to resolve direct, but usually non-combat, conflict between characters. Both characters make Stat or Skill Checks and the character who made his roll by the most wins.

Description

Let's say two characters with Computer Skill are working against each other. One is the System Network Administrator, trying to protect the system and the other is a hacker! In this case the rules say that it's one Computer Skill roll against the other. Whoever makes their roll by more wins the contest (Note: it may not quite be that simple, see Drama Rolls at the end section—but this is the simplified, quick version). If both values being compared are *Skills* or *Stats* (erm, with one exception) then it's pretty simple: both parties roll and you compare. If it's a tie, the battle is even.

When Do I Roll?

- In some cases skill descriptions indicate when Skill v. Skill rolls are called for.
- Exotic weapons can require a Stat v. Stat roll to determine their effect on the target.
- In general, the GM will require a Skill v. Skill or Stat v. Stat roll in non-combat, competitive situations that don't require the complexity or detail of Drama Rules.

Rules

1. The GM determines which Skills or Stats are appropriate based on the situation, and who's rolling.
2. The GM determines any appropriate Modifiers, Risks, or Side-Effects using the Stat or Skill Check rules above
3. The GM should discuss what "winning" and "losing" the contest will mean with the players involved if the situation is covered by specific JAGS rules. If the JAGS rules don't specify how to interpret the outcome, the GM may wish to rule on
   - What happens if both players *miss* their rolls (does the one who missed it by less "win" or do they both "lose?"
   - What happens if they make/miss their rolls by the same amount (is the contest "a tie" or do they continue to roll until someone wins?)
   - Does the amount of the difference between the contestants matter, and if so, how?
4. Both players roll and determine what they "made their rolls by"
5. The character who made his roll by the most "wins"
6. If the degree of victory matters, the exact amount of the difference between the winner's success and the loser's success is determined and the outcome is applied

Results (Success, Failure, and Degrees of Both)

In most Stat v. Stat or Skill v. Skill contests the player who made his roll by the most "wins"

If both characters make / miss their rolls by the same amount, the contest may be declared a tie, or the players may continue to roll until someone wins

The GM may decide (before rolling) that degree of success matters. JAGS generally defines five gradations of victory/effect. The GM should only determine the outcome to this level of detail if there's a compelling reason. In general, victory is victory.

Difference between winner and loser	Result
0-3	Standard Victory: Whatever was attempted was accomplished.
4-6	Major Victory: The victory was substantial.
7-9	Critical Victory: The victory was pretty complete.
10+	Catastrophic Victory: The victory was extreme.

Resisted Rolls (Number v. Number)

Now we get to the slightly more complex case. Stats and Skills are both expressed as Target Numbers with ranges that tend to center around 10- and rarely go beyond 20-, even in extreme circumstances. But not every value in the game is expressed as a roll (Target Number). Weapons and armor have values that often go beyond 20 and resist each other during combat. To understand how we get a Value vs. Value comparison, let's look ahead at *deadly combat*.

In the Combat section there is a concept of Armor vs. Weapons. That is: if you are hit with a gun and are wearing body armor, then the armor may have a chance to "blunt" the damage and keep you from getting penetrated! That's a good thing.

However, guns and armor values aren't expressed as X- "Target Number." A gun might do 31pts of damage (that's a standard hunting rifle). A modern day Abrams M1 Army tank might have

Skill vs. Skill (or Stat vs. Stat)
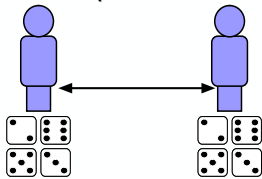
Both parties roll and compare.

Number vs. Number

Opposing Numerical value	→	Character's Numerical value
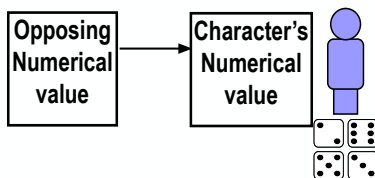
Only one person rolls using the comparison of values to determine what they must roll against.

2000pts of armor on its front! Neither of these translate to a "roll" (a roll of "2000 or less" doesn't make any sense, really).

So how do you compare these numbers to get a roll to see who prevails if you shoot your hunting rifle at a tank? It's a trick question: the tank wins. Okay, what if you fire a hand-gun at someone wearing body armor? That's a little closer. Let's look and see how these rules work.

When Do I Roll?

Value v. Value rolls are usually explicitly called for by the rules. JAGS defines two cases:

- Armor saves
- Grappling contests

The GM may choose to use these rules in other salutations where non-Target Number values directly oppose each other.

Rules

Value v. Value Resisted Rolls (unlike Stat v. Stat and Skill v. Skill) are resolved by *one* player rolling, and the contest is resolved immediately, with a single roll.

Deciding Who Rolls

For armor saves and grappling contests, the rules specify who rolls. In generally we'll call the two sides the "rolling party" and the "resisting party." The "resisting party" doesn't actually do anything.

Calculating the TN (Both Values under 20)

When both values are under 20, it's easy to calculate the Target Number. You just subtract the rolling party's value from the resisting party's value and add the result to the base 10- Value v. Value target number.

Value v. Value Calculation for Small Numbers (both under 20):

Example

Simple Value v. Value Calculation: Two ordinary men with Grapple Scores of 12 and 14 respectively get in a fight in a bar that turns into a wrestling match. The guy with the score of 12 is the "Rolling Party" and tries to pin the guy with the score of 14.

Since both numbers are under 20, the roll is 10- + (12-14) or 10 – 2 = **8- Target Number**

The weaker (lower-value) grappler is at a disadvantage, rolls a 10 and fails.

The next turn big guy (Grapple Score = 14) tries to pin the smaller guy. His odds are 10- + (14-12) = 10 + 2 = **12- Target Number**.

He rolls a 10, and makes the roll by 2, which is a success.

Calculating the TN (Values over 20)

If one ore more of the values are over 20, things get a bit more complicated. You're going to divide *both* numbers by the same divisor to "convert them to rolls," and then do the subtraction. The divisor you choose comes from the chart below:

Smaller of Two Compared Numbers	Divisor
The smaller of the two is between 1 - 20	1
The smaller of the two is between 21 - 100	5
The smaller of the two is between 101 - 200	10
The smaller of the two is between 201 - 500	25
The smaller of the two is between 501 - 1000	50
The smaller of the two is between 1001 - 1500	75

10 + (Rolling Party Value / Divisor) – (Resisting Party Value / Division)

Here are quick examples of both the simple and more complex rules to demonstrate how these get used.

Example & Values	Roller	Divisor	Modified Target Number
9mm handgun (*Damage Value 6*) shoots a Kevlar bullet-proof vest (*Penetration Defense Value 16*)	Armored Vest	Both values (6 and 16) are under 20. Divisor = 1	10 + (16 – 6) = 20-
.356 handgun (*Damage Value 13*) shoots a Kevlar bullet-proof vest (*Penetration Defense 16*)	Armored Vest	Both values (13 and 16) are under 20. Divisor = 1	10 + (16 – 13) = 10+3 = 13-
AK 47 Assault Rifle (*Damage Value 21*) shoots a Kevlar bullet-proof vest (*Penetration Defense 16*)	Armored Vest	Lowest value: 16 Divisor = 1	10 + (16 – 21) = 10 – 5 = 5-
A powerful round from a .30-06 hunting rifle (*Damage Value 31*) shoots a Kevlar vest (Penetration Defense 16)	Armored Vest	Lowest Value: 16 Divisor = 1	10 + (16 – 31) = 10 – 15 = negative 5 TN, or *no chance* to win the roll
A .30-06 rifle round (*Damage Value 31)* hits an armored car (*Penetration Defense 45*)	Armored Car	Lowest Value: 31 Divisor = 5, according to the table (31 is more than 20, less than 100)	10 + (45 / 5) – (31 / 5) = 10 + 9 – 6 =13-
An insurgent Rocket Propelled Grenade (*Penetration Value 600*) hits the top armor of an Armored Personnel Carrier (*Penetration Defense 1000*)	Armored Personnel Carrier	Lowest Value: 600. Divisor = 50 (600 is more than 500 and less than 1000)	10 + (1000 / 50) – (600 / 50) = 10 + 20 – 12 = 10 + 8 = 18- TN

Results

Results are usually provided by the rules indicating a Value v. Value roll. In cases where degrees of success or failure are required, the Stat v. Stat / Skill v. Skill chart is applicable.

Effect Rolls

Sometimes when you do something there is a roll to see "how well you did." In this case you may be rolling on a specific chart or just rolling to get as high a value as you can.

Effect rolls can also be used to represent basic probability in the game world. Let's say it's suddenly important to see if you have a Bicentennial Quarter in your pocket. JAGS doesn't give any odds for that, but the GM could simply assign a probability Target Number and have you roll.

Description

Effect Rolls are the simplest of all the JAGS rolls. Sometimes the game rules will instruct you to "Roll on a table." When you do so, the amount you make or miss your roll by will yield some result. The most common case of this is rolling for the damage of an attack. You make a roll and

consult the damage table and that tells you how much damage you did (this is discussed in the Combat section in more detail).

Another common application of the Effect Roll is making a Constitution Roll on the Wound Effects Table to see how well you *sustained* damage that was done. In this case the Constitution roll is a Stat Check—but it is listed here because you don't just roll to see if you made or missed it: you consult the Wound Effects Table to get a specific result based on how you rolled.

When Do I Roll?

You roll when the rules tell you to. Combat rules indicate a couple of effect rolls, and some settings provide tables for random encounters, the results of prospecting activities, and so-forth.

Rules

Effect rolls often come with tables, whose specific rules (including Results and Modifiers) are explained along with the table.

Unlike most other rolls in the game, it's often preferable to roll *high* for Effect rolls. This can seem counter intuitive, but we did this because we felt it makes modifiers easier to handle: Positive modifiers are still "good" and negative modifiers are "bad."

Drama Rolls

Drama Rolls are described in the Tools Chapter at the end of the book. They are a way of taking standard Skill or even STAT checks and expanding them into complex sub-systems for purposes of enhancing the pacing and excitement of the check. Drama Rolls involve making a number of dice rolls to resolve some conflict the PCs are involved with in a fashion similar to the Resisted Rolls system but allowing for tactical decisions between each roll on the part of the participants.

J.RICHMOND
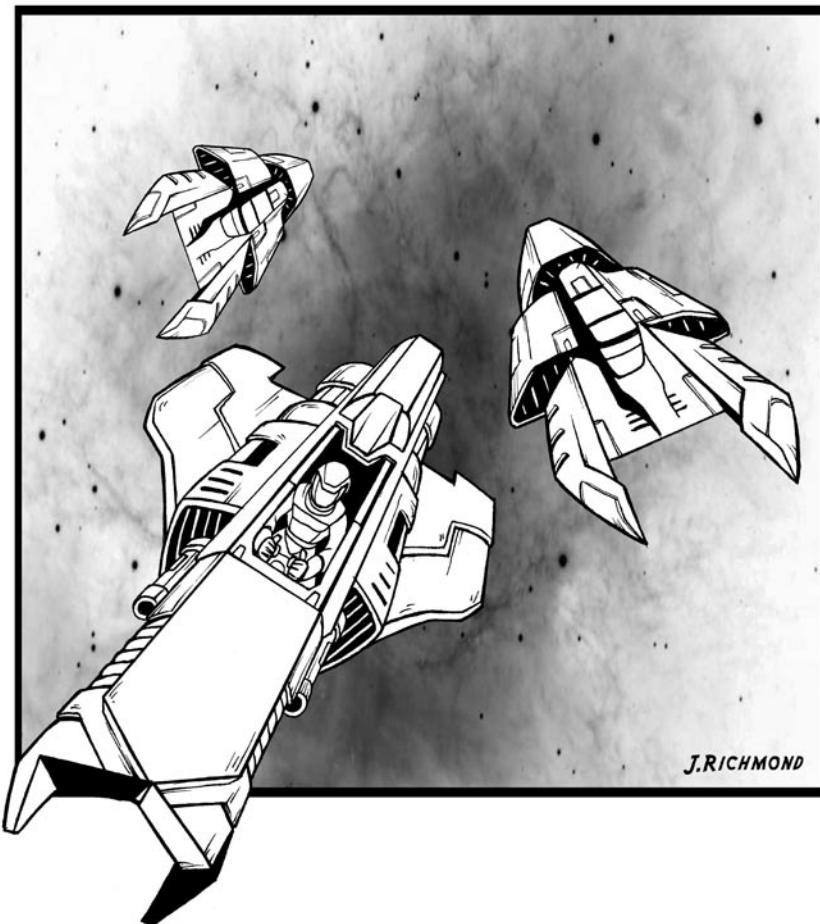
Character Definition

This section provides rules for defining characters in JAGS terms. The rules here are adequate for defining characters from fantasy, modern-day, and near-future games. JAGS Revised provides a variety of world and genre books that provide additional rules for defining characters from those worlds

There are a few key decisions that the people in the game need to make collaboratively before these rules can be fully used. The next section – *Situation Definition* – describes what we think are good *ways* to make these decisions, but however you do it, you'll need to decide how generally powerful the characters will be and what optional abilities are available.

Basic Character Concepts and Glossary

Before a JAGS Revised game starts, the players need to define the characters they'll play in JAGS Revised terms. During the game the GM will want to define non-player characters (NPCs) in the same terms when it's important, and player characters may change or, in some cases, be replaced.

- Characters are defined through a set of "characteristics" that describe them physically, mentally, and in other ways
- Character characteristics are bought with "points" to allow players to fully customize their characters while ensuring all player characters are "relatively equal" in power and ability
    - Before a game begins, the players and GM work together to decide how many points the players get to buy characteristics
    - The next section (*Situation Definition*) describes how we suggest the players can work together to make these definitions
    - Characters created by the GM are *not* restricted to the player character point-totals. The GM can make characters however he feels necessary; the point total for non-player characters – if they are calculated at all – are simply guidelines
- There are two kinds of points, generally speaking
    - **Character Points** (abbreviated **CP**) which are used to buy basic characteristics (Stats, Skills, and Traits) that are available to anyone.
    - **Archetype Points** (abbreviated **AP**) that are used to buy highly unusual or genre-specific
- In addition to point totals, there are a few key decisions the players and GM will need to make prior to character definition
    - What archetype abilities are available? If you're playing characters in a fantasy or science fiction world, those setting descriptions come with lists of fantastic powers that are not generally available to characters from other worlds
    - Are extra-ordinary, but mundane abilities allowed? Even if the Players have enough points to purchase extraordinary skill levels for their characters, the group or GM may decide to restrict the purchase of the highest level of skills.

Character Characteristics

JAGS Revised defines characters through the following characteristics:

Purchased With…	Characteristic	Description	Examples
Purchased With… Character Points (CP)	**Statistics ("Stats")**	Define what the character is like mentally and physically	A character's Strength (STR) is a measure of their physical muscle power.
	Traits	Are unusual or colorful aspects of the character. Traits can be good things or bad things	The Trait "Peg Leg" indicates that the character has suffered an injury and has lost a leg. The Trait "Greedy" means the character values material wealth.
	Skills	Represent training or natural ability	The Skill "Karate" is one of several Martial Arts combat skills.
Not Bought With Points	**Goals, Personality, general background**	A character will come with some form of background, goals, etc. These are considered free but essential. Where possible they should be discussed with the GM.	A player with a character with several enemies could specify to the GM which one(s) he is most interested in seeing in the game and how they might show up.
	Figured Statistics	Are statistics which are calculated from the character's other characteristics – in many cases traits, stats, and even skills affect the value of figured stats, but they usually cannot be bought directly	A character's Damage Points (DPs) are a numerical rating that determines how much physical damage the character can take before dying (or going unconscious). This is a Figured Statistic based on the character's Constitution (CON) Statistic and their size.
Purchased with… Archetype Points (AP)	**Archetype Abilities**	Describe powerful, genre-specific, or character-type-specific abilities that may not available to all characters	• Cybernetics • Super powers • Mutant Abilities • Psychic powers • Unusual, but not supernatural abilities

Steps in Character Creation

There are five basic steps in character creation

1. Decide (with the GM and other players) what kinds of characters you'll be playing
   a. What genre, game world, and character roles
   b. How many **CP**s and **AP**s players can spend
   c. What ability lists are appropriate / allowed
2. Develop a general concept and background for your character (we recommend working with the other players and the GM closely during this step)
   a. Think about your character's background, capabilities, and general specialties
   b. Decide what your character looks like
   c. Work with the other players and the GM to work out the character's relationship to the other characters and the game world
   d. Think about and talk about what interests you in playing the character and how you'd like to see that reflected in the game
3. Spend **Character Points** and **Archetype Points**
4. Calculate Figured Statistics

The next several pages will look at each step in some detail.

Step 1: Decide what Kind of Characters you'll play

When you sit down to play JAGS Revised, we recommend that all the players and the group talk about what the game will be about. The goal is to ensure that the game is something that'll interest everyone at the table and to help the players work together to define characters that will make for an interesting and engaging game.

The next section – *Situation Definition* – provides our best advice on how to do this, but even if you take a different approach, you'll need to make three key decisions:

- How many **Character Points** the players get
- How many **Archetype Points** the players get
- Which characteristics the players are allowed to purchase and which ones can't be purchased without specific GM permission (and maybe which characteristics are mandatory)

Character Points and Archetype Points

Generally speaking the number of character and archetype points you have to buy characteristics determines how skilled and powerful your character is. Usually the PC's are built on the same number of points, but this is just a common convention. During the first step of character definition you'll need to work with the GM and other players to determine how many points of each type you get.

Point Total Example Table

Character Types	CPs	APs
Competent High-School Students, average adults. Starting-out fantasy-world adventurers (who probably should spend more time training before they set out)	30	0-8
Competent Adults (Trained soldiers, policemen / police detectives, experienced investigators), fantasy world adventurers who are inexperienced, but ready to go	50	8
Experts (Highly skilled FBI agents, TV-show police detectives, reasonably successful fantasy-world adventurers. Captains of small merchant ships	75	8-16
Special forces soldiers, heroic adventurers, cinematic starship captains	100	16
Super-Spies (from non-realistic movies), great heroes,	150	16-48

Understanding Character Points

- More **character points** represent more training, more experience, tougher, stronger, and faster characters. Young characters, inexperienced characters, and characters with lower stations in society tend to be defined with fewer character points
- More **archetype points** represent more unusual or specific-genre-defining abilities. In many cases they represent powers that are not available in most games (e.g. cybernetics that are only available in cyberpunk or other science fiction games). More-powerful characters tend to have more archetype points, but there are exceptions. High-archetype point characters
  - o Have access to unusual (although not-necessarily supernatural or flashy) abilities
  - o May be more colorful and less "realistic" than low-archetype point characters
  - o In almost all games there are severe restrictions on what AP's may be spent on (allowed lists are usually limited to the list in this book and genre-appropriate lists from the source-books)
- Characteristics that are weaknesses (usually Traits) give your character points of the appropriate type (usually **character points**). Note: unlike some games, JAGS Revised does *not* give lots of points for most negative characteristics. There's a sidebar that explains the thinking behind this, but be aware that it's possible to pick up a few extra points by taking some characteristics your character probably wishes he didn't have.

"I'll take him," she said, looking at the muscled naked man standing immobile under the lights. "What're his specs?"

The portly man smiled: a customer with expensive tastes brought a gleam to his eye. "The EX-131 Escort Bioroid is one of our prestige models," he started. "It's designed with a sensuous personality and several experience modules that—"

She broke him off. "Conditioning specs," she corrected him. "Strength, endurance, flexibility, reaction speed?"

"Ah-hem." The merchant coughed. "You're expecting a bit of a work out?" he asked, caught slighty off balance. The row of pleasure constructs stood as statues, their expansive muscled chests rising and falling in machine-calibrated unison.

"Yes," the woman said, her expensive neo-silk fabrics suggested a fragility her tone and directness belied. "It's going to get a hell of a crash test."

On the merchant's tablet, maximum-lift, weight and mass, endurance, immunological response, and reflex-metrics flowed down the screen like a waterfall.

The woman's dark eyes watched unblinkingly applying her mental calculations against some standard the flesh-vendor could only guess at.

◊◊◊

> **Example**
>
> **Character Definition Parameters**: The GM has a game set in a near future and assigns us **75 CP**s and **8 AP**s. There will be no major cybernetics and absolutely no mutations or psionics (or magic for that matter). We'll need to know more to make the characters, of course—but on 75 they're going to be quite capable but without any substantial unusual abilities.

Restricted Characteristics

In most games any of the stats, traits, and characteristics listed in this book are available for purchase. The GM is always the final decision makers about *any* characteristic, but things go smoothly if the basic guidelines are worked out collaboratively and discussed before any points are spent.

The players and GM should determine which archetype lists and skill levels are appropriate for the game being played and the type of characters they (collectively) want to describe.

This would include

- Any specific Archetype Ability lists appropriate to the genre & game world
- Magic and Magical Abilities
- World-class mastery skill levels (which are usually *not* available)

In some cases, the players may create other, game / genre-specific restrictions:

> **Example**
>
> **Genre-Specific Characteristic Restrictions**: The characters are to be teenagers; professional-level skills are not allowed.

Note that in some cases, the players may define certain characteristics as being *required*:

> **Example**
>
> **Required Characteristics**: The characters are to be soldiers. The players develop a basic set of weapons, medical, and orienteering skills that represent the common training the characters have been through

Step 2: Character Concept

Before you spend any points (or even write anything down), we recommend that you spend some time with your fellow players working out who your character is, how he relates to the other characters, and what's interesting or fun about playing him.

None of these things cost points of any kind, but this kind of high-level thinking up-front helps everyone make characters that will fit into the game. The *Situation Definition* section (next) provides more guidance and our view of leading-practices for working together with the other players, but here's what we think goes into a "character concept"

Character Background Capabilities and General Specialties

When it comes time to spend points, you'll want to buy stuff that represents what he's good at, what's he's bad at, and what he's *great* at. Some players like to develop detailed backgrounds for their characters to explain these capabilities. Another way to do it is just to sketch out who the character is when the game starts, and think up the background during play.

If your character has non-player characters (e.g. family, friends, enemies, etc.) who are important, this is a good place to bring it up. Likewise, if he owns a bar, or is famous (or infamous) figure out why and let everyone know.

In some games the characters will start the game as part of the same "team" with different specialties. This is particularly true in certain kinds of game fiction:

- In some kinds of heroic fantasy games different adventuring professions have certain exclusive specialties
- In a science fiction game, where the characters are the bridge crew of a star ship, the ship's posts may require different skills (E.g. Science Officer, Helm, Fire Control, etc.)

JAGS Revised doesn't have "classes" or other game mechanics that ensure that a team of characters will respect each other's specialties; we recommend collaboration during this phase to make sure the team doesn't end up with too many wizards and not enough Science Officers, or whatever.

Name, Looks, and Style

Figure out what your character comes off to those around him. Is he handsome? Mysterious? Does he have a distinctive accent? How does he dress? In subsequent steps things like exceptional beauty or an arresting sense of style cost **Character Points**, so you'll want to have an idea of what's important to the basic concept.

Don't forget to choose a name for your character.

Relationships with Other PCs

We suggest that every character have some relationship to the others—in fact, although it may sound goofy (or in some places actually be impractical), all the others. By "relationship" we mean: anything that binds the characters together in some way—even if the characters themselves are not aware of it.

A strong and obvious relationship is blood: the characters are siblings. Lasting friendship or just professional relations are easy to come up with too (the characters are members of the same treasure hunting team). But there are other possibilities that are less obvious but can still be very powerful:

- **Shared goals**. A character might have some strong goal shared with another character and not realize it when the game begins (the Players will know, however). This might well be done intentionally to create dramatic impact and bond the characters when they realize it.
- **Rivals**. If the characters don't exactly like each other—but are rivals and have stakes in outdoing the others then that is, in fact, a relationship and can increase the energy level of the participants. Note: before becoming competitive with another player, we suggest discussing it with the participants. Some people, legitimately, do not like playing competitively against each other in RPGs.
- **Common History**. Characters might've crossed paths before, fought in the same battle, etc. They might not even know it—but if a shared history is chosen as a Character Relation then either it should be something that is pretty clear (both characters are obviously war veterans) or is expected to come out somehow.

Key Elements ("What Matters")

There's something that interests you about playing this character and how you expect that to be reflected in the game. It's important to figure this out for yourself and then tell your GM and fellow players.

This could be completely informal – a discussion about what kinds of game situations and encounters you like or your feelings on the level of combat you'd prefer.

Here are some suggestions we have for rounding out your character with the group:
- Key Traits and Skills. If there is some Trait you feel is *especially* relevant to your character, make sure the GM knows. If there is a Skill you feel is important to the character's portrayal, again, make a note of that. We suggest giving the GM a list of

The GM has determined that the game will place us in a so-sweet-it's-saccharine future utopia where just about everyone has "happy chips" in their heads and listens to easy-listening music. It's a safe, passive, and clean future (in the cities, at least—there are some "unincorporated zones") and we are playing moderate-to-major malcontents (but the GM asks the players to stop short of "rebels") who just aren't happy in this overly-sunny future world.

The game begins, the GM tells us, when we get a job offer of a very unusual nature—something malcontents would probably find very *interesting*.

I make Hammerhead McLear, a maladjusted cynical loner who combines a love of old-fashioned polluting, eco-destroying muscle cars with mechanical abilities. I envision him as rugged looking, wiry and strong, and with a dark sense of humor. In this world he's something of a loser … and he knows it.

Example

My fellow player is making a computer programmer who does hacker-style vandalism from time to time since he's had it with the oppressively smug majority of his co-workers. Both of us seem to be having problems keeping our current jobs.

Me: "Hey—maybe our characters meet in the unemployment office?"
Him: "Yeah—both of us having to explain a list of 'negative references' from our past bosses."
Me: "But we don't say anything to each other—but we're both like 'that guy's getting' a raw deal."
Him: "Okay. How do you dress?"
Me: "Jeans, white t-shirt, boots. Brown leather jacket."
Him: "What the--! Me too! So we're like dressed alike."
Me: "Heh. That'd be cool. We might remember each other."
Him: "Right."

Hammerhead's Starting Elements
When I am making the character I do not, precisely, know what the game will involve—however: I have been told by the GM what the world is like and I have been told that the starting scenario will involve the character getting an offer of a strange job *that he will take*.

How this works is explained in detail in the Scenario Generation rules (after Character Creation) but at this point, knowing this small detail about the game, I want to make a character who fits in well … so I decide to give Hammerhead a conflict with the Ministry of Employment (which I as a player just made up—but I check with the GM and he says it's *perfect!*).

So I decide he has a bad job and has quit or is looking for new work and make up an "Employment Officer" who has it in for him. This gets fleshed out a little later—but it makes sense for the character, works for what is known about the starting situation, and the other player thinks it's cool!

Note: The character might have a lot of other stuff going on as well—enemies, psychological issues, etc. However: *this* conflict is one I have called out as being "interesting" to me as a Player.

one to three key-elements to the character with a note about how you feel about each one.

- Character background. Some background elements you pay or get points for (such as being very rich or very poor) but most are neutral. Deciding who your character is and where the character came from can help greatly in building the game for the GM and other Players. In fact, you get 2 additional character points for writing this down. Consider it.

- Character Dramas. In the Tools section we cover Drama Rolls. These are a way to bring the rules into play to focus on something a character does. For example, if your character is a doctor, your group might have a Medical Drama in the game that is invoked when someone is having a medical emergency and needs to be saved. If you can think of any of these you'd like, make a note of them for the GM.

- Goals. Finally, having some discrete goals for a character can be handy. The more you know about the world, the more you'll have to work with—and be careful of having goals that are out of place with the group (if the entire group is going south and your character is going north, it might not be such a good fit).

Step 3: Spend CPs and APs (Buy Characteristics)

You know what's important to your character conception and how many points you have. The next set of rules describes what things like Stats, Skills, Traits, and Archetype Abilities cost.

Buying characteristics broken into four steps

1. **Buy Statistics with *Character Points*.** The character's general physical and mental characteristics are determined.
2. **Buy Skills with *Character Points*.** What areas the character has been trained or has experience in are chosen.
3. **Buy Traits with *Character Points*.** This is broken down into general traits (such as whether the character is good looking, has an abrasive personality, or is especially resilient) and background (enemies, friends, whether the character is wealthy or poor, etc.)
4. **Buy Archetype Abilities with *Archetype Points*.** Special abilities will be bought as allowed (in a far future game a character might spend points to be an alien or a cyborg. In a modern game a character might spend **AP**s to be unusually lucky or have exceptional instincts).

Buying Stats (with Character Points)

Stats are numbers that represent the physical and mental attributes of your character. In this section we'll look at what they are, what those numbers mean, and how you buy them.

Primary and Secondary Stats

JAGS Revised Characters have two kinds of statistics: Primary Stats, and Secondary Stats.

Primary Stats List

Name (Abbreviation)	Describe a physical or mental aspect of the character broadly
Physique (PHY)	A measure of strength, size, and toughness
Reflexes (REF)	A measure of speed, agility, and coordination
Intellect (INT)	A measure of mental faculties

In most cases, if your character is an adult human, your Primary Stats start at the human average: 10. Each Primary Stat has three Secondary Stats (equal to the Primary unless specially modified) associated with it, which can provide further detail about your character:

Physique	Reflexes	Intellect
Strength (STR) Raw muscle power. It affects damage with a punch, how much you can lift and carry, etc. A 10 STR can bench press up to about 130 lbs. Each +1 STR adds 75 lbs within the human range.	**Coordination (COR)** Eye-hand coordination. Hitting with ranged weapons, fine-motor work (jewel cutting).	**Reason (RES)** Problem solving ability, general perceptiveness, measured IQ. A 10 RES represents an average IQ. A 16 RES is genius level.
Build (BLD) Physical mass. Bigger guys hit harder, are harder to wrestle with, and get stuck easier in small places. Each point of BLD is about 15lbs of body weight.	**Reaction Speed (REA)** How fast you are. This effects when you go in combat, how fast you run, etc.	**Memory (MEM)** How well you recall things. It's also a measure of how quickly and well you are trained in some kinds of tasks. A MEM of 16 is considered photographic or eidetic. At 14-15, feats of memory are exceptional.
Constitution (CON) How healthy and resilient you are.	**Agility (AGI)** Gross-Motor and balance skills. Important in combat.	**Willpower (WIL)** Raw ability to force yourself to do things you don't want to do.

Physique (PHY)
Strength (STR)

Build (BLD)

Constitution (CON)

Reflexes (REF)
Coordination (COR)

Reaction Speed (REA)

Agility (AGI)

Intellect (INT)
Reason (RES)

Memory (MEM)

Willpower (WIL)

! Important Note

Secondary Stats are Equal to the Primary Stat They are Under: Unless you take an explicit character Trait to change one of your Secondary Stats (increasing or decreasing it), they are all equal to whatever your Primary Stat is.

Example

Secondary Stats are Equal to the Primary Stat Unless Specially Modified by Traits: A character with a 13 PHY (Physique) will have a 13 Strength, a 13 Build, and a 13 Constitution, unless he takes traits that change those values.

What Stats Mean and How they're used
Stats provide a numeric range that defines, through the game mechanics, how strong, fast, smart, etc. your character is. The higher the number, the better your character is in that area.

Stat guidelines and notes

Average, adult humans have Stats of 10
Most people have Stats that range from 8 to 12
Stats *below* 8 (for adult humans) usually represent serious defects
Stats *above* 12 are remarkable and progressively rare
Humans almost *never* have stats above 16. Even super computers and inter-galactic aliens don't have stats over 20.
Your average neighborhood "tough guy" probably has a Strength of 11 or 12
The smartest kid in your school (unless you went to a really exceptional school) probably had an Reason of 12
If he was a stereotypical nerd, he might have had a Physique of 9
Professional, active duty soldiers, who train for physical accuracy, endurance, and strength often have Physiques and Reflexes of 11
Elite commandos (E.g. special forces troops) can have Stats that are *considerably* higher (13 Reflexes are not uncommon)
Ninja have 13 Reflexes
Mad Scientists in movies have Reasons of 16 or better
Pre-teen children might well have Physiques of 6 or 7
Professional athletes have physical stats in the 13 - 14 range. Maybe the best-that-ever-was has a 16 or greater.

How Stats are used
Stats are used in JAGS Revised in the following basic ways

- Having a high Stat makes buying Skills that are related to that Stat cheaper (if you are really smart it is cheaper to be a rocket scientist). See the rules for *Buying Skills*
- Physical stats are important in combat. See the *Combat* rules. Some examples:
  - CON helps determine how well you take damage.
  - STR helps determine how much punishment you dish out with a hand-to-hand weapon (or your bare hands)
  - REA helps you strike first (or run away before the other guy can get his gun out)
  - COR and AGI determine how well you hit with ranged attacks or hand to hand strikes
  - AGI makes you harder to hit with weapons (less so for ranged weapons)
  - Etc.
- They allow you to resist the affects of things like poison. WIL helps you resist being brainwashed or interrogated (a high WIL means you're harder to break). See the *Charisma* rules and the *Resisted Attack* rules
- When you're trying to do something tricky (physically or mentally) that isn't directly related to a Skill, the GM may ask you to make a Stat roll. See *Tools* and *Dice Mechanics*. Examples

- o Walking along a narrow, slippery ledge of a building might require an AGI check if the character doesn't have Acrobatics skill
- o Holding your breath a long time might require a CON check (see *Tools* for drowning)
- o Remembering the middle name of your High School sweetheart might require a MEM check

Purchasing Primary Stats

Primary Stats, as noted, start at 10 for normal human adult characters and are either increased, left as average, or decreased from that point.

Using the Chart

To determine what your cost for Primary Stats are, choose the number you want the stat to be across the top and the price you pay is in the row beneath that.

Primary Stat Cost Chart

STAT	8	9	10	11	12	13	14	15	16	17	18	19	20
COST	-8	-5	0	5	15	30	50	75	105	140	180	255	275

Example

Buying Primary Stats: A low-point character for a fantasy game who is imagined as a young, physically unimpressive magician with average reflexes might come out like this:

Cost	STAT	Value	Secondary Stats		
−5	**PHY**	9	STR 9	BLD 9	CON 9
	REF	10	COR 10	REA 10	AGI 10
15	**INT**	12	RES 12	MEM 12	WIL 12
10	total				

Purchasing or Changing Secondary Statistics

When a Secondary Stat is changed it is usually done by buying it at -2 to +2 from the Primary (so a character with a Physique of 12 might buy their Strength up to as high as 14 or reduce it down to as low as 10).

How much this modification cost depends on what your Primary Stat was to begin with and how much you are changing the Secondary Stat by. There is a chart (below) that tells you how to determine the cost for a "normal change to the Secondary Statistic."

However, for special cases (such as a character ravaged by disease or injury) there are special Traits that will let you greatly reduce or otherwise modify your stat and these have a fixed cost and do *not* use the Chart.

Example

Hammerhead's Stats
Hammerhead McLear is certainly no wimp—he's a tough-guy. But he isn't slow or dumb either (although he probably comes off like a Neanderthal). We've got 75pts for Stats, Skills, and Traits—so let's start him with a good Physique, quick Reflexes, and an above average mind.

We've spent 35 of our character points on Primary Stats. That's about half of what we started with—but understand this: Hammerhead's going to have a bunch of "negative" Traits that'll get him an extra 4 to 8 more points to play around with. Half of the points spent on Primary Stats isn't that bad either. He isn't supposed to be world-class in his skills or training.

cost	stat	value
15	PHY	12
15	REF	12
5	INT	11
35	Total	

Behind him were the southern lands and a war-party of angry Hintians who wanted him slowly dismembered, each internal organ, slow roasted over their fire pits. They wouldn't catch him though, he'd scale the steps—plateaus of volcanic uplift—and with the army ants on the march, cutting off the riders chasing him, they would never catch him.

That left him with only one problem: He couldn't go back. The Vettin Pass before him, with its high, snowcaps on either side had two reputations. One, the ancient one, was as a hard to reach pass back to the inhabited western lands—an old passage that had been forgotten at the collapse of the Last Great Age.

The second reputation, though, was this: those who did try to walk the old road through the forbidden valleys either didn't come back—or came back broken, and mad. Karg examined the lush green hills between the high mountains and shouldered his axe. He started walking.

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Secondary Stat Cost Chart (Cost is CPs)

STAT	8	9	10	11	12	13	14	15	16	17	18	19	20
COST	1	2	2	2	3	5	7	8	9	10	11	12	13

Using the Chart

You pay for *each point* of Stat increase:
- Increasing a Secondary Stat one point, from 11 to 12 costs 3 **CP**
- Increasing a Secondary Stat two points, from 11 to 13 costs 8 **CP** in total: 3 **CP** to increase to 12, and then another 5 **CP** to increase from 12 to 13

Likewise, you get CP back for *each point* of Secondary Stat decrease:
- Decreasing a Secondary Stat from 10 to 9 yields 2 **CP** in return
- Decreasing the same Stat to 8 yields 2 **CP** for the decrease to 9 and another **CP** for the decrease from 9 to 8 for a total of 3 **CP**

Example

Buying Secondary Stats: Talon, a wilderness tracker born under the sign of the bear is hearty and resilient (but not really big or strong). He has a 10 PHY but has the Trait (listed below) Resilient for +2 CON. The cost is +2+3=5pts. That is 2pts to go from 10 to 11 (the cost listed under 11 is "2") and then another 3pts to go from 11 to 12 (the cost listed under 12 is "3").

Example

Buying Secondary Stats: Uber scientist Quin T. Sential is brilliant (14 INT) but has the trait Forgetful (absent minded) for a -2 MEM score. Selling her MEM down is -7-5=-12pts. She gets 7pts back for going from a 14 to a 13 and then 5pts back for going from a 13 to a 12. She'll have to make a lot of MEM rolls, though, to remember which dangerous science experiments she's left running!

Example

A Weak Character: A character with a 12 Physique (robust!) has a debilitating disease and the Player buys *Fragile* for him. This reduces the character's STR to a lowly 8 and the cost of the Trait is -5pts (note: this is not "worth it" in terms of cost-effectiveness and it isn't intended to be).

! Important Note

Pay Attention To These Limits
Here are the rules for changing Secondary Statistics

- You can change no more than three Secondary Stats per character. Each change comes with a name that helps explain why the character's statistic is different (such as "Wishy Washy" for a character who sold Willpower).
- The cost of the Trait is either based on the Secondary Stat Cost Chart or specially noted for the Secondary Stat (Build, for example, may be increased with Big/Tall or Fat and the cost will vary).
- No more than one Secondary Stat may be changed under a given Primary Stat (exception is Light—a change to Build—which does not count against the character's maximum of three changes nor against other changes under Physique).
- Unless otherwise indicated, no Trait can change Secondary Stats by more than 2pts.

Example

Hammerhead's Stats
Hammerhead is a tough guy and he's good in a fight. So the Player decides to improve his STR and AGI. He also envisions Hammerhead as *lean*—so he takes the Light Secondary Stat modifier:

Powerful: +1 STR (Gives STR of 13)
Cost: 12 (5)
Notes: The world has modern weapons and the game does not focus on hand-to-hand combat so the GM grants a STR bonus. This is the *cost* for +1 STR (going from a 12 to a 13) but Hammerhead gets +2.

Agile: +1 AGI (Gives AGI of 13)
Cost: 5
Notes: This is the cost to go from 12 to 13.

Light: Reduces BLD by 3 to 9.
Cost: 0 (Light is *free*)
Note: Hammerhead's weight is somewhere around 135lbs and he's tall with wiry muscles!

cost	stat	value
15	PHY	12
15	REF	12
5	INT	11
35	*Total*	

Secondary Stats

STR 13	BLD 9	CON 12
COR 12	REA 12	AGI 13
RES 11	MEM 11	WIL 11

Total 10

Example

Illegal Secondary Stat Purchase: A character is supposed to be a 98lb weakling but is pretty resilient. The player decides to take Weaker to reduce his Strength and Resilient to raise his CON. This is **illegal**. It modifies two secondary stats under Physique and only one modification is allowed. The player could buy up PHY and then take Weaker and Light (which is, always allowed as an exception) to accomplish the same thing.

Example

Example Modifying Stats: A martial arts master wants to have a 12 Reflexes (REF) and a 15 Agility (AGI). This would cost 15 for the REF and 5+7+8 for the AGI … but it's **illegal** to increase a Secondary Stat by more than +2. So he has to settle for either a higher REF or a lower AGI (a 14).

Secondary Stat Modifier Traits

Here is a list of the descriptions of Secondary Statistic Modifiers. There could be more of these (they're only common examples). The basic idea is that if you think your character should be described as "Strong Willed" or "Fat" you can determine (using this as a guide) how it might impact your secondary statistics (the first increases WIL, the second BLD).

All Secondary Stat Modifier Traits are purchased with **Character Points**.

Physique Modifiers	*36*	**Slow [Decrease]**	**37**
Strength Modifiers	**36**	**Sluggish [-7]**	**37**
Powerful [Increase]	**36**	**Agility Modifications**	**37**
Weaker [Decrease]	**36**	**Agile [Increase]**	**37**
Puny [-5]	**36**	**Clumsy [Decrease]**	**37**
Build Modifiers	**36**	**Uncoordinated [-8]**	**37**
Light/Short [0]	**36**	*Intellect Modifications*	*37*
Slight [Decrease]	**36**	**Reason Modifications**	**37**
Fat/Obese [-3/-5]	**36**	**Smart [Increase]**	**37**
Big/Tall [Increase]	**36**	**Smart [Increase]**	**37**
Emaciated [Decrease]	**36**	**Dull/Simple [Decrease]**	**37**
Consitiution Modifications	**36**	**Clueless [-4]**	**37**
Resilient [Increase]	**36**	**Retarded [-5]**	**38**
Sickly [Decrease]	**36**	**Memory Modifiers**	**38**
Fragile [-5]	**36**	**Photographic Memory**	**38**
Ill [-1, -3, -5]	**36**	**[Increase]**	**38**
Reflex Modifications	*37*	**Forgetful [Decrease]**	**38**
Coordination Modifications	**37**	**Empty Headed [-7]**	**38**
Coordinated [Increase]	**37**	**Willpower Modifiers**	**38**
Klutz [Decrease]	**37**	**Strong Willed [Increase]**	**38**
Crippled Hands [-6]	**37**	**Weak Willed [Decrease]**	**38**
Reaction Speed Modifications	**37**	**Wishy Washy [-4]**	**38**
Quick [Increase]	**37**	**Weak Minded [-5]**	**38**

Designer's Notes

The Purpose of Light
One of the biggest exceptions to the Secondary Stat rules is the Trait *Light* which lets you reduce your BLD by 1 to 3 points for no cost (or gain) and no effect on Damage Points. The reason for Light is that the characters exact size is mainly aesthetic. The rules system doesn't penalize, for example, female characters (who tend to be lighter than males) by giving them fewer Damage Points or a higher point cost.

It also doesn't seem valuable to limit changes to STR or BLD when the player wishes to envision their character as simply thin. So we've made an exception to the rule.

Now, a character can *sell BLD*. They can actually reduce it by taking the Trait *Slight*. This *does* reduce their Damage Points. Can a character have both? Yes. We have simplified this a bit by putting the Trait *Emaciated* in the game.

The one effect Light *will have* on the game is in the hand-to-hand damage bonus for strikes.

Karg was strong in a way that few men alive were strong—his axe blow hammered through the neck of the horse and clove into its spine. He bellowed with the strike blow, expelling air and spittle as the great beast fell.

Then he spun, eyes as cold as the air around him. There were too many, he knew, rather than though. They were all around him. Even his great strength wouldn't save him from their nets.

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Physique Modifiers
Strength Modifiers

Powerful [Increase]

The character is stronger and more powerful than normal. This may not indicate an extremely bulked up character, however. NOTE: In games with modern or post-modern weapons the GM may set the cost of Increasing STR to be 2pts for the second level of STR increase (the character pays normally for the first level).

Strength is increased by +1 or +2 with the cost based on the Secondary Stat Chart.

Weaker [Decrease]

Rolls might be made to open jars, do yard work effectively, change a tire, or otherwise do anything requiring physical power. Strength is decreased by -1 or -2 pts with the cost being based on the Secondary Stat Chart.

Puny [-5]

The character's STR is reduced to 8 and the character may be called on to make rolls to accomplish even ordinary tasks. The Secondary Stat Modifier *Light* should also be taken to reduce BLD if the character is supposed to be small.

Build Modifiers

Light/Short [0]

A character can take a -1 to -3 reduction in BLD at any time with no effect on Damage Points or anything else.

Slight [Decrease]

The character is thinner and … less robust than normal for their PHY. The character's reduction does lower their Damage Points (as opposed to Light/Short which does not). Build is decreased by -1 or -2 points with cost based on the Secondary Stat Chart.

Fat/Obese [-3/-5]

The character is overweight (either a little or a lot). The character has the following statistic modifications:
• Fat: +3 BLD, +1 Damage Point, -2 Initiative
• Obese: +8 BLD, +3 Damage Points, -3 Initiative, -2 AGI Bonus.

Big/Tall [Increase]

The character is larger than normal and gets additional Damage Points based on their new BLD. Build is increased by +1 or +2 points with cost based on the Secondary Stat Chart.

Emaciated [Decrease]

The character has a 7 BLD and appears skeletal. This results in -4 Damage Points.

Consitiution Modifications

Resilient [Increase]

An improved CON indicates a character who can take it better than normal. Constitution is increased by +1 or +2 with the cost based on the Secondary Stat Chart.

Sickly [Decrease]

A Sickly character will always be sniffling or have the chills (or maybe fainting spells if the Player chooses to be dramatic about it). Rolls could be called for a character getting caught in the rain unprepared (a failed roll means you catch cold) or otherwise risking disease. Constitution is decreased by -1 or -2 with the cost based on the Secondary Stat Chart.

Fragile [-5]

The character has a 7 CON. The character requires a respirator, oxygen tanks, etc. Any adverse condition (getting caught in the rain) will force a CON check that may result in serious illness if failed.

Ill [-1, -3, -5]

The character suffers from some chronic condition that is either simply defining (-1) and under control, important enough to the game to be tracked (-3), or creates a significant hinderance (in an interesting way) to the character during play (-5). Usually, if this is taken, some scene(s) in the game will revolve around the character dealing with or being treated for their illness (for example, there may be complications if the character does not take his medicine).

"I'm stuck!"

"What? I told you not to try this wearing plate armor! You'll get us all killed—and keep your voice down."

"It's not my armor! Get back here—bring the light!"

"What's stuck? Your sword? Can you un-wedge it?"

"Bring the light you fool! It's my head!"

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"Aragan's a good man to have along—saner than most mages and certainly no coward. Just one thing: when he mixes the Phoenix Blood potions—hide boy. I mean stand way *back!"*

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"See this one? Got it mixing Phoenix Blood. Those vials are dang slippery!"

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Reflex Modifications
Coordination Modifications

Coordinated [Increase]

The character has excellent eye-hand coordination! Coordination is increased by +1 or +2 with the cost based on the Secondary Stat Chart.

Klutz [Decrease]

Rolls may be called for to handle objects in situations where it may be relevant for them to be dropped or mishandled. Trying to do any fine work (painting, gem-cutting, etc.) may require a COR roll as well as a skill check. Coordination is decreased by -1 or -2 with the cost based on the Secondary Stat Chart.

Crippled Hands [-6]

The character's COR is reduced to 7 and doing even basic things (such as typing) will be very difficult and hit-and-miss.

Reaction Speed Modifications

Quick [Increase]

You are faster than your REF would imply. Reaction Speed is increased by +1 or +2 with the cost based on the Secondary Stat Chart.

Slow [Decrease]

You tend to move too slowly (in a physical sense) on things. Rolls might be called for to catch a door that was closing or to run to make the bus. Reaction Speed is decreased by -1 or -2 with the cost based on the Secondary Stat Chart.

Sluggish [-7]

Your REA is reduced to 7 and you have trouble moving fast enough to do many things. This could be due to a neurological condition.

Agility Modifications

Agile [Increase]

The character has greater poise and grace than their Reflexes implies. Agility is increased by +1 or +2 with the cost based on the Secondary Stat Chart.

Clumsy [Decrease]

The character must make rolls when doing things like basic dancing, navigating a narrow space (where they might bump into someone or something), or walking along a slick or narrow surface (but not one so slick or narrow as to cause a normal person to roll).

Uncoordinated [-8]

The character has an AGI of 7 and requires help walking, feeding themselves, etc.

Intellect Modifications
Reason Modifications

Smart [Increase]

The character has a better RES than their INT implies. Reason is increased by +1 or +2 with the cost based on the Secondary Stat Chart.

Dull/Simple [Decrease]

The character may have to make RES rolls when another character would not be asked to—but they are not prone to do socially stupid things (unlike Clueless) any more than any other character (i.e. the GM may call for a RES check as normal but the conditions for special RES checks don't focus on blunders). Reason is decreased by -1 or -2 with the cost based on the Secondary Stat Chart.

Clueless [-4]

The character's IQ may actually test normal. However, they may have to make RES rolls to avoid doing bone-headed things that another character wouldn't. Often these checks may be called for in social situations or "common sense" style checks. It is acceptable for this to apply only in certain situations or specifically to some kinds of mental processing (understanding the opposite gender).

"The taunt-the-dragon idea was probably the worst of it. But propositioning the princess was up on the list too."

"Yeah and how about 'We're not with the Thieves' Guild?' Almost got us all bloody killed."

"No, no: smash the glass case over the mega-jewel: that nearly got us killed. Man, I'm staying further back if he's going along again."

"Shh! Here he comes."

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"Okay, now this model—how bright is it?"

"Bright?"

"Learning capacity, reasoning, knowledge base—I surely don't have to train it."

"Oh, no ma'am. The Ex-131 comes with a categorical list of all area fine dining establishments, a seven gigabyte database of, well, intimate data, and is trained as a cook, a masseur, and has rudimentary paramedics. What was that?"

"I said the last one might come in handy."

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Retarded [-5]

The character's RES is 7 and they have serious difficulty with figuring out many aspects of normal life. NOTE: specific disorders like Autism would be handled differently (they do not lower RES per-se but have other effects).

Memory Modifiers

Photographic Memory [Increase]

If a character buys +2 MEM they get +3 and the ability to make rolls to recall just about anything!

Forgetful [Decrease]

The character may be asked to make rolls to remember things another character wouldn't. There may also be "mental block" style situations where rolls are asked for often to remember something the character is struggling with (like reloading a weapon or missing an exit!). NOTE: Amnesia is not handled this way (it doesn't actually reduce your MEM score). Memory is decreased by -1 or -2 with the cost based on the Secondary Stat Chart.

Empty Headed [-7]

The character's MEM is 7 and they often forget things that they were just told. The character may come off as "air headed" or super-distracted.

Willpower Modifiers

Strong Willed [Increase]

The character has a higher WIL than their INT implies. In games without Magic, Psionics, WIL-based Mutations, or Chi Martial Arts, the cost of buying +1 WIL gets you +2 for free!

Weak Willed [Decrease]

The character has a lowered WIL and may be asked to make rolls to stick to even mildly onerous tasks (a diet, a dull job). Willpower is decreased by -1 or -2 with the cost based on the Secondary Stat Chart.

Wishy Washy [-4]

The character tends to be easily swayed. Any time social pressure is applied to the character they may be asked to make a check or comply (see notes on Character Hijacks in the Traits section, however, for some "best practices" on imposing actions on a PC). This does not decrease Willpower but the character will have to make Psychology checks and roleplay the results.

Weak Minded [-5]

The character's WIL is 7 and they are easily manipulated and often fall prey to everything from advertising to peer-pressure, to all manner of temptations (such a character may be involved in crimes due to their inability to make decent decisions).

Buying Traits (Character Points)

Traits are things that help to define or distinguish your character. Looking good, being rich, and having enemies are all Traits. They can tell you "who the character is" or perhaps "what aspects of your character you feel are important." Traits can be both good and bad aspects and, when you take one that is generally seen as a "flaw" or perhaps "limiting" you can get points for it.

Rules for Traits

- The most points any character can get from negative Traits is 10. An exception is that with GM permission, if a character only has one or two negative Traits they can give any value (so a character can take a Trait like Blind and Obnoxious for a lot of points).
- Traits (positive and negative) should be taken because they are *interesting.* You don't get a lot of points for them and they won't make the character that much more effective. We encourage the Players to take them when they are germane to the character and their inclusion in the game is seen as a good thing (even for "negative" Traits).
- Psychological Traits don't *force* characters to behave in certain manners: What they do is *inform play*. This means that a character with *Greedy* should, generally, be played as a greedy person. It does not mean the GM has the right to control the character if they aren't "behaving right." That said, if other participants (GM or Player) have an issue with the way a character is played, that should definitely be sorted out between the people. If you make a greedy lecherous lay about and play him like a saint you should examine why you took those Traits in the first place. That group may not be right for you.
- Having a Trait come up in a way that is interesting and/or significant to the game is usually worth one or two Success Points from the GM. If a character with glasses (who can't see without them) looses them at times when it is meaningful, the GM should grant the points. Note: this can be the Player's idea ("Hey, while searching the bookcase for the secret door, I trip and drop my glasses. While I'm on the ground looking for them, and it opens, I crawl through, not knowing what triggered it or realizing I'm in a secret room!").

Designer's Notes

Niche Protection

We use the term Niche Protection to refer to the concept that, whatever your character does, they should be somewhat "protected" by the game system in ensuring that other characters don't do the same thing better plus a lot of other things. In otherwords, the JAGS point-allocation system should protect your niche.

This is most easily seen in Fantasy games where there are different roles for fighters and spell casters. If someone builds a fighter-spell-caster they must be worse in some way at each of those roles than the dedicated characters.

The Archetype Point system does this (as well as other things) by creating a limited pool of points to spend on these special defining abilities.

Note: until we apply the fixes we have in mind for magic spells, they are still bought with Character Points, so this isn't the best example it could be right now!

Example

What about Hammerhead? Well, he's probably Rugged, Tough, and has a good presence. He's also been in a scrap or two. That gets us:

Trait	Cost
Rugged	[3]
Tough +4 DP	[4]
Presence Lvl 3	[8]
Natural Fighter	[2]

Total: 17pts

As for negative Traits? The most points we can get for them is 10 (he didn't sell any STATS) and for him? That's *easy*. We give him Obnoxious (sarcastic), an Enemy the Player is moderately interested in dealing with (his boss), some conflicts with *other* authority figures who might crop up, and we've got 10pts. But we'll throw in Bad Temper because, well, it's *Hammerhead*.

Trait	Cost
Obnoxious	[-2]
Enemy: His boss. Shows up by giving him assinments that bring him into conflicts where he has to choose whether to be socially submissive and acceptable or rebellious.	[-3]
Problems With Authority	[-4]
Bad Temper	[--]

Total Pts: -10

"We shall never make it," the girl whispered, her voice hollow with fear despair. "There are too many." Trevor could hear the cacophony of alarms spreading throughout the keep. He smiled thinly, and nodded. "The Baron," she said, a hoarse breath in his ear, "has a cadre of elite bow-men."

"I know," Trevor told her, "Hold still. When I tell you, you'll run behind me—fast as you're able."

He could hear her breath—fast—hitching as she watched, nearly paralyzed with apprehension. From the dark ledge, Trevor, whose night vision was the best of any man he'd ever met, could see the crevice in the wall on the other side of the courtyard: the one he'd climbed down to enter the Baron's estate in the first place.

What he couldn't see, because it was dark, was the lantern-thing he'd left hidden there, a thin, dark wisp of smoke rising as the slow burning fire within it melted through the wax plug near its top. He couldn't see the chamber above the fire, filled with his mix of kerosene and a flash powder. He couldn't see the dark liquid he had splashed from his wineskin over the hay and wooden roofing he had climbed along, silent as a cat, to reach the inner buildings.

He dearly hoped no one else on the ground could see it either.

"When will we go?" the girl asked.
"Don't worry," Trevor said. "Believe me: you'll know."

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List of Traits

The full list of Traits is covered in the appendix at the end of the Character Definition Chapter. This is the list. The notation is the name of the Trait and the cost in Character Points.

Physical Traits	79	**Sense of Direction [1,2,4]**	81
Ambidextrous [12]	79	**Speed Reader [4]**	81
Asthma [-4]	79	Background	81
Bad Eyesight [-1, -3]	79	**Baaad Reputation [1,2,4,8]**	81
Beautiful Voice [4]	79	**Bad Reputation [-1,-2,-3,-4]**	81
Blind [-15]	79	**Enemy [-1,-3,-5]**	81
Conditioning [1,2,4]	79	**Good Reputation [2,4,8,12]**	81
Contact/Ally [1,2,4]	79	**Relationship [1,4]**	81
Crippled [-2,-4]	79	**Sense of Duty [2,-2,-4]**	82
Deaf [-2,-4]	79	**Special Status [-2, 1, 2]**	82
Fast Runner [1,4]	79	**Ward [-2,-4]**	82
Hearty [2]	79	**Wealth [1,2,4,8,12]**	82
Hunchback [-2]	79	**Write Up [-2]**	82
Iron Jaw [8, 16]	79	Personality and Appearance	82
Nasal Voice [-2]	79	**Attractive [2,4,8,12]**	82
Out Of Shape [-2, -3]	79	**Bad Temper [-2]**	82
Natural Fighter [2]	79	**Big Mouth [-2]**	82
One Eyed [-1,-2]	79	**Coward [-4]**	82
Peg Leg [-1,-4]	79	**Curious [-2]**	82
Toughness [varies]	79	**Envious [-1,-2]**	82
Ugly [-2,-4]	79	**Exotic [2,4,8,12]**	82
Visible Mark [-1]	80	**Greed [-2]**	83
Young [-1]	80	**Grim [-1]**	83
Mental Traits	80	**Honorable [-2]**	83
Addictive [-2,-4]	80	**Lousy Liar [-3]**	83
Artistic Genius [2,4]	80	**Lousy Driver [-2]**	83
Bad Judgment [-2]	80	**Lustful [-2]**	83
Disturbed [-2,-4]	80	**Naive [-2]**	83
Flair [1,2,4]	80	**Obnoxious [-1,-2,-3]**	83
Hard to Fool [2,4,8]	80	**Personality Type [1]**	83
Leader [2,4,8, 12]	80	**Pride [-2]**	83
Likeable [2,4,8, 12]	80	**Problems With Authority [-4]**	83
Mathematical Genius [4]	80	**Rugged [3]**	83
Musical Genius [4]	80	**Slick [-2]**	83
Perceptive/Keen Senses [1,4,8]	80	**Sloth [-2]**	83
Phobic [-1,-2]	80	**Statuesque [2,4,8,12]**	83
Presence [2,4,8,12]	80	**Swashbuckler [-2]**	83

SPs and Traits

The GM may encourage the playing (or playing up) of Traits by awarding SPs when the player really engages with them. The formula is like this:

SP Award	Action
1	Acting on a Trait in an interesting fashion during play.
2	Acting on a Trait in a truly significant fashion during play. Especially one against the character's interests.
4	Acting on a Trait above and beyond the "call of duty." Making a significant statement or otherwise really "nailing it" during play.

Temptation

A GM may *tempt* characters to engage with their Traits by offering SPs. This is done by the GM placing 1 or 2 dice, with faces up, indicating the number of SPs the player will gain for engaging with a Trait (if it isn't obvious what the Trait is, the GM should say). There are usually *consequences* for taking the GM up on it—these should be related to the action (i.e. a greedy character who decides to steal from the mob will find themselves with a powerful enemy—the consequence for absconding with the money should not be that the character is struck by a meteorite).

When this is done, the Player may act to logically minimize the consequences but shouldn't expect to truly avoid them. Temptation is especially meaningful if there is an important goal or conflict in the character's life that SPs will help with. See the Character Tags section to see how characters might be constructed with such on-going dramas.

Buying Skills (Character Points)

Skills represent areas of knowledge, training, or experience. If you have traveled extensively, mastered Kung Fu, or can program a computer then you have certain Skills. Like STATS or Traits, Skills cost Character Points. This section explains how you purchase them.

How JAGS Skills Work

Each Skill has two components: a Roll (same as a STAT) and a Level of Mastery (or just Level). Your Roll is the target (roll-under) number on a JAGS Roll to see if you succeeded. The Level of Mastery determines how advanced your training is in that skill and exactly what kinds of things you can do with it.

> **Example**
>
> **How the Skill Roll works:** A character has History Skill and has studied the ancient world. The skill is listed as: **History, Lvl 2, 14-**. This means "History Skill, Professional Level, on a 14 or less roll." When confronted with a spoon that bears a mark on it, the Player suggests a History roll to place it. The GM agrees this is reasonable.
>
> The player makes a JAGS roll and gets a 10. This succeeds by 4pts (a good success) and the GM informs the player the spoon is from the dining set of Louis XXIX! Very valuable.

> **Example**
>
> **How Skill Levels work:** Locksmith, the Skill, involves the creation and perhaps more commonly, the *opening* of locks. There are four levels:
>
> **Beginner Level (Lvl 1):** Weak locks. Locks that are found on most automobile doors and most *interior* locks, simple pad-locks can be defeated quickly with a roll.
>
> **Professional Level (Lvl 2):** Standard locks. A typical front door exterior house door locks can be opened fairly quickly with a successful roll. If the character wants to lead a life of crime, breaking into houses (without using crowbars, at least), this is the level you want.
>
> **Expert Level (Lvl 3):** Safecracking. Here the skill changes significantly. The character can not only pick locks (and if it's just a standard lock—like a house lock—even a good one—they get pluses) but they can also go after security *safes* (such as office safes). Very likely this requires a lot of extra gear that the Lvl 1 and Lvl 2 versions of the skill do not. It may also begin to involve some knowledge of electronics.
>
> **Master Level (Lvl 4):** Vaults. Again, the skill adds another significant level of knowledge: the character has studied the manufacture and methods to defeat high security vaults (such as bank vaults). Here the skill may confer things such as a basic knowledge of demolitions, the use chemical thermite (or acids?), etc. It is also possible that a roll might not "get the character in" but rather "come up with a *plan*" that will let a *team* of people create the right conditions that allow the vault to be breached (i.e. the character studies the designs and determines the weak point is the floor and the attackers must maneuver through the sewer systems with hammers foundation-breaking gear).

What If I Need A Skill That Doesn't Exist?

Let's say I want to play an Economist—there's no Economics skill so what do I do? The answer is in the last section of skills: the General Skills area. We have included a list of "template skills" that you can use in order to create skills we haven't covered. When you create a new skill, clear it with the Game Master and you're good to go.

Designer's Notes

What If I Need a Skill *I Didn't Buy*?

Let's take that Economics example—I'm playing an Expert (Level 3) Economist but I *forgot* to take Mathematics. In the game I need to compute the odds of winning at cards at a casino. Now: I don't have the Mathematics skill but a (credible) argument can be made that economists (especially very good ones) do *lot* of math.

So how does that work? It works by applying some rules of thumb to the situation and having the GM make the final call.

1. If the skill I don't have is *related discipline* (i.e. it's close) then I can do it at one Level lower and/or at some negative to my roll.
2. If the skill I don't have is something I *clearly should have* but didn't get, I may be able to "borrow points" from the GM and pay them back with experience points. This is usually fine for Professional level skills with a roll of 13- or less.
3. If the skill I don't have is something I *clearly should have* and need at a *high level* then, with GM permission, I can re-work my character to have it.

In this case, the economist probably has Mathematics, *for statistical purposes*, at a Professional Level roll (enough to compute probabilities of cards while playing at the table) because it is a related discipline.

How Skill Roll and Level Are Related

Usually people with Master level skills don't fail their rolls a lot. This chart shows how Skill Roll and Skill Level usually match up.

Change

In JAGS we used to say that the most you could have is a 12- roll if you had a Level 1 skill. We've removed that restriction but we *highly suggest* that characters who are contemplating high-roll low level skills (or vice versa) have a good reason in mind (such as being certain they really wish to be expert in the Beginner Level skill set).

Level and Roll Chart

Proficiency	Skill Level	Average Roll
Notably bad	Beginner (Lvl 1)	7-
Novice	Beginner (Lvl 1)	9-
An average (grade 'C') high school student	Beginner (Lvl 1)	10-
An exceptional (grade 'A') high school student	Beginner (Lvl 1)	12-
A poor professional	Professional (Lvl 2)	11- to 12-
An average professional	Professional (Lvl 2)	13- to 14-
A talented professional	Professional (Lvl 2)	15- or better
An expert	Expert (Lvl 3)	13- to 14-
The expert you fly in when things go wrong	Expert (Lvl 3)	15- to 16-
World class expert	Expert (Lvl 3)	17- or better
Acknowledged Master in the field	Master (Lvl 4)	15-
One of history's greats	Master (Lvl 4)	17- or better

Having a High *Level* and Doing a *Lower Level* Task (or vice versa)

When you are an expert (Level 3) doing jobs that are hard for a Professional are much easier for you. Usually this bonus comes in the form of ignoring negative modifiers and the work taking less time (and being higher quality).

Example

The skill Chemistry lets you conduct *analysis* and make moderately common useful mixtures of Chemicals at Lvl 2 (Chemist) but create new chemical compounds (Chemical Engineer) at Level 3. So what happens if a character with a Level 3 Chemist skill wants to analyze a strange powder that has appeared on cars and houses all over the neighborhood? This is an *analysis* job (Level 2) and the character is Expert Level (Level 3).

Level	Common Modifiers
Beginner Level	Any GM assigned negative modifiers the GM would assign to the skill roll for a Professional (Lvl 2) roll are *doubled*.
Professional Level	Modifiers for difficult or easy tasks are taken as standard. If a task is judged to be "beginner level" the Professional character may get a +1 or +2 to their roll.
Expert Level	Expert Level characters commonly ignore -3 points of negative modifier. For beginner level tasks they may get a +3 to the roll. Expert level characters can often do a Professional Level task in half the time the Professional would take. Where quality of workmanship may be judged, the Expert's work will be perhaps double that of the Professional.
Master Level	Master Level characters commonly ignore -6 points of negative modifier. For beginner level tasks they may get a +6 to the roll or simply never need to roll. A Master may complete work in a quarter or a tenth of the time a Professional would take (and half or better that of the Expert). Work quality will be approximately four times better or more than that of the Expert where it may be easily measured.

Anatomy of a Skill

This is the write-up of a JAGS Skill. Let's take a look at it and see what the things mean (then we'll look at how you pay for one).

Acrobatics (Dodge)

Cost: Expensive

Stat: AGI

Description: You are experienced in tumbling and gymnastics. This is useful for Olympic tryouts—but in combat it allows for a better dodge.

Beginner	At Level 1 the skill is useful primarily for making rolls and flips (instead of AGI).
Professional	You can use Acrobatics skill as a 5 REA dodge (instead of AGI).
Expert	You can perform an Acrobatics Dodge (using Acrobatics skill instead of AGI) for 3 REA (like a Block).
Master	Your acrobatic dodge is at +2 if you spend 5 REA and it applies fully against ranged attacks.

Name

The Name of the skill is pretty straightforward—but before we dismiss it, let's examine something: the name of a skill can *change*. During the rules we'll refer to Skills by their proper names (unless we make any mistakes) but, for example, there is a listing called Musical Instrument. For this Skill (training to make music) you've got to *pick one*. On the character sheet it might appear as "Guitar, Level 4 (Rock God) 17-" The fact that there is no Skill named 'Guitar' doesn't mean it won't be on your sheet. The same with Vehicle Operation: a character might have "Drive Car" listed on her sheet: it distinguishes from the pilot who has "Fly Space Shuttle."

It's a good idea to maybe note where the Skill came from—but we highly encourage customization and the specific naming (there will be a little more on this later in the Skills Buying section).

Cost

Skills fal into two categories: Expensive and Standard. Expensive Skills just plain cost *more* than Standard Skills (in the Skill Buying section you will see the difference). Combat Skills and hard-science Skills are Expensive. Other Skills are Standard. Cost is in Character Points.

Stat

This is a notation of the Secondary Statistic the Skill may be "based on." If you have a really high Reason (RES) it's more cost effective to play a nuclear physicist. If you are highly athletic it may be more cost effective to have some of the physical skills. How this works is detailed in the Buying Skills section—but understand this: if your character has the Stat listed at 13 or higher you will want to "link" in order to get a better cost on related Skills.

! Important Note

Linking a Skill to a Statistic has <u>no</u> bearing on anything but the cost the character pays. The Skill still functions *exactly* the same way.

Description

A pretty self-explanatory one, yes? But, again, this can change greatly and the Players and GM should be ready to alter exactly what any of these do in order to fit the world or the specific situation.

Levels

Each section (Beginner, Professional, Expert, and Master) gives some guidelines and notes about how it functions differently at each level.

Buying Skills

When buying skills for your character you pay for two things: the level and the roll. These are purchased independently of each other. All Skill purchases use normal Character Points.

When buying a skill, this is how you do it:

Step 1	Choose your skill: pick it from the list. Is the cost Expensive or Standard. That will effect the price you pay for Roll *and* Skill Level.
Step 2	What level are you? Beginner? Average? Advanced? Or Expert? Pay for your Skill Level using the chart.
Step 3	Do you want to Link the Skill to a Stat? Linking a Skill to a Stat means that if the Stat listed is 13 or better you can get the Skill for a cheaper cost.
Step 4	Customization: Steps 1-3 give you the broad strokes and the cost of the skill. You can take it one more step and customize it a bit.

Roll Cost: *Expensive* Skill
Expensive Skill <u>Not</u> Linked to STAT

ROLL	8-	9-	10-	11-	12-	13-	14-	15-	16-	17-	18-	19-	20-
COST	.25	.5	1	2	3	4	5	6	12	21	29	37	45

Expensive Skill Linked to STAT

ROLL	STAT-3	STAT-2	STAT-1	STAT	STAT+1	STAT+2	STAT+3	STAT+4	STAT+5	STAT+6
COST	.5	1	2	3	4	6	11	15	19	23

Roll Cost: *Standard* Skill
Standard <u>Not</u> Linked to Stat

ROLL	10-	11-	12-	13-	14-	15-	16-	17-	18-	19-	20-
COST	.25	.5	1	2	3	4	5	13	21	27	35

Standard Skill Linked to Stat

ROLL	STAT-2	STAT-1	STAT	STAT+1	STAT+2	STAT+3	STAT+4	STAT+5	STAT+6	STAT+7
COST	.25	.5	1	2	3	4	6	14	23	31

Level Cost (Expensive and Standard)

Skill Level	Expensive	Standard
Beginner (Lvl 1)	-1pt (min .5)	-1 pt (min .5)
Professional (Lvl 2)	0pts	0pts
Expert (Lvl 3)	4pts	2pts
Master (Lvl 4)	16pts	12pts

Example

Expensive Skill: Shoot Gun (Firearms) is based on COR (eye-hand coordination) according to its description. A gunslinger wants Shoot Gun at Expert Level (3) on a 16- roll. His COR is 12. The Level cost is 4pts (on the chart, an Expensive Skill at Expert Level costs 4pts). The cost for the roll if the Skill is not linked is 13pts (on the chart, a roll of a 16- costs 13pts). It'd cost 16pts if he did link it (STAT+4). He chooses *not* to link it. **Total Cost: 4 + 13 = 17.**

Standard Skill: A lawyer has Law Skill (Stat is RES) at Level 2 (Professional) on a 14-. He has a 12 RES (so he will *not* want to link). He paid zero (0) for the Level 2 Skill-Level and 4pts for the 14- roll <u>not</u> linked to Stat. **Total cost: 0 + 4 = 4.**

! Important Note

Who Determines if a Skill is Linked?: The Player determines if a skill is linked to a stat or not. This is determined when the skill is purchased.

If I have a 7 RES can I have a 17- Physics?
The game mechanics don't prohibit it but the GM can evaluate that as not making too much sense. A case where that might be acceptable would be a kind of "idiot savant."

What if a Stat is lowered but a Skill isn't Linked?
What if my character's RES is lowered (say by a poison) and I have a non-linked skill that is normally based on RES? The official ruling is that if a reduced stat ought to impair skill usage (as in the poison case) then the same reduction to a stat would apply even to a non-linked skill.

Trevor led the horse through the forest while his companion rode atop it. She looked ahead at the bright patch where the trial exited the woods.

"You'll have to keep moving for a while," Trevor was saying. "Go south until you ask and Von Lem's name isn't answered to. That should do it. He's vindictive but I think it's me he'll want."

She looked tired, he thought. The poor girl just wanted to go home—to her family— something that wouldn't, he thought, happen for quite a while yet.

Then they exited the forest—and then they saw the columns of smoke rising silently from the small dale in which her village lay. Trevor felt his calm finally dissolve. As the girl stared with shock-white eyes, Trevor felt a killing-rage blossom within him.

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Customization

You don't have to stop with "Firearms L2 13-" on your sheet. That's acceptable but it doesn't have to end there. The customization step allows you to add some flair to your skills and … it can come in handy.

When you write down a Skill we encourage you to tell a story about it if there is one—ideally in ten words or less. You should have the general name of the Skill in there if it isn't clear but you can do things like the following:

Roll Cost	Level Cost	STAT	Skill	Description	Lvl	Roll
12	16	COR	Firearms	Father was expert trapper. Taught him to shoot.	4	17-
5	4	N/L	Survival	Mountain man.	3	15-
7	4	N/L	Knife	Killed a bear in a fight with one.	3	15-

You can see you kind of get an idea of who this guy is just from looking at the descriptions. But you can do more than just get an idea: in some cases the Player can request and the GM may award pluses or minuses to a roll based on the descriptive elements. This guy might get negatives to his Survival Skill in a desert or jungle but pluses in the mountains. It's possible that if the group meets some trappers the Player might request bonuses to a Charisma attempt on the basis that maybe they knew his dad.

The GM might even give a +1 to the character's Knife skill if he's ever in a battle with another bear.

NOTE: Generic descriptions like "Killed a bunch of people" need not give bonuses to Skills at the GM's discretion. The objective behind using Customization is that there is a greater depth of character created—not necessarily a more effective one.

Skill List

The full description of all the standard JAGS Revised skills is given in the Appendix to the Character Definiton Section. This is the list.

Combat Skills 57
  Acrobatics (Dodge) 58
  Bow (Long Bow) 58
  Boxing 59
  Fencing 59
  Firearms 59
  Heavy Weapons 59
  Jujitsu 59
  Karate 60
  Knife Fighting 60
  Kung Fu 60
  Melee Weapons 60
  Shield 60
  Streetfighting 61
  Staff 61
  Tae Kwon Do 61
  Tai Chi 61
  Tangle Weapons 62
  Thrown Knife 62
  Thrown Weapon 62
  Wrestling 62
Hard Sciences 63
  Astrophysics 63

Bio Sciences 63
Computers 64
Chemist 64
Doctor 64
Engineer 64
Mathematics 64
Physics 64
Street Skills 65
  Con Games 65
  Disguise 65
  Escape Artist 66
  Forgery 66
  Gambling 66
  Hacker 66
  Locksmith 67
  Sleight of Hand 67
  Security Systems 67
  Spycraft 67
  Streetwise 67
Military Sciences 68
  Climbing/Rappelling 68
  Demolitions 68
  Stealth 69

Strategy and Tactics 69
Survivalist 69
Traps 69
Areas of Knowledge (Education) 70
  Archaeology and Anthropology 70
  Art Appreciation 70
  Law 71
  History 71
  Literature 71
  Linguist 71
  Occult Knowlege 71
  Philosophy (Theology) 72
  Psychology 72
Occupational Skills 72
  Art (Painting, Sculpting, Photography) 72
  Business Administration 72
  Craft Skills 73
  Musical Skill (Singing,

Dance) 73
Navigation 74
Operations Skill 74
Police Procedure 74
Research (Journalist) 74
Vehicle Operation (Driving, Pilot, Riding) 75
Sports 75
Social Skills 75
  Diplomat 75
  Etiquette 75
  Revelry 75
  Showmanship 76
  Vamp 76
General Skills 77
  HTH Weapon Skill 77
  Ranged Weapon Skill 77
  General Science Skill 77
  Academic Discipline 77
  Occupational Disciplines 77
  Experience 78
  Trivia 78

Buying Archetype Abilities (Archetype Points)

Archetype Abilities are special powers or talents that are purchased with Archetype Points (APs). Usually they represent things like super-powers, magical abilities, or cybernetics. The type of game you are playing will determine what sorts of things can be bought with APs (for example: if the game is a modern-day scenario where the characters play psychic high school kids, bio-metallic cyber-weapons are probably not allowed).

> **! Important Note**
>
> We are updating all the Archetype Abilities. After JAGS Revised is published then Revised Archetypes will come out. This will update and unify all the Archetype abilities in JAGS. Until then, there will have to be some use of the old rules (in each separate Archetype supplement) in order to use the books (so if you are making Chi Martial Arts characters, you will have to use those rules for the present … which use normal Character Points until we fix everything).
>
> Usually what we suggest is that if you wish to play in the spirit of the newly emerging rules, the GM assigns a certain pool of APs that will be used to buy those abilities.

Buying Archetype Abilities

When buying Archetype Abilities the first step is to determine *what is legal* for the game. This is described in the Scenario Creation rules in the next chapter. Usually only a few of the possible Archetype Abilities will be suited for any one game and the GM will make the final call if there are questions.

Secondly the players will determine what the *must buy*. In some games, every character will have a set of Archetype Abilities based on what kind of people they are supposed to be. There may be a few points beyond that to spread around.

> **Example**
>
> In a Psionic game all the characters have psychic abilities. The GM *mandates* that all of them have Level 1 Telepathy. They can then spend 24 APs on whatever other psionic abilities they wish, including more Telepathy.

JAGS Revised Archetypes

Archetype Ability	Notes
Unusual Traits	Also called "Weird Stuff," these are relatively 'normal' Archetype Traits. They are listed in this book and are usually always available (at least the 4pt versions). They include things like having really good (but not necessarily "supernatural") instincts and having weird dreams that seem to let you solve problems.
Mutant Abilities	In the JAGS Have-Not book there are scores of biological and bizarre mutational powers that can be used to create post-apocalypse mutants or, perhaps, alien races.
Fantasy Races	In the Fantasy book there are racial descriptions (elves, dwarves, like that) which cost Archetype Points. The values for these will need to be heavily revised.
Psionics	Psychic abilities. These are listed in the JAGS Psionic Book and say (according to the old rules) that they use character points. If using these, we recommend they be purchased at the listed rate with Archetype Points instead. Usually between 16 and 32pts will work.
Chi Martial Arts	Special "internal energy" fighting powers for video-game like martial arts characters. These use normal Character Points in the old rules. We recommend following those rules for now. Even in the Revised rules, the mundane special fighting moves will *still* use normal Character Points (although the Chi-Fire-ball stuff will use APs).
Cybernetics	Post-Modern bio-metallic enhancers, Cybernetics are good for science fiction games and cyberpunk futures. The old rules say they use character points. The Revised rules will use APs.
Magic	Spell casting ability. The old rules for this use Character Points. The new rules will use APs.

The tires shrieked over the sun-cracked asphalt as Martin rode the controlled skid to a stop. Off the shoulder, the desert sands had exploded and the dark shapes of the mega-scorpions clattered out into the harsh light.

Ahead of him, down the dust-swallowed road, was the bullet-riddled on-ramp sign. Having reversed, Martin's car was temporarily at rest, facing the interstate. The scorpions opened their claws, each capable of rending the metal of his vehicle with a single swipe. The air seemed perfectly still. The sky overhead was an immaculate, cloudless blue. For a moment, everything was frozen.

Then Martin smiled—and punched it. He felt the sheer thrill of driving—the sudden speed, the roar of adrenaline, the leap of the car under his body … and under his perfect control.

The scorpions charged but they were too late. Plumes of sand rose behind him as he raced upwards and swung across six lanes as empty of traffic as the sky and stretching from one horizon to the other.

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List of Unusual Traits

Here is a list of the Unusual Traits that are listed in this book. The full description of them is given in the Character Definition appendix.

Dreamer [2 AP]	84
Extraordinarily Tough [16 AP]	84
Hard To Kill [2 AP]	84
Lucky Miss [4 AP]	84
Lucky [2,8,16 AP]	84
Instinct [4 AP]	84
Malice [4 AP]	84
Nature Friend [4 AP]	85
Psychic Link [2 AP]	85
See Inner Person [8 AP]	85
Sensitive [4 AP]	85
Shadow Friend [8 AP]	85
Storm Friend [8 AP]	85
Synchronicity [8 AP]	85
Twisted Genius [8, 12 AP]	85
Unusual Gear [2,4 AP]	85
Will To Fight [4 AP]	85

Step 4: Calculate Figured Stats

Now you're ready to calculate your character's Figured Statistics. Figured Statistics are based on Secondary Stat values and Traits. They describe aspects of your character like how fast she runs, how tough she is to hurt, how well she spots things she's are looking for, etc.

Figured Stats Overview

Stat (Abbreviation)	Short Description	Calculated From
Base Damage (Hand-to-Hand)	How much damage you dish out with your bare hands or with a hand-held weapon (e.g. a sword)	STR, BLD, and Skill bonuses (e.g. Martial Arts)
Charisma Scores	How charming, beautiful, intimidating, persuasive, etc. you are	10 +/- Traits
Damage Points (DP)	How hard you are to hurt (physically)	CON+BLD Modifier + Traits
Grapple Scores	How good you are in a wrestling match. There are offensive and defensive grapple scores	STR, BLD and skills such as Martial Arts
Ground Speed	How fast you walk, run, and sprint	REA (See the table for actual speed values), influenced by Traits
Initiative	How fast you are in combat relative to others (i.e. a high initiative lets you draw & shoot first)	REA +/- Traits
Perception	How likely you are to notice subtle or hidden things around you	RES +/- Traits
Wound & Condition Levels	Levels of physical damage which make it harder for you to fight, run, stay awake, etc.	Damage Points (DP) – See the tables below

Base Damage (Hand-to-Hand Damage)

How much damage you do with a punch (and with a sword or other melee weapon) is determined by how big and strong you are. The formula:

> *STR – 10 + [1pt for each 5 BLD above 10] + Martial Arts bonuses.*

Factor	Description
STR-10	The human-average strength of 10 yields only a 0 Base Damage. Strengths *below* 10 give a *negative* base damage
+1 for each full 5 BLD above 10	A BLD of 15 gives +1 Base Damage. A Build of 20, +2, and so-on. A BLD of 5 yields -1 Base Damage. A Build of 0, -2
Martial Arts Modifiers	Skills such as Martial Arts give Base Damage modifiers as described in the Skill description
Other Modifiers	Archetype Abilities may also affect Base Damage – usually by affecting STR or BLD, but sometimes directly. Refer to the ability description

Example

Calculating Base Damage: Hammerhead has a great 13 Strength. His Build is only 09—so he gets no bonus for that. He does 3pts of damage with a punch! That's a lot (a normal man does "0pts" with his 10 STR and 10 BLD). Note: Hammerhead is also an experienced fighter—when we get to Skills he'll probably get some damage bonuses.

Charisma Scores

Charisma Scores (called Psychology Scores in JAGS-2) are useful in situations where your character may be trying to influence someone and the participants want the game system's mechanics to assist in figuring out how persuasive, threatening, etc. the character is.

Charisma Scores are Resisted Rolls (see the *Dice Mechanic* section) that are done against a target's WIL when you try to influence them in some fashion. There are four basic kinds of Charisma attempts:

Something wasn't right, McLear thought, sitting in the too-clean café and drinking a too-weak coffee. He had been out on "the case" for 48 hours and he already knew something didn't add up. He just wasn't sure what.

Byline, the host of Your 15 Minutes of Fame was, perhaps, the most loved man on the planet: in a culture where everyone lived as close to their TV sets as they could get without actually getting inside, the show, where you appeared as though you were a famous celebrity guest to be interviewed and, through talking to Eddie, people reported incredible therapeutic transformative experiences made him a real life Wizard of Oz. He was seen as guru, savior, and father-figure by, well, literally billions.

Hammerhead was convinced that the man he'd seen on the console was the real Eddie Byline—he'd gotten a crypto-signed identity ticket. Those were supposed to be mathematically un-forgeable. He'd started with research. What he'd turned up was confusing. Eddie was virtually a World-Gov natural resource. He had to be protected by the finest security forces on the planet. He couldn't get any actual data from the authorities but he had a contact in city-records who'd promised to dig around and call him back.

Hammerhead's pocket-pager now had fifty-eight angry messages from the office and if he didn't make Eddie's job happen he was going to be in some big trouble since, if he didn't want to go on Gov-Assistance, he'd have to agree to "disciplinary therapy." He didn't want to think about what that might mean.

So he waited, turning over the scant evidence he had managed to pull up. Waiting for a call … or a miracle.

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Charm

- The character simply tries to make the target like them. This can imply nothing more than basic "likeability" or it may be an 'entrance attempt' where the character tries to inspire love or lust (sexual attraction) in the target. It can be used to distract targets, for personal reasons, to get information, or simply to be popular at parties.

Intimidate

- The character tries to make the target fear him. This is a psychological fear—if the character is decked out with weapons and armor many will fear the character anyway. Often an Intimidate attempt will be made when the character wishes to be feared more than the circumstances would practically suggest (a single man staring down a room full of tough biker types).

Persuade

- The character tries to manipulate the target to do what he wants them to. This can have a number of different approaches from fast talking a target to go along to simply being charismatic guy that people want to help. It is different from Charm attempts in that there is far less implied manipulation of the target and it is more appropriate when you simply want to use your charisma to convince someone to see your point of view rather than to like or be attracted to you. Unlike a Charm attempt, a Persuade attempt must have a specific goal in mind (what you wish to persuade the target to do).

Recruit

- This is the term for an attempt to inspire loyalty in someone or to take command of a situation and, if necessary, lead. It usually applies to troops or henchmen under the character's command but it can also be used to rally crowds, calm down a hysterical person, or otherwise "take command by force of personality."

Computing Charisma

Charisma scores start at 10 for all attempt types. They may be modified by Traits (see the table below), and by the character actions (the GM may assign bonuses based on the character's described behavior).

For specific Charisma Rules see the *Combat* chapter of JAGS Revised.

Charisma Table

Trait	Cost	Charm	Intimidate	Persuade	Recruit
Presence	2,4,8,12		+2 Level		+1 Level
Likeable	2,4,8,12	+1.5 / Level		+1.5 / Level	
Leader	2,4,8,12			+1 / Level	+2 / Level
Exotic	2,4,8,12	+2 / Level		+1.5 / Level	
Attractive	2,4,8,12	+1.5 Level		+1.5 Level	
Statuesque	2,4,8,12	+1 / Level	+1 / Level	+1 / Level	+1 / Level
Rugged	3		+2		+2
Flair	1,2,4	+1			
Bad Rep	-2/-4	-1 / Level	+.5 / Level	-1 Level	-.5 / Level
Baaad Rep	1,2,4,8	-.5 / Level	+1 / Level		+1 / Level
Good Rep	2,4,8,12	+1 / Level		+.5 Level	+.5 Level
Ugly	-2/-4	-2 or -6		-1 or -3	-1 or -3
Obese	-5	-2			
Cute	1	+1	-2		-1
Scary	1	-2	+1	-1	
Serious	1	-1	-1		+1
Studious	1	-1	-1	+1	
Fun	1	+1	-2		-1
Loud	1	-1	+1	-1	
Nasal Voice	-2	-1		-1	
Beautiful Voice	4	+1		+1	

Damage Points (DP)

Damage Points are a measure of how hard you are to hurt (physically speaking). Computing your Wound Levels (which are based on Damage Points) tells you how likely you are to be disabled by, say, a punch or a gun shot.

Damage Points Formula

CON + BLD Modifier + Any other Modifiers (Trait: Tough)

Factor	Description
CON	The Character's Constitution score
BLD Modifier	Bigger characters have more Damage Points. The amount is taken from the Build Modifier table below. Example: A character with an 18 BLD (weighing between 270 and 300 lbs) would get an extra +28 DP according to the table. Note that Traits and Archetype Abilities that affect BLD do *NOT* affect the BLD modifier. Fat affects DP as listed in the Trait description (giving a single, flat bonus), and Light does not affect DP at all.
Traits	Traits such as Fat, Tough, and others affect Damage Points as described in the Trait write-up.
Other Modifiers	Archetype Abilities and skills may affect Damage Points.

Build Modifier Table

BLD	Damage Point Bonus
7	-4
8	-2
9	-1
10	+0
11	+1
12	+2
13	+4
14	+7
15	+11
16	+18
17	+23
18	+28
19	+38

Grapple Score

JAGS Revised has a detailed ground fighting system (wrestling or "grappling"). How good you are in a grapple is, again, a measure of how big and strong you are—but the numbers are a bit different. You have two Grapple Scores: Offensive and Defensive.

They are computed as follows:

Offensive Grapple Score:
STR + [1 per 5pts of BLD] + Skill bonuses + 20% (or +2, whichever is more)

Defensive Grapple Score:
STR + [1 per 5pts of BLD] + Skill bonuses

Duke Zane's ball was grand in every sense of the word. The ladies in flowing gowns seemed to glide above a lake of polished marble that was the floor. The gentlemen spoke, smoked, and drank, some of them looking down from the gilded balconies around the massive domed chamber.

Trevor could see the gods and their winged messengers locked in some eternal drama in the massive overhead paintings. It was a wonderful view—opulent and rich as well as subtle and sublime. Trevor walked forward with a purpose.

He was here to kill someone.

"Von Lem," he said sharply as he approached a group of men, society members clearing the way before him without even knowing who he was. "We are to duel."

Von Lem was leaner than his fellows—younger and stronger. He was a man who had killed for sport in arranged combats. He turned, surprised, and laughed.

"You!" he exclaimied. Then: "I am blessed this evening—to think that you have standing to challenge me? This is rich indeed. We shall come to know each other very well Trevor, over long conversations in my dungeons."

Trevor waited. If this was a set up, he was dead—well, if he could manage death that was.

Time stood still. The crowd looked on, enrapt, appalled, excited.

Then: "No, Baron, not as such."

Duke Zane's voice was dead-calm. "I have signed a letter of agency. Trevor holds the copy and seal. You will duel him in my place—or decline, of course. The choice is yours."

The Baron's eyes narrowed. Zane had his reasons—but the Baron was a skilled killer.

"Tomorrow then," Von Lem said. "Tonight we have a party to attend. It'll be your last, Trevor; I hope you indulge it."

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Factor	Description
STR	Average human characters start with a 10 Grapple Score for their STR
+1 for each full 5 BLD	Each 5 full points of BLD above zero yields +1 to the Grapple Score. An average human (BLD = 10) gains +2 to Grapple. A very heavy person (BLD = 15) would gain an additional +1. A young child (BLD = 5) would only get +1 for BLD
Skill bonuses	Skills such as Martial Arts that stress ground fighting, throws, wrestling, and other grappling techniques give bonuses to Grapple Scores as describe in the Skill write-up. - A skill roll of 12- or better is required to get a Skill Bonus from a martial art. - If a character has two or more skills that increase Grapple, they get only the highest bonus with a +1 for an addional Level 2 skill, +2 for an additional Level 3 skill, and +4 for an additional Level 4 skill.
Other Modifiers	Archetype Abilities may also affect Grapple. Refer to the ability description
+20% or + 2, whichever is more	Offensive Grapple is generally higher than defensive grapple by 20% or +2 points.

Example

Grapple Score calculation: An average person (STR = 10, BLD = 10) with no extra skills has a Defensive Grapple of 10 + 2 (for Build) = 12 points

An average person's Offensive Grapple is 12 + 20% or 12 + 2 = 14.

A street tough – a person with an 11 PHY (which brings both STR and BLD to 11) and some basic Street Fighting Skill – would have a Defensive Grapple of 11 (for Strength) + 2 for BLD, + 2 for Level 2 Street Fighting = 11 + 2 + 2 = 15. His Offensive Grapple would be 15 + 20% of 15, or 15+3 = 18 points.

For the affect of skills like Street Fighting or Jujitsu on Grapple scores see the Skill descriptions.

Ground Speed

If you need to find out how fast you run per second use this chart (speed is based on your REA). If you are standing still or walking, you need to spend one Round (see the Combat chapter) before you can Sprint.

REA	Walking	Running	Sprinting
7	1 y/s	2 y/s	3 y/s
8	1 y/s	3 y/s	4 y/s
9	2 y/s	3 y/s	5 y/s
10	3 y/s	4 y/s	6 y/s
11	3 y/s	4 y/s	6 y/s
12	3 y/s	4 y/s	6 y/s
13	4 y/s	5 y/s	7 y/s
14	4 y/s	5 y/s	7 y/s
15	4 y/s	5 y/s	7 y/s
16	4 y/s	8 y/s	10 y/s
17	4 y/s	8 y/s	10 y/s
18	4 y/s	10 y/s	12 y/s
+2 REA	4y/s	+2 y/s	+2 y/s

Initiative Roll

If the rules call for an Initiative Roll this is an REA roll modified by any Traits that apply (things like Fat and Obese effect Initiative as well).

REA + Trait modifiers (if any)

See the *Combat* chapter for rules on how to use Initiative in combat.

Perception Roll

If the rules call for a roll to spot something you make a RES roll modified by any Traits that apply. Skills that involve being sneaky (e.g. Stealth and Pick Pocket) provide rules for using Perception to resist them (see the Skill descriptions and the *Dice Mechanic* rules for Resisted Rolls). In general, the higher your Perception, the harder you are to fool.

RES + Trait modifiers (if any)

Wound and Condition Levels

Characters have Damage Points, described above, which give a general idea of how hard they are to hurt and how much damage they can take before they're dead or unconscious.

Wound and Condition Levels provide more detail about what happens to your character when he gets hurt and how it affects him. The detailed rules for Wound Levels and Condition are given in the *Combat* chapter of the JAGS Revised book. This section provides a description of what these things are, and how to compute them.

Wound Level	- Each time you take a significant wound, there's a chance it might stun you, knock you down, knock you out or worse. - JAGS Revised has four categories of Wounds from "Sub-Minor" (which you just shrug off) to "Critical" which might well kill you. - Which category an specific Wound falls into depends how many points of damage the wound did, compared to your character's Condition Level.
Condition Level	- As you get hurt, the damage starts to add up. When you've taken a lot of minor wounds, even one more can feel like a Major Wound. - JAGS Revised characters have four condition levels – starting at "Normal" (you're un-injured and feeling fine) up to "Serious Condition" where you're fragile and in need of immediate medical attention. - The thresholds for each condition level are calculated based on your character's un-injured Damage Point total

Telling the Difference (Wound Level vs. Condition Level)

Both Wound Levels and Condition Levels describe similar things – how getting injured slows down, impedes, and perhaps, ultimately, kills characters. They also use very similar math, and this can be confusing.

The trick to remember is that

- **Wound Levels** tell you the effect on your character of caused by *any single wound*.
- **Condition Levels** tell you the effect on your character caused by *cumulative wounds* taken over a period of time

Thus:
- A healthy, un-injured character might still be knocked out by a single blow that does a "Minor Wound" (Wound Level) if he gets unlucky.
- A great hero who can sustain massive injury might still be brought down by being hit by dozens of arrows that each do a small amount of damage, but add up to enough to fell him (Condition Level)

Wound Levels

When you make your character, you calculate his Wound Level thresholds based on his total, un-injured damage points.

Wound Level	Calculation	General Effect (see the *Combat* chapter for detail)
Sub-Minor	Less than 1/3rd of your total Damage Points	The blow wasn't enough to do more than get your attention!
Minor	More than, or equal to 1/3rd of your total Damage Points, but less than 1x your total damage points	A solid hit but probably not enough to take you out.
Major	More than, or equal-to 1x your Damage Points	You are probably taken out of the fight and maybe hurt bad.
Critical	More than or equal to 2x your Damage Point total	The blow could very likely be mortal!

"Mr. McLear?" the man wore a slick dark gray suit with security insignia on it.

Hammerhead stood, fluidly—he hadn't heard the man come up behind him—and that disturbed him. "Yes?" he asked.

"I need to ask you to come with me," the man said. "There has been a … problem, a miscommunication, actually. I'm sorry you're caught in the middle. We need to explain things."

McLear's eyes narrowed. "Explain away," he said. "Or are you going to, yeh know, take me somewhere—somewhere private?" His question had an acrid, sarcastic edge to it.

"I'm requesting you come to see my employer," the man answered, "and yours. I work for Eddie Byline."

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Example

Calculating Wound Level thresholds: A normal character, with a Physique of 10 and no special traits has 10 Damage Points. This gives him the following wound level thresholds:

Wound Level	Damage Range for 10 DP	Description
Sub-Minor	0 points – 2 points	A wound that does *less than* 3 points of damage won't affect him too badly. It'll still hurt though.
Minor	3 points – 9 points	Any wound that does between 3 and 9 points of damage will have a good chance of stunning him or knocking him down. It'll also take awhile to heal
Major	10 points – 19 points	A wound that does 10 to 19 points of damage is a Major wound. It probably ends the fight immediately, and when he wakes up, he'll try to find his way to a hospital.
Critical	20 points or more	A wound like this is immediately life threatening. He's definitely going to be unconscious and he may die

Comparatively, a Special Forces soldier with a much higher CON and Traits that increase his DP might have a DP of 21. His Wound Level thresholds are very different

Wound Level	Damage Point Range for 21 DP	
Sub-Minor	0 - 6	The soldier can shrug off wounds that would stagger an ordinary guy, and single injuries that would be likely fatal to a regular person (20 or more) will be serious, but probably non-fatal to the much-tougher soldier
Minor	7 - 20	
Major	21 - 41	
Critical	42+	

Condition Levels

Wound Levels don't tell the whole story. How badly a single hit hurts you depends on both how tough you are when you're healthy (your Wound Level thresholds, discussed above) and how badly hurt you are *right now*.

A boxer, who's already been beaten to a pulp may be knocked out by a blow that wouldn't have stopped him at the start of the fight.

Condition Levels Table

Condition Level	Condition Level Threshold	Description
Normal	Total damage taken is less than 1/3 total DP	The character really isn't hurt or too badly hurt.
Hurt	Total damage taken is 1/3 total DP or more, but less than 1x total DP	The character is slightly impaired. Lightly bleeding and bruised.
Injured	Total damage taken is 1x total DP or more, but less than 2x total DP	The character may have a deep wound, have been pummeled unconscious, or is otherwise badly beaten. A character who was shot in the arm had it broken and bleeding would be at Injured Condition.
Serious	Total damage taken 2x total DP or more	The character has suffered near-mortal damage. A lost limb could put someone at Serious condition.

Example

Condition Level Thresholds: For a normal man (10 DP), the condition level thresholds are

Condition Level	Cumulative Points of damage taken from all wounds suffered		
Normal Condition	0	To	2
Hurt Condition	3	To	9
Injured Condition	10	To	19
Serious Condition	20 or more		

Thus, a regular guy who has taken *any number* of wounds that do a *cumulative* total of 10 points of damage will be at *injured condition.*

For the special forces soldier with 21 DP, the chart looks like this:

Condition Level	Cumulative Points of damage taken from all wounds suffered		
Normal Condition	0	To	6
Hurt Condition	7	To	20
Injured Condition	21	To	41
Serious Condition	42 or more		

Understanding the Condition Chart

You don't need to do all this math during the actual game. Your character sheet has a table to fill in before the game starts. We'll show you how to fill out the table here and explain what it means and how you use it in more detail in the *Combat* chapter.

To understand the condition chart, though, you need to know a little about how it affects combat.

When you're at Hurt, Injured, or Serious condition, wounds affect you more than they would if you were at Normal condition.
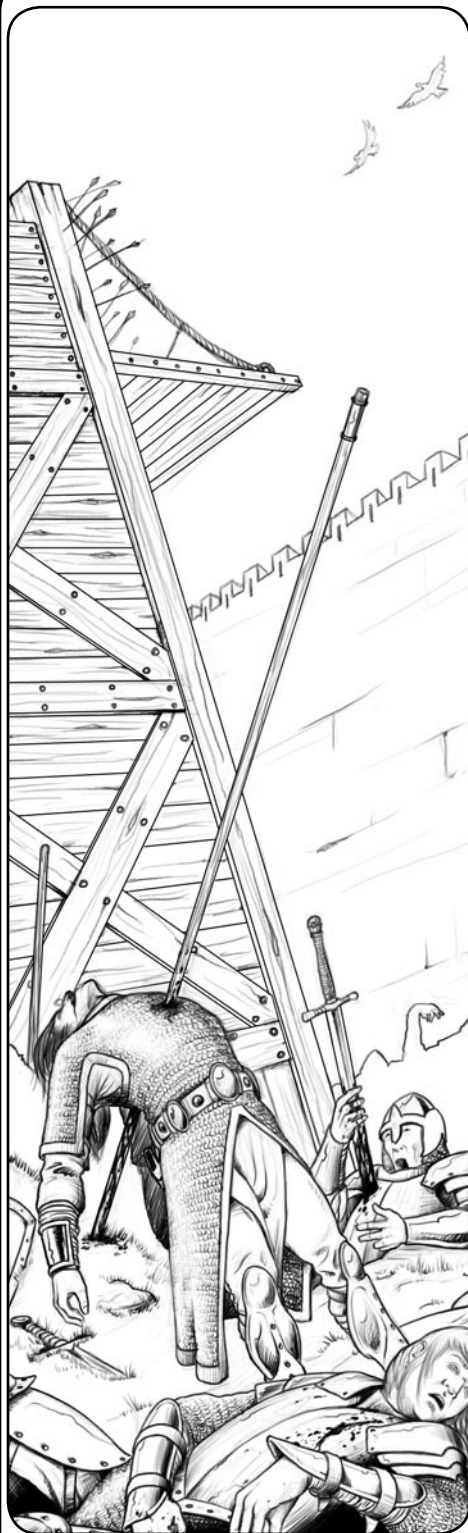
For example:

- When you're at *Hurt Condition*
    - There's no such thing as a "sub-minor" wound anymore. Any wound that does even one point of damage is a minor wound. When you're *hurt* you feel *everything.*
- When you're at *Injured Condition*
    - Any wound that would have been "sub-minor" is a minor wound (just like Hurt Condition), but…
    - Your threshold for a major wound drops as well. A wound that would have been "minor" if you were uninjured becomes a major wound.
- And so-on.

With all these shifting thresholds, it's best to do all the math before you start and write it down in the condition chart.

Filling out the Condition Chart
Here's what the Condition Chart looks like. The underlined fields show the numbers you'll calculate based on your character's DP.

Condition Level	Wound Chart
Condition: Normal You are at Normal Condition if: Total Damage taken is Less than 1/3 DP.	A Sub-Minor Wound is 1 To Less than 1/3rd DP A Minor Wound is From 1/3rd DP to less than 1x DP A Major Wound is From 1x DP to less than 2x DP A Critical Wound is 2x DP or more
Condition: Hurt You are at Hurt Condition if: Total Damage Taken is from 1/3rd DP to less than 1x DP.	A Sub-Minor Wound is No wound is Sub-Minor A Minor Wound is From 1pt to less than 1x DP A Major Wound is From 1x DP to less than 2x DP A Critical Wound is 2x DP or more
Condition: Injured You are at Injured Condition if: Total Damage Taken is from 1x DP to less than 2x DP	A Sub-Minor Wound is No wound is Sub-Minor A Minor Wound is 1pt to less than 1/3rd DP A Major Wound is 1/3rd DP to less than 1x DP A Critical Wound is 1x DP or more
Condition: Serious You are at Serious Condition if: Total Damage Taken is equal or greater than 2x DP.	A Sub-Minor Wound is No wound is Sub-Minor A Minor Wound is No wound is Minor A Major Wound is From 1pt to less than 1/3rd DP A Critical Wound is 1/3 DP or more

Character Def Appendix 1: Skill List

This is the standard list of Skills: it is by no means complete. Different worlds (or even different takes on "modern day") will certainly change what training and experience characters may have. The Players are encouraged to work with the GM to come up with additional Skills or to modify the example Skills in order to suit the game.

Level Zero Skills

Some of these skills have a "Level Zero" rating which discusses what happens when someone without any training in the skill tries to perform that activity.

Combat Skills

Here are a few notes about combat skills.

Use Your Skill To Hit

In a fight if you don't have any combat Skills you use your Coordination to hit with any ranged attack and your Agility to hit with any unarmed attack. If you have a combat Skill that applies, unless the description says otherwise, you can use that roll to hit with it (so you use your Firearms Skill instead of COR to hit with a gun or Karate Skill instead of AGI to hit with an unarmed attack).

Use Your Skill To Block

Hand to hand skills (martial arts, melee weapons) give you a Block roll based on your Skill Level and your Skill Roll. This is a parry—using your hand or a weapon to turn aside an incoming attack (see the Combat Section). The Block notation is U, B, S—that stands for Unarmed, Blunt, and Sharp. The listed number is the modifier to your Skill Roll. It is much harder to block a sharp weapon with your bare hands than an unarmed strike.

Weapons simply have a block score associated with them and do not distinguish by what the attack type is like.

Extra Damage

Many combat skills give you extra damage at higher levels. The Damage column for your level is added to any damage you do with a weapon.

Grapple Bonus

Some martial arts teach grappling skills. If a martial art has a Grapple Bonus listed that is added to your Grapple Scores if your roll is 10- or better.

If a character has two or more arts that improve their Grapple, they get the largest modifier and an additional +1 to Grapple for each additional art had with a 9- roll or better.

Special Moves

Some combat skills grant you special moves in a fight (based on what level you know them at). In the special moves column is the name of the move you can do. These moves are described in the Combat Section.

> ! **Important Note**
>
> If a character has a Level 3+ Combat Skill they may make one 5 REA attack per Round for 4 REA. This is not listed separately for every skill.
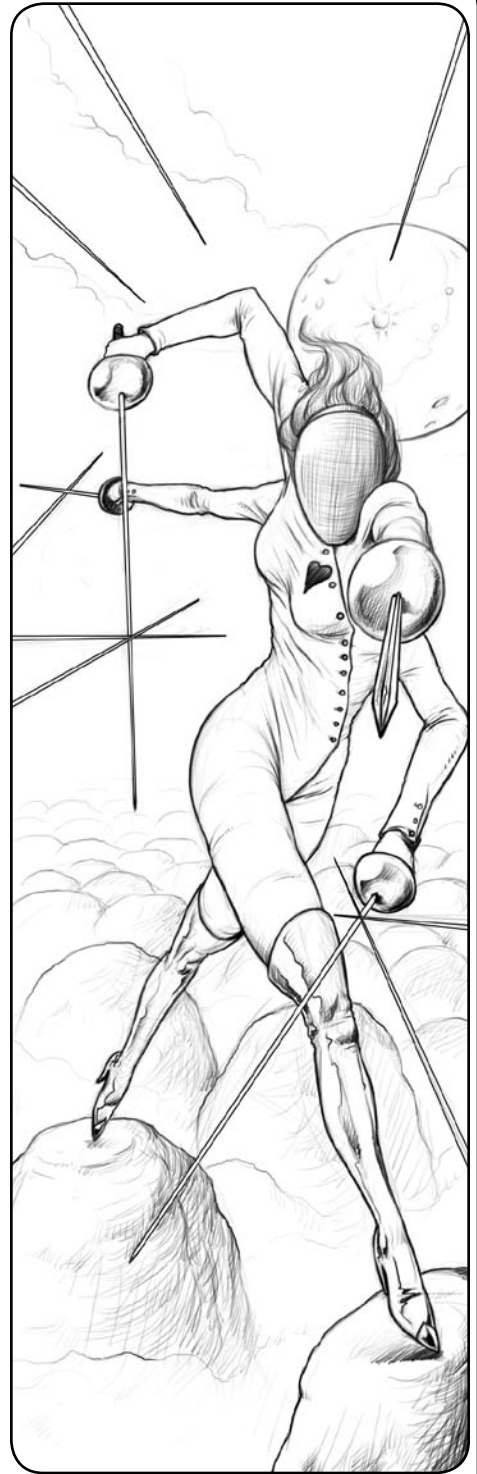
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Acrobatics (Dodge)

Cost: Expensive
Stat: AGI
Description: You are experienced in tumbling and gymnastics. This is useful for Olympic tryouts—but in combat it allows for a better dodge.

Beginner	At Level 1 the skill is useful primarily for making rolls and flips (instead of AGI).
Professional	You can use Acrobatics skill as a 5 REA dodge (instead of AGI). The character has Ground Fighting. You can get to your feet for 0 REA with a roll. An Acrobatics roll will ignore a small obstacle (like a chair or table).
Expert	You can perform an Acrobatics Dodge (using Acrobatics skill instead of AGI) for 3 REA (like a Block). A roll to get up is at +2. An Acrobatics roll can be made to ignore a substantial obstacle (like a 6' wall or fence).
Master	Your acrobatic dodge is at +2 if you spend 5 REA and it applies fully against ranged attacks. A roll to get up is at +4. An Acrobatics roll can be made to ignore a severe obstacle, allowing movement up the side of a building (one story) or full speed movement through very small places.

Bow (Long Bow)

Cost: Expensive
Stat: COR
Description: The character is skilled with traditional bow-and-arrow weaponry.

Beginner	The character pays 15 REA per shot in 5 REA chunks (meaning most characters can only fire every other turn).
Professional	The character pays 10 REA for every shot in 5 REA chunks.
Expert	The character pays 5 REA for every shot and ignores -3pts of range, speed, size, and visibility modifiers.
Master	The character may draw a bow rated for +2 STR above their actual STR (doing more damage), pays 5 REA per shot, and ignores -6 points of range, speed, size, and visibility modifiers.

Boxing

Cost: Expensive
Stat: AGI
Description: A martial art involving pugilistic striking with the hands. It may not be used to kick, although it may be used to roll to hit with a Grab or Grapple unless the character is actually wearing gloves.

Beginner	No special moves. The damage bonus applies **only** with the Cross strike.
Professional	The character is toughened up and gets +1 to Hurt Condition if his roll is 13 or better (note: this is *not* +1 to Minor Wound—only the cumulative damage needed to put him at Hurt Condition). The damage bonus is different for the Cross and Punch.
Expert	The character gets +1 Damage Point and +2 to Hurt Condition. The character has the special move of Roll With Strike [pg. 150] 3 REA or 5 REA with a block.
Master	The character gets +4 Damage Points and +8 to Hurt Condition. The character adds [Skill Roll - 9] to their Cross damage!

Level	Damage	Grapple	Block U	B	S	Special
1	+1 cross	+0/+0	-2	-4	-4	none
2	+1punch/+3cross	+0/+0	+0	-4	-4	+1 Hurt
3	+2punch/+4cross	+0/+0	+0	-4	-4	Roll
4	+5punch/+[skl-9] cross	+0/+0	+1	-4	-4	+8 Hurt

Fencing

Cost: Expensive
Stat: AGI
Description: Fencing is a fast sword-fighting art using light weapons. Fencing weapons are not capable of Full Strike moves and do not do well against armor. Only weapons on the Fencing Weapons list may be used unless the GM rules otherwise.NOTE: how many times you may strike with a weapon depends on the weapon and your skill level. See the weapons chart in the combat section.

Beginner	None.
Professional	The character may perform a Lunge [pg. 127] special move for +2 REA with any Strike (giving the character a Step-Strike move for 7 REA).
Expert	The character may either strike for 4 REA once per turn *or* block for 2 REA once per turn.
Master	The character gets a free 0 REA strike along with any normal strike.

Level	Damage	Block	Special Moves
1	+0	-2	None
2	+0	+1	Lunge
3	+0	+0	4 REA Strike or 2 REA Block
4	+1	+1	Free Strike

Firearms

Cost: Expensive
Stat: COR
Description: You have trained with light arms (rifles, pistols, SMGs, and even light machine guns).

Beginner	All negative modifiers to the to-hit roll are doubled unless the character aims.
Professional	You use the skill normally to hit with firearms.
Expert	You may quick-draw for 0 REA with a Skill roll and Double Tap (2 shots for 5 REA at the same target) at -1 to each shot. You ignore -3pts of range, speed, size and visibility modifiers.
Master	You may Double-Tap at -0 to hit and ignore -6pts of range, speed, size and visibility modifiers. The character gets a free shot (0 REA) with any other shot.

Heavy Weapons

Cost: Expensive
Stat: COR
Description: This skill is used to hit with heavy weapons (vehicular mounted weapons) that require operator skill but are not aimed and sighted like a normal firearm. NOTE: if the weapons are fixed to a vehicle (i.e. do not swivel or don't swivel much) then use the Expensive Driving/Pilot skill.

Beginner	Double all negative modifiers.
Professional	A standard roll to hit.
Expert	Ignore up to -3 pts of range/size/speed/visibility modifiers.
Master	Ignore up to -6 pts of range/size/speed/visibility modifiers. The character may take a free (0 REA) attack with any other normal attack.

Jujitsu

Cost: Expensive
Stat: AGI
Description: A martial art involving holds, locks, chokes, and throws. For -1pt to Roll Cost (minimum cost of .5pts) the character may know Judo, a sport-form that teaches no strikes (the skill cannot be used to punch). Otherwise all strikes may use the Akido/Jujitsu Skill.

Beginner	The character can perform a Martial Arts Throw if involved in a Grapple. The character may Break-Fall [pg. 165].
Professional	The character gains the Arm-Bar/Choke [pg. 163] move, can do a Martial Arts Throw from a Grab or Grapple, and gains Ground Fighting [pg.119].
Expert	The character can perform a Block-Arm Bar or Block-Throw maneuver for 4 REA (for the Block) and 5 REA for the Throw or Bar (Total of 9).
Master	You can perform a Block-Throw or Block Arm-Bar off any successful normal Block (cost of 3 REA) for +4 REA (total of 7). The character can also perform a Super Throw [pg. 165] Maneuver! The character adds + [Skill Roll - 9] to both Grapple Scores.

Level	Damage	Grapple	Block U	B	S	Special Moves
1	+0	+1/+1	-1	-1	-4	Martial Throw
2	+0	+2/+2	+0	+0	-3	Arm-Bar/Choke
3	+1	+4/+4	+1	+1	-1	Block-Bar/Choke
4	+2	+[skill-9]	+2	+2	+0	Super Throw

Karate

Cost: Expensive
Stat: AGI
Description: A traditional martial art involving strikes, kicks, and blocks.

Beginner	None.
Professional	None.
Expert	The character may perform a Karate Chop [pg. 123] move (also called "Breaking Blow").
Master	The character may perform a Spear Hand [pg. 125] special move. The minimum plus to damage is +5.

Level	Damage	Grapple	Block U	B	S	Special Moves
1	+1	+0/+0	-3	-3	-4	None
2	+2	+0/+0	-2	-3	-3	None
3	+3	+0/+0	+0	-2	-2	Karate Chop
4	+[Skill-10]	+0/+0	+0	+0	+0	Spear Hand

Knife Fighting

Cost: Expensive
Stat: AGI
Description: You are trained with knife fighting techniques. This skill may be used to throw the blade at -1 to hit (if you want more skill with that use Knife Throwing). The Knife Block is special (see below). NOTE: how many times you may strike with a weapon depends on the weapons chart in the combat section.

Beginner	The block only applies to other knives or unarmed attacks.
Professional	The block only applies to other knives or unarmed attacks.
Expert	The block applies to other weapons. The character gets one free 0 REA knife strike with any other normal attack.
Master	The block applies to other weapons. The character gets two free 0 REA knife strike with any other normal attack.

Level	Damage	Block	Special Moves
1	+0	-2	None
2	+0	+1	None
3	+1	+1	One free (0 REA) attack
4	+2	+1	Two free (0 REA) attacks

Kung Fu

Cost: Expensive
Stat: AGI
Description: A traditional martial art that involves fluid motion and may incorporate animal-inspired movements.

Beginner	None.
Professional	The character's strikes are at -1 to be blocked.
Expert	The character's strikes are at -2 to be blocked.
Master	The character can punch for 4 REA, kick for 5 REA, and block for 2 REA.

Level	Damage	Grapple	Block U	B	S	Special Moves
1	+0	+0/+0	-1	-3	-4	None
2	+0	+0/+0	-0	-1	-3	-1 to be blocked
3	+1	+0/+0	+1	+0	-2	-2 to be blocked
4	+2	+0/+0	+2	+0	-1	Faster strikes!

Melee Weapons

Cost: Expensive
Stat: AGI
Description: You are trained with the weapons of hand to hand combat. These include swords, axes, hammers, maces, and flails. NOTE: how many times you may strike with a weapon depends on the weapon and your skill level. See the weapons chart in the combat section.

No Skill	Characters use AGI rolls to hit and get 1 attack per Round. Environmental modifiers count double.
Beginner	None.
Professional	None
Expert	None.
Master	The character gets a free 0 REA strike along with any normal strike.

Level	Damage	Block	Special Moves
1	+0	-2	None
2	+0	-1	None
3	+1	+0	None
4	+2	+1	Free Strike

Shield

Cost: Expensive
Stat: AGI
Description: You are trained in the use of a shield to protect you (anyone can carry one—you get more usefulness out of it). The size of your shield also gives you a bonus (see the combat section).

No Skill	A shield still gives its Shield Bonus with a 5 REA Short Action.
Beginner	You can use a "shield block" for 5 REA (the cost of an attack). It blocks at skill +1
Professional	You can use a shield to block at skill for 3 REA. Or skill +1 for 5 REA (instead of an attack).
Expert	You can use a shield to block at Skill+1 for 3 REA or skill +2 for 5 REA (instead of an attack).
Master	You can use a shield to block at skill+2 for 3 REA or skill+4 for 5 REA instead of an attack).

Staff

Cost: Expensive

Stat: AGI

Description: You are trained in the use of a Staff as weapon (a martial arts weapon). You do not need to have any martial art.

Beginner	None.
Professional	None
Expert	None.
Master	You get two free 0 REA blocks per turn and one free (0 REA) attack along with another, normal attack).

Level	Damage	Block	Special Moves
1	+0	-3	None
2	+0	-1	None
3	+1	+1	None
4	+2	+2	Two free blocks, one free strike

Streetfighting

Cost: Expensive

Stat: AGI

Description: The character is experienced as a brawler. All attacks hit at +1 above Skill Roll. This +1 does *not* add to Damage Modifier, only to the chances of scoring a hit. If a target is hit because of the +1, the Damage Modifier is 0. The character can use the skill to hit with knives, clubs, or improvised weapons.

Beginner	None.
Professional	The character gains Ground Fighting.
Expert	The character gets +2 to Damage Modifier in Close Combat (Grab, Grapple, or "infighting") due to the vicious nature of their strikes! If the character's damage is penetrating that +2 is applied after the doubling. The character's +1 to hit becomes a complete +1 to Skill in Close Combat (applying to Blocks and to Damage Mod). The character gains Break-Fall [pg. 165].
Master	The character gets +4 Damage Modifier as above. The character gets **+ [Skill Roll - 9] / + [Skill Roll - 12]** added to their Grappling scores.

Level	Damage	Grapple	Block U	Block B	Block S	Special Moves
1	+0	+1/+0	-3	-4	-4	None
2	+0	+2/+1	-2	-3	-4	None
3	+2	+3/+2	-1	-2	-4	+2 DM in Close Cbt
4	+3	Special	+0	-1	-4	+4 DM in Close Cbt

Tae Kwon Do

Cost: Expensive

Stat: AGI

Description: A martial art that emphasizes kicks and striking. The character does not suffer the -1 to hit with the Kick maneuver.

Beginner	None.
Professional	The character may kick at Medium Reach (usually reserved for Level 3 characters) and blocks kicks at +1 to his effective Skill.
Expert	The character may throw one kick per turn for 5 REA (instead of 6). This may not be further reduced.
Master	The character can kick for 5 REA (but this may not be further reduced). The damage with a kick is **+[Skill Roll - 9**]!

Level	Damage	Grapple	Block U	Block B	Block S	Special Moves
1	+0	+0/+0	-3	-4	-4	None
2	+1	+0/+0	-2	-3	-3	Med Kicks, Blk +1
3	+2	+0/+0	-1	-2	-2	5 REA Kick.
4	+4 / kick	+0/+0	+0	-1	-2	+[Skill Roll -9] dmg

Tai Chi

Cost: Expensive

Stat: AGI

Description: An internal martial art that involves a good deal of meditation and breathing training.

Beginner	At Beginner Level Tai Chi is simply an exercise routine. The character may use their Skill roll as their CON for Endurance purposes.
Professional	The practitioner learns meditation. With a few moments and a successful roll they can get +1 to WIL rolls to block out the outside world. The character may Break-Fall [pg .165].
Expert	The character can perform Arm Locks, Chokes, and Throws [pg. 162-163] as a Level 2 Jujitsu practitioner. The meditation gives +2 WIL.
Master	The character may perform Throws, Locks, and Chokes as a Level 3 Jujitsu practitioner. The meditation gives +3 WIL. The character gets **+[Skill Roll - 10] / + [Skill Roll - 7]** Grapple.

Level	Damage	Grapple	Block U	Block B	Block S	Special Moves
1	+0	+0/+1	--	--	--	None
2	+0	+1/+2	+1	-1	-3	Meditation
3	+0	+2/+4	+2	+1	-0	L2 Jujitsu Moves
4	+0	Special	+3	+3	+3	L3 Jujitsu Moves

Tangle Weapons

Cost: Expensive
Stat: COR
Description: Tangle Weapons are things like nets, bolas, and lassos. The user's Skill Level will determine how quickly they can be deployed. This varies greatly by weapon type. See the Tangle Attack weapons list in the combat section.

Beginner	See Tangle Attack Weapons [pg.127].
Professional	See Tangle Attack Weapons.
Expert	See Tangle Attack Weapons.
Master	See Tangle Attack Weapons.

Thrown Knife

Cost: Expensive
Stat: COR
Description: This skill applies to the throwing of small knives (Thrown Weapon is a more general skill in the same vein). See Thrown Weapons [pg. 130].

Beginner	The thrown knife has a 50% chance of striking the wrong way (the blunt end) for Impact damage. All negative modifiers due to size/range/speed/ and visibility are doubled unless the character aims.
Professional	A successful hit will do PEN damage.
Expert	The character ignores -3 points of size/speed/distance/ and visibility modifiers. The character may make one free thrown-knife attack per turn with another normal throw.
Master	The knives are thrown for +1 damage and the character may make two free attacks with two normal throws.

Thrown Weapon

Cost: Expensive
Stat: COR
Description: This may apply to Spears, Axes, and other things (Grenades) the character wishes to improve his chance to hit with. See Thrown Weapons [pg. 130].

No Skill	A thrown attack uses COR to hit and all negative modifiers are doubled unless the character aims. Any attack that hits has a 50% chance of striking with the blunt end of the weapon.
Beginner	The character doubles size/range/speed/visibility modiers to hit and has a 50% chance of striking with the blunt end (for IMP damage).
Professional	No special rules.
Expert	The throw will ignore -3pts of size/speed/distance/ visibility modifiers and hit for +1 damage.
Master	The throw will ignore -6pts of size/speed/distance/ visibility modifiers and hit for +2 damage.

Wrestling

Cost: Expensive
Stat: AGI
Description: A western grappling art that has no strikes (the Skill roll may not be used to hit with a strike).

Beginner	The character has Ground Fighting and Break Fall.
Professional	The character can perform a 5 REA Short Block action against a Grapple (usually these can only be Dodged).
Expert	The character may Shoot [pg.158] (perform a Takedown as a Medium action instead of a Long action).
Master	The character may perform a Reactive Takedown if he blocks by 2 or more. The character may perform a Reverse. The character gets **+[Skil Roll - 8]** added to both Offensive and Defensive Grapple.

Level	Damage	Grapple	Block U	Block B	Block S	Special Moves
1	--	+2/+2	-2	-4	-4	Block a Grapple
2	--	+3/+3	+0	-4	-4	Ground Fighting
3	--	+5/+5	+0	-4	-4	Shoot
4	-	Special	+1	-4	-4	R. Takedown, Reverse

Hard Sciences

Astrophysics

Cost: Expensive
Stat: RES
Description: You have a background in studying physics and astronomy.

Beginner	Astronomy. You have a good knowledge of stellar objects and their properties. At Lvl 1 this is at high school or early college level. At higher levels this roll may reveal more complex information.
Professional	Astronomer. You are qualified to use complex telescopes to chart space. This requires Mathematics and Physics at Professional Level (Lvl 2).
Expert	Astrophysicist. You are making new discoveries in the realm of stellar physics (Dark Matter, Black holes, etc.).
Master	Master Astrophysicist. You have made important breakthroughs. In a non-star faring culture you might be one of the people involved in the first interstellar space mission. In higher tech cultures you are on the cutting edge of space phenomena exploration and this will include a deep understanding of faster-than-light travel.

Bio Sciences

Cost: Expensive
Stat: RES
Description: You are skilled in Biology and Botany and Ecology and other such sciences.

Beginner	You have a basic knowledge of biology and physiology.
Professional	Biologist (Botanist, etc.). You can perform dissections on new animals (and learn about their bio-systems), perform autopsies, work to predict the effects of existing drugs, study bio-chemical reactions, etc. A roll could be used to improve a pesticide or figure out what a species might be vulnerable to.
Expert	You can create new bio-chemical compounds (drugs), study bizarre life forms, and make predictions about what complex and unusual new species might do when introduced into new environments (The "T-Rex" will eat Los Angeles!). You might be called in to help clean up environmental disasters.
Master	You are capable of vast improvements in bio-medicine. You can come up with ways to salvage the most dire environmental disasters, find new drugs in rain-forests, etc. You are a leader in your field.

Chemist

Cost: Expensive
Stat: RES
Description: You are a skilled chemist, able to analyze and create new compounds. For creation of medicines, see Bio-Sciences.

Beginner	You can perform basic analysis and experiments on compounds. This can help identify things, use acids and bases, and even create low-powered explosives.
Professional	Chemist. You can perform complicated analysis, create high-powered explosives, and otherwise generate useful compounds.
Expert	Expert Chemist/Material Sciences: you can create new polymers and other useful materials (useful for making high tech armor, for example). You can run a large lab and analyze complex substances.
Master	You are a world class chemist.

Computers

Cost: Expensive
Stat: RES
Description: You are skilled in the operation and programming of computer systems.

Beginner	You can use computers at a highly proficient level. This includes office software, internet searches, and operating systems. NOTE: a high Level 1 skill (13+) roll may indicate a deep knowledge of infrastructure (IT) and be a valuable professional skill.
Professional	Programmer. You can create programs and have an excellent level of knowledge about protocols, computer security, and things of that nature. NOTE: Hacking is a separate but related skill.
Expert	Systems Engineer. You are an expert computer programmer. You can design and manage large and complex systems or make breakthroughs in computer science.
Master	Master Architect. You can create programs incredibly fast and manage computer technology for large enterprises.

Doctor

Cost: Expensive
Stat: RES
Description: You are trained in medical sciences. Unlike most skills, Level 4 Doctors are top-level specialized surgeons (and are therefore a good deal more common than most Master Level skills).

Beginner	Emergency Medical Technician. At Level 1 you can apply first aid. This will stop bleeding (you can stabilize a Dying result) and will usually restore damage points based on the available technology (recover a Minor Wound with a few hours of modern day treatment).
Professional	You are a general practitioner. You can prescribe drugs and otherwise treat illnesses and wounds.
Expert	You are a surgeon. You can perform advanced medical care.
Master	You are a top-flight specialized surgeon (and one of the best in the world).

Engineer

Cost: Expensive
Stat: RES
Description: You are trained in electronics and mechanics (at the higher levels, civil engineering as well).

Beginner	Handyman, You have the equivalent of a late high school/beginning college level of learning. You can fix basic problems.
Professional	You can repair a car, wire a house, and do other professional level jobs.
Expert	Engineer. You can design new devices or vehicles. These must be based on existing premises. This requires Beginner level Mathematics.
Master	You can invent totally new designs. You can improve existing designs by about 100% (GM's decision, could be more or less depending on what and how much is improved). Requires Professional level Mathematics.

Mathematics

Cost: Expensive
Stat: RES
Description: You are skilled in mathematical sciences.

Beginner	Upper Level Math. You can do calculus or at least advanced trigonometry.
Professional	Mathematician. You can perform any math commonly necessary for the modern sciences.
Expert	Theoretical Mathematician. You are discovering new theories. A lot of your work may be abstract.
Master	Math Genius. You have created (and may yet create) mathematical theories that have revolutionized other sciences.

Physics

Cost: Expensive
Stat: RES
Description: You have studied the underlying nature of the physical world.

Beginner	Newtonian Physics. You understand the basic laws of motion and heat (at a high school or colligate level).
Professional	Physicist. You are qualified to work in a university or corporate physicist lab. This requires Mathematics at Beginner Level.
Expert	Theoretical Physicist. You are discovering new theories. A lot of your work may be abstract. This requires Mathematics at Professional Level.
Master	Master Physicist. You are pioneering the physical sciences (maybe warp drive?) This requires Expert Level mathematics.

Street Skills

Con Games

Cost: Standard
Stat: MEM
Description: You are a grifter or con-man, skilled at winning people's confidence (which is usually a prelude to taking their money). This usually works well as a prelude to a Persuade roll. It may also be used to simulate a slick, smooth-talking character who may not actually be taking advantage of people.

Beginner	Spotting the Con. You recognize when someone is trying to put one over on you. This roll may be substituted for WIL or RES when someone is trying to Persuade or Charm. It may also confer a knowledge of basic con-games, carnival scams, etc.
Professional	Confidence Man. You understand the psychology of winning someone's confidence and are either practiced or innately skilled in coming off as trustworthy. A successful Resisted Roll against their WIL or RES (whichever is higher) combined with a description of how you appear trustworthy gives either +1 to Charm or +2 to Persuade rolls.
Expert	As above but it gives +3 to a Persuade roll. You may also understand the mechanics of Long Cons—complex confidence games with multiple levels of psychological advantage.
Master	As above but it gives +4 to a Persuade roll. It can also be used to "talk your way out of anything." The GM decides what "anything" is but it's pretty damn persuasive.

Disguise

Cost: Standard
Stat: MEM
Description: The character is a master at changing their appearance and pretending to be someone else.

Beginner	Makeup Artist. The character can use a few small touches to greatly change their appearance. You won't look like someone else but you won't be recognized either. Perception rolls are at -2 if the character has time to prepare.
Professional	Disguise. Any attempt to recognize the character is a Resisted Roll (Perception, Police Procedure, or Disguise) against the Disguise artist's skill. If the subject has an Exotic appearance the artist rolls at -2.
Expert	Movie makeup. As above but if the observer has a lower level skill or is using a STAT, they get a -2 to their roll. With the right gear major changes can be made to the subject's appearance.
Master	As above but if the observer has a lower level skill or is using a STAT, they get a -4 to their roll. The Master Disguise artist may have access to rubber masks that appear almost perfect.

Escape Artist

Cost: Standard
Stat: COR or AGI or MEM
Description: You have studied how to get out of bonds and/or contort yourself. At the low levels this is Contortionist. At the higher levels it involves a magician's knowledge of how to escape bonds. Locksmith will also be required, most likely.

Beginner	Escape Bonds. Simple bonds may be escaped with a roll and a few seconds of wriggling (or, if Level 2 and made by 5, as a single 8 REA Long action).
Professional	Escape Common Restraints. The character is skilled in concealing and building handcuff keys, can defeat light straight jackets, and other similar restraints. Heavy restraints have a -1 to -6 modifier.
Expert	Escape Artist. The character knows tricks that will get them out of locked chests, quickly remove locks and ropes, etc. this requires Locksmith and gives the skills necessary to be *prepared* to get out of such bonds. Serious straight jackets may be removed as well. This ignores -3pts of negative modifier.
Master	As above, but much faster. The character can remove bonds as fast as taking off one's clothes. The character ignores -6pts of negative modifier.

Forgery

Cost: Standard
Stat: MEM
Description: You are skilled in the creation of false documents and credentials. Forging art would be a combination of this (to mimic a specific style) and artistic skill to have the competence to pull it off.

Beginner	Fake Driver's License. You can fake any common credential that is not protected by holograms or other such high tech devices. It may not pass scrutiny but it'll get you and your friends into a night club.
Professional	Forger. You can forge professional documents that must pass visual inspection. Usually this comes at a -1 to -10 difficulty and may require an example of the real thing to work from. Passing a forged document is a Resisted Roll against the observer's RES, MEM, Forgery Skill, or Police Procedure (whichever is highest).
Expert	Master Forger. You can forge documents from memory or from a picture. You are familiar with most common things. You can forge passports, magnetic ID's, etc. If rolling against a STAT or lower level skill, the opposing roll to spot a forgery is at -2.
Master	As above but the resisting roll is at -4. Visual documents are perfect.

Gambling

Cost: Standard
Stat: MEM
Description: You are skilled in playing games of chance for stakes. Gambling contests will usually be done using some sort of Drama Rolls system or specific mechanic.

Beginner	Understanding the game. You can make rolls to determine the odds of a standard game of chance (the player will know roughly how to bet and how well or poorly the odds favor them or another player). This skill can be substituted for WIL or RES if the character is trying to bluff.
Professional	Gambler. You can make a Resisted Roll vs. the target's WIL or RES to see if they are bluffing. Note: a "bluff" in this case means that they are overstating their position where there are clear stakes "on the table" (it need not be an actual gambling game—but does not apply to "just lying.").
Expert	You can make a living in card houses.
Master	You are a wealthy master gambler. Heck, there might even be a song about you!

Hacker

Cost: Expensive
Stat: RES
Description: This is the skill used to break into computer systems and navigate the electronic underground.

Beginner	Lamer. You can get old games, access to porn sites, and other mediocre internet goodies.
Professional	Script Kiddie. You can hack web-sites, get latest releases of games off the internet, get credit card numbers, and, with rolls at -2 to -6 access hardened systems.
Expert	Cracker. You are an expert hacker (ignore -3pts of difficulty modifiers). You can also track people and find out about people on the web. You are adept in social engineering as well and know what dumpsters to look in and how to present yourself on the phone to organizations you want to penetrate.
Master	Master Hacker. You can hack hardened military systems. You are capable of getting into anything that has a phone line or network connected to it.

Locksmith

Cost: Standard
Stat: COR
Description:

Beginner	A roll will open an automobile lock or other weak security door (not a residential front door, however).
Professional	Locksmith. The character can make a roll against standard exterior locks. Very good locks may be at -1 to -10 to pick. A successful roll made by 4+ takes no longer than using a key.
Expert	Safecracker. You can use your skills to open small safes. A successful roll made by 4+ usually takes no more than 10 minutes.
Master	Vault. You understand the workings of high security vaults. This allows you to open them—but more importantly to make the *plans* necessary to get into them (which may involve a variety of approaches such as chemical incendiaries and basic explosives knowledge).

Sleight of Hand

Cost: Standard
Stat: COR
Description: This is the skill used to cheat at cards. It is also used to be a stage magician … or even pick pockets.

Beginner	Card Sleight. A roll will pull off a basic card trick (Three Card Monte). A failed roll will mean observers get Perception rolls (RES) to figure it out.
Professional	Pick Pocket. You can improvise tricks and otherwise rig betting hands. A roll against RES will steal a wallet. A failed roll gives an RES roll at -2 to catch something.
Expert	Expert Pick Pocket. You can steal wrist watches by rolling against RES with a handshake. A roll gives an RES roll at -4 to catch something.
Master	You are almost magical: even if you fail a roll, the observers must make an RES roll at -8 to see anything happening. You can steal a shirt off of someone without taking their vest off (don't ask us how).

Security Systems

Cost: Standard
Stat: MEM
Description: The skill necessary to bypass (and install) electronic security systems.

Beginner	Installation. The character can install and understands basic home security systems. A roll may help formulate a plan to get around a lightly secured residence's defenses.
Professional	Disarm Security System. A roll (often at -1 to -6) will let you bypass most hardened systems. Top government or bio-metric systems might be at -10 to defeat.
Expert	Security Expert. The character understands complex high-tech multi-factor security and can bypass it. Ignores -3pts of difficulty modifiers and can make a roll to assess the security a given installation would have.
Master	As above but the master ignores -6 points of negative modifiers and can often locate a weak point in any building secured by someone with *less* than Master Level skill making entry even easier.

Spycraft

Cost: Standard
Stat: MEM
Description: While the character may not actually be a spy, they are trained in surveillance, in keeping tabs on people, and other elements of clandestine operation.

No Skill	A RES roll or good description of what is being done may be made to "tail someone" in such a way that it will require a perception roll for them to notice. How much the RES roll is made by is irrelevant.
Beginner	Stakeout/Lookout. The character knows how to perform basic surveillance skills and can roll to spot them (instead of Perception).
Professional	Surveillance. The character gets a Resisted Roll against the target's Perception or Spycraft to run a surveillance operation. With extra people the resistance roll may be at -1 to -6.
Expert	Secret Operations. The character understands the use of actual spy-type operations and can run debriefings (and make rolls against, say Con Artist, to detect inconsistencies), set up secret drops, and run counter intelligence operations. If the spy's skill is higher than the target's skill or STAT the target rolls at -2 to notice surveillance.
Master	If the spy's skill is higher than the target's skill or STAT the target rolls at -4 to notice surveillance.

Streetwise

Cost: Standard
Stat: MEM
Description: You know the streets well. You probably grew up there. This skill lets you navigate an urban environment as well as know the specifics of how to make plans to pull off types of criminal activity.

No Skill	If you grew up on the streets, a MEM roll will know low-level contacts in your area and understand the basic dealings. Roleplaying asking around without Streetwise can work--but the character may well be seen as an outsider.
Beginner	You know many common criminals and how street-level crimes get committed.
Professional	You are aware of what goes on in the mid-echelon of the underworld. You have some good mid-to-high level contacts and know how to move contraband and fence common goods.
Expert	You have knowledge of unusual crimes, know how to fence exotic goods, and know a really big slice of the players at all levels of the underworld.
Master	You are highly connected. You know everything and everyone that is important in the underground.

Military Sciences

Climbing/Rappelling
Cost: Standard
Stat: AGI
Description: You can scale walls or rappel down them (or from an aircraft).

Beginner	You are skilled at climbing: climb at 2 yards per second up "normally climbable" surfaces (trees) with a roll. If you can get your hands up on a ledge, a roll will get you over it.
Professional	Using ropes and spikes you can climb a mountain, throw a grappling hook through a window and go up a wall, and otherwise scale surfaces.
Expert	Barehanded climber: you can climb rock surfaces and some buildings barehanded. A roll failed by 5 usually means a fall. A roll failed usually means you are stuck (and a second roll failed may mean badly stuck).
Master	You can scale almost sheer surfaces. It's spooky. You climb anything rational at 4yards per second!

Demolitions
Cost: Standard
Stat: MEM
Description: The character is skilled in handling, disarming, and using explosives.

Beginner	You can set and use simple explosives successfully. This roll may be substituted for a RES roll to keep from blowing yourself up.
Professional	You are a demolitions expert: you can blow up buildings and bridges with appropriate amounts of explosive (something very difficult to do if you don't know how). You can also fashion home-made explosives with a roll.
Expert	You can build and/or disarm devious bombs. You know the tricks of wiring and triggers: roll vs. a bomb-maker's skill to disarm (or against your skill to create a bomb). You ignore -3pts of difficulty against lower level characters when disarming bombs. Your bombs are at -3 to be disarmed by lower level characters. The charactter also knows how to perform exotic demolitions (underwater).
Master	You can blow up large structures in 1/10th the normal time with 1/10th the normal amount of explosives. Setting and disarming bombs adds/ignores -6pts of difficulty to lower level characters.

Stealth

Cost: Standard
Stat: AGI
Description: You are trained in moving silently and keeping hidden.

No Skill	A successful AGI roll to "move quietly" will require listeners make a Perception roll to hear the character.
Beginner	Walk silently: moving at normal speed, a roll will give listeners a -3 to hear the character.
Professional	When moving with any sort of cover (shadows, hedges, etc.) a roll will give viewers -1 per each point it was made by to see or hear the character. If trained by a military, you can also use this skill to camouflage equipment.
Expert	You can do sniper-style camouflage. With the proper preparation (a suit) you can get -2x what you make a roll by vs. being seen (even if they are right next to you) so long as you don't move. When moving it's -1x what you make your roll by.
Master	As above but multiply by 2 (so 2x when not moving, 4x when still). You're almost invisible.

Strategy and Tactics

Cost: Standard
Stat: MEM
Description: You are skilled in making strategic decisions and developing plans in a given "theater of battle" (which need not explicitly be military warfare). This is very valuable in Drama Contests where Strategic thought is valuable. Otherwise it is described here to represent military training (although it could be modified for, say, the business world).

Beginner	Basic Tactics. Your focus is on the short term. You understand the basic etiquette of the area you are trained in (i.e. in the army you would know chain-of-command and military call signs and the like).
Professional	Platoon Leader. You have mid-level strategic thinking and can come up with strategies for small units (perhaps 5-20 people). If you are part of a larger operation, the roll will be at negatives to apply the strategic thought to larger problems.
Expert	Captain. You have been trained in the knowledge of strategy on a substantial scale. You can command operations that might comprise 100 people (a company) without taking substantial negatives to the roll (in the business world this could be a lot fewer).
Master	General. You can command theater level operations. You can conduct strategic thought for an organization of any size.

Survivalist

Cost: Standard
Stat: MEM
Description: The character is skilled at hunting, tracking, finding food, etc. In some cultures this may even include herbalism and usually includes basic medical procedures.

Beginner	You can provide food for yourself each day with a roll. A roll will get you oriented if you are no more than one day lost (if you miss two rolls in a row, you're lost until you stumble across a trail). It will protect you from rain or start a fire.
Professional	You can provide food for yourself and one other. You can keep protected from very cold or hot weather, and you can orient yourself with a successful roll. You can hunt common game successfully.
Expert	Guide: You can lead parties at double rate through the wilderness. You can supply up to Roll-10 people with food each day (and store the remainder if any). You can hunt exotic and dangerous beasts (safari).
Master	You can support Roll-7 people per day. You travel through the wilderness as though on roads (and lead parties at 3x normal rate). You might locate animals thought to be extinct.

Traps

Cost: Standard
Stat: COR or MEM
Description: You are trained in setting and disarming traps. Disarming a trap requires a COR roll or a skill roll linked to COR. If a single skill (Traps) linked to COR is taken, it can be done with one roll. Otherwise there is a roll to find the trap and a COR roll to disarm it.

No Skill	Carefully examining an area will either reveal a trap or, if it is very well disguised, require a Perception roll to see it. This takes about 5x as much time as someone with the skill requires, however.
Beginner	You take double negatives for any difficulty modifiers.
Professional	A standard roll to find traps. A COR (or skill linked to COR) is necessary to disarm it. If the trap was set by an Expert or greater, a roll against the Trap Setter is necessary. A devious trap may have a -1 to -6 difficulty.
Expert	Disarming is at +2 if the person setting the trap was of a lower level. The character ignores up to -3 points of negative modifiers.
Master	Rolls to disarm are at +4 if the person setting the trap was lower level. The character ignores up to -6pts of negative modifier.

Areas of Knowledge (Education)

Archaeology and Anthropology
Cost: Standard
Stat: MEM
Description: You have studied ancient and exotic cultures. This skill groups a lot of things (Paleontology, Archaeology, and Anthropology). The Player will need to decide how the training exactly applies. NOTE: The History skill applies to more modern times (from the Roman Empire forward).

Beginner	Ancient History. You can make a roll to know general things about geography, world history, and other cultures (on a standard colligate level).
Professional	Archaeologist or Anthropologist. You have a deep knowledge of areas of ancient culture and probably speak at least one additional exotic language. You may know how to conduct dig-sites and know your way around exotic places.
Expert	The character has made (or will make) some noted breakthroughs, speaks several languages, and has contacts in far-flung places.
Master	You have an almost encyclopedia knowledge of the specifics of ancient life (in some realm specified by the Player). A roll will read any ancient exotic language or let the character speak any exotic tongue.

Art Appreciation
Cost: Standard
Stat: MEM
Description: This includes things like art and music appreciation. The character has been formally educated in their culture. NOTE: The social *graces* are covered by the etiquette skill. This is the educational component. The character has certainly been to school and can show it off! A roll may give a character bonuses on Charisma attempts with the right crowd (or not having the skill or missing the roll could give negatives!)

Beginner	Shallow Knowledge. It's better than nothing! A roll will let the character make some sort of on-target comment concerning any cultural artifact (a painting, a play, etc.) A roll made by 3 or more will give a +1 to Persuade or Charm attempts if the GM feels it is an appropriate venue.
Professional	Educated. The character has an understanding of the art forms their culture prizes (an exception is literature). A roll will show an impressive understanding of these things. A roll will usually give +2 to attempts to Charm or Persuade if the venue is appropriate.
Expert	The character has a detailed knowledge of the arts. This can be used to spot forgeries and appraise or critique new art! A roll may give +3 to Persuade or Charm attempts if the venue is appropriate.
Master	As above but the character may get +4 to Persuade or Charm attempts. The character is a (or *the*) recognized expert in the appraisal filed.

History

Cost: Standard
Stat: MEM
Description: The character has a background in historical studies. This skill is distinguished from Archaeology in that it usually is more modern (Roman Empire era, onward).

Beginner	Student. Rolls will answer questions on the high school or basic collegiate level. Things like the politics of the Roman Empire or the opium trade with China would be fair game. Deep questions will take a -3 difficulty to the roll if allowed at all.
Professional	Historian. The character can answer pretty deep questions with no negative modifiers. Extremely obscure questions could take a -3 to -6 modifier.
Expert	The character speaks and reads several languages, including things like Latin or ancient Greek. The character ignores -3 points of difficulty modifiers.
Master	The character can speak and read all ancient languages (within the time period). The character ignores -6pts of difficulty modifiers.

Law

Cost: Standard
Stat: MEM
Description: You are trained in law.

Beginner	Para-legal: you can assist and research cases. You understand courtroom procedure and how to file motions and such.
Professional	You are a practicing lawyer. Some cases will be at -1 to -6 based on how far outside your general specialty and how difficult they are.
Expert	You are multi-disciplinary: ignore -3pts of difficulty
Master	TV Lawyer: the character can get away with some pretty outrageous things. A successful roll may have characters confess on the stand! Rolls can also be made to help with investigations (the GM may provide the character leads based on their experience in conducting legal cases).

Literature

Cost: Standard
Stat: MEM
Description: You are trained in the canon and criticism of the written word for a given culture. NOTE: this is not the same thing as being able to write (Writing is a separate skill). This is the written-word counterpart to Art Appreciation.

Beginner	Well Read. You have read the classics and can make Literature rolls, where necessary to recall them (i.e. to understand a reference to them).
Professional	Literature Teacher. You have a deep understanding of the culture's body of written work. You can hold high-level dialogs about it. Obscure references could give negative modifiers.
Expert	Major Critic. Your opinion on works is highly respected. You can ignore -3pts of negative modifiers for a Literature question.
Master	Top Authority. You are one of the leading authorities on writing. Your word carries great weight (ignore -6pts of negative modifier).

Linguist

Cost: Standard
Stat: MEM
Description: You know one or more foreign language. Usually rolls are only called for when the character is either trying to be eloquent or the communication is very bad or the character has a low Lvl1 skill (is just learning). A roll may be called for if eloquence or context is required. At Level 2, this ignores -2pts of negative modier. At Lvl 3, -3pts, and -6 at Lvl 4.

Beginner	Bilingual. The character knows one additional language. If at an 9- (or lower) you can either speak or read or write the language (and your diction will be poor). If your roll is 10- or higher you can speak and read it fluently.
Professional	Related Languages. The character knows one to three *related* languages in addition to their native tongue (again, if the character has a 9- then their skill is poor, at 10- it is reasonably good).
Expert	Polyglot. The character can speak up to 10 languages (related or not). A new language can be learned in a matter of days to at least some degree of competency.
Master	Master Linguist. The character can understand any language they encounter almost immediately.

Occult Knowlege

Cost: Standard
Stat: MEM
Description: The character has studied the "magical arts." Note: this is distinct from actual "working" magic. In a standard modern-day game this represents a study of the occult (which may or may not have any significance in the game world). If a fantasy game this might be a study of "fairy-tales" or "superstition" (which, again, might or might not turn out to be true).

Beginner	Dabbler. The character recognizes occult symbology and has some concept of occult history. Difficult questions will elude them, however.
Professional	Occultist. The character has a knowledge and understanding of occult practices. They can read tarot cards, lead séances, etc.
Expert	Master. The character has read some very hard to get books, can make highly obscure references, and can "cast spells" (which have no immediate effect, but may be subtle if they work in the context of the game).
Master	Grand Master. As above, but the character is well recognized. Even in a game where magic "does not work" the character will know how to do some freaky stuff.

Philosophy (Theology)

Cost: Standard

Stat: RES

Description: The character has studied the "big questions" of human existence and religion.

Beginner	Sophist. The character has a broad understanding of the major philosophers and religions (about what you get with a college class or two).
Professional	Philosopher. The character can discuss philosophy at a high level. This can be used to examine actions for moral content or, perhaps, to find justifications for them.
Expert	Major Philosopher. The character is a recognized authority in Philosophical circles. If the character lives by a philosophy they can get +2 WIL in the pursuit of it (the GM may disallow Egoism and the like).
Master	Historic Philosopher. The character's writing will be studied for centuries after their death. They get +4 to WIL rolls when obeying their philosophy (+8 with a Critical success).

Psychology

Cost: Standard

Stat: RES

Description: The study of the mind (motivation, mental illness, and behavior).

Beginner	Intern. The character has had some psychological training, experience, or has done a lot of reading. They can name major psychological diseases and understand the basics of the therapeutic process.
Professional	Therapist. The character can hold a job as a counselor or clinical psychologist (but may not prescribe drugs). They can perform counseling and trauma relief services, lead groups, and diagnose mental illness. Severe cases may come with substantial negative modifiers to treat.
Expert	Psychiatrist. The character has an MD (requires Level 2 Medical Skill) and a specialty in treating mental diseases. They ignore -3 points of difficulty due to extreme mental illness.
Master	Master Psychologist. The character has published groundbreaking research. They can ignore -6 points of difficulty modifiers.

Occupational Skills

Art (Painting, Sculpting, Photography)

Cost: Standard

Stat: COR or MEM

Description: The character is an artist in the forms of something like painting, photography, or sculpture. If the character uses his hands there may be a COR roll called for in some circumstances even if the art is MEM based.

Beginner	Basic artwork. Your art is not good enough to command a high price.
Professional	Commercial Artist. You can make a living doing art. You may have exhibited some work but it is not the major source of income.
Expert	Artist. Exhibits bring in 4pts of Wealth. You are nationally known.
Master	Major Artist. Exhibits bring in 8pts of Wealth. You are internationally famous!

Business Administration

Cost: Standard

Stat: RES

Description: This is the skill that lets you make money with an enterprise. You know how to conduct operations, manage finances, and understand turning a profit.

Beginner	Basic Operations. You can support a department of a business. Successful rolls can give it profitable operation over some appropriate time period.
Professional	Accountant. The character may be employed as an accountant for a mid-sized business. Rolls will let the company charge appropriately for services and make prudent decisions about staff and wages. Rolls to evaluate large business deals may be at substantial negatives.
Expert	Captain of Industry. The character can manage a large wealthy business. Rolls can evaluate business deals ignore -3pts of negative modifiers. This confers 4pts of Wealth but takes time to maintain it.
Master	Tycoon. You can make a business fabulously wealthy. This confers 8pts of Wealthy but takes a lot of time to maintain it. Rolls ignore -6pts of difficulty modifiers.
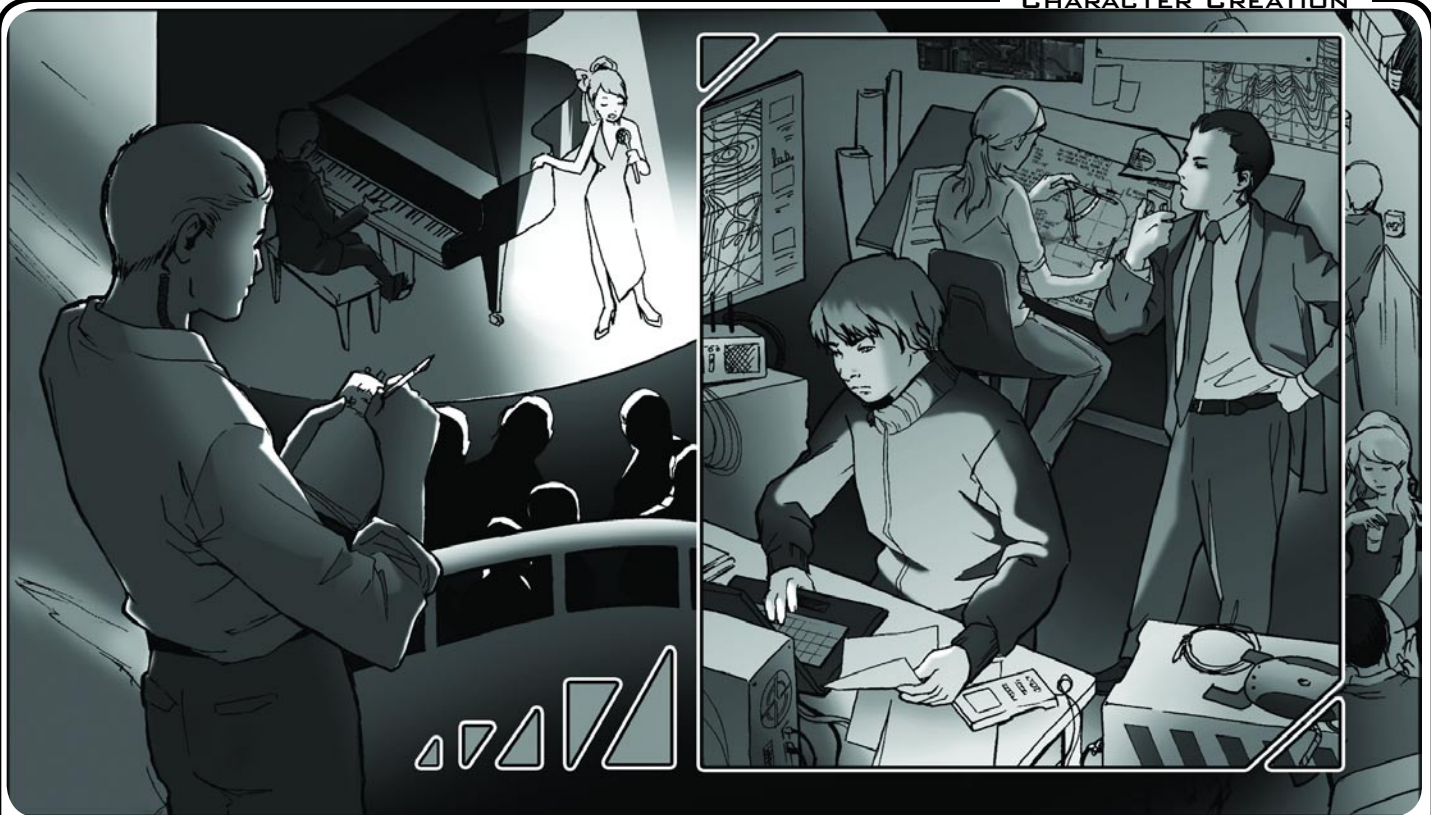
Craft Skills

Cost: Standard
Stat: COR or MEM
Description: Skills like woodworking, carpentry, glassblowing, and the like are considered Craft skills. The Skill may be based on MEM or COR but if the character has reduced their COR it will impact the quality of the work (the GM may call for COR rolls, and if failed, assign negatives or failure to the Craft work).

Beginner	Journeyman. The character can produce rough work (but usually serviceable).
Professional	Craftsman. The character's work is professional quality. Difficult pieces, lack of good materials or tools, or short time frames will impose negative modifiers.
Expert	Expert Craftsman. The character can produce excellent work. They ignore -3pts of difficulty modifiers. At this level, the skill is an artistic skill and Artistic Genius may apply.
Master	Master Craftsman. The character ignores -6pts of difficulty modifiers. The work will last and be considered masterpieces (Artistic Genius applies).

Musical Skill (Singing, Dance)

Cost: Standard
Stat: MEM or COR
Description: You can play an instrument, sing, dance, or otherwise perform on stage. Note that is applies to the technical aspects of the skill. Another skill, Showmanship (Social Skills) will apply to playing to the crowd and stage presence.

Beginner	Garage Band. you can produce basic forms of the art and/or craft. You can't make a living doing it.
Professional	Musician. You can produce commercial art, serviceable crafts, play at local night clubs, etc. There may be negative modifiers for more sophisticated performances.
Expert	Star: you are a known name in the field. Your crafts are of excellent quality (a musician might have a gold-record alum). This confers 4 or 8pts of Wealth depending on how mainstream the character is. The character ignores -3pts of difficulty modifiers.
Master	Super Star: you are a top-class name in the filed. If you are a musician, you have platinum records, coffee table books devoted to you, etc. This confers 4 or 8pts of Wealth depending on how mainstream the character is. The character ignores -6pts of difficulty.

Navigation

Cost: Standard
Stat: RES
Description: Navigation is the skill made to find one's way using maps and machines. If you are simply "lost in the woods," MEM and RES rolls can get you out. To successfully navigate an ocean or space, Navigation rolls may be called for. Sense of Direction usually gives pluses to these rolls.

Beginner	Any trip over 2 days in length gets -2 to the roll. Rolls made to find one's way after a storm or other event are at -3.
Professional	Rolls made to find one's way after a storm are at no negative nor are rolls made for long voyages so long as the way is known and fairly easy to navigate. Uncharted territory might give a -1 to -5 depending on how confusing it was.
Expert	The character ignores -3pts of modifier to find their way through "uncharted territory." A roll at -3 can avoid hostile encounters due to chance (knowing one's way through pirate-patrolled waters). Vessels under the expert navigator may make up to 20% better time than normal.
Master	The character ignores -6pts of modifier to find their way through "uncharted territory." A successful roll can avoid hostile encounters. Vessels under the Master Navigator will make much better time than normal (up to 2x as fast).

Operations Skill

Cost: Standard
Stat: MEM
Description: This covers a broad category of skills dealing with the use of equipment. The crew of a ship (or starship!) will have this skill in order to perform various common tasks (rigging, cleaning the thrusters, etc.) A radio operator might have this skill for a complex military radio.

Beginner	Beginner. The character must roll a lot more often than more experienced characters to perform the activities.
Professional	Professional. The character rolls under adverse conditions. There may be negatives applied.
Expert	Expert. The character ignores -3pts of difficulty modifiers.
Master	Master. The character ignores -6pts of difficulty modifiers.

Police Procedure

Cost: Standard
Stat: MEM
Description: This is the skill used to conduct criminal investigations and detective work. It is usually taught by government agencies (but a CIA Operative or a private investigator would probably have it as well).

Beginner	You know procedure: basic rights, arrest procedure, radio call signs, police response times, etc.
Professional	You are a practiced security agent. You can use this skill as a perception roll to spot trouble. You know how to handle a crime scene so as not to contaminate it and how to question witnesses.
Expert	You are a Police Detective (you might also be a private investigator). You know how to look for clues, probe into testimony, etc. A roll should at least give you an idea of where to start.
Master	Cinematic detective: you break cases in under 24 hours, make startling deductions, find the most esoteric connections "elementary," etc.

Research (Journalist)

Cost: Standard
Stat: MEM
Description: You are skilled in research and in getting people to open up for an interview. Journalists often have this skill along with Writing.

Beginner	Research Assistant: you are skilled in getting information out of a library and other records halls. Rolls can be at -1 to -6 based on the obscurity of the situation.
Professional	You are skilled at getting an interview and tracking down leads. A roll will let the character know how to proceed with a story (note: this is complimentary to Police Procedure Level 3—the knowledge is not so much forensic as knowing journalistic techniques).
Expert	A roll will usually get people talking, even if they are reluctant. A roll will add +1 to a Charm attempt.
Master	You can interview people without them realizing they are being interviewed. You can get information out of sources that are usually very hostile or difficult to crack. A roll will add +3 to a Charm or Persuade attempt.

Sports

Cost: Standard
Stat: COR or AGI
Description: This covers a variety of skills like Tennis, Football, or Baseball. If a sport is judged to be "combat like" then the GM may require the skill be bought as Expensive. If play centers around sporting events the GM will need to work out a Drama Roll mechanic for it. Very likely, playing against higher Skill Level characters would incur massive negatives.

Beginner	"Triple-A." The character is essentially a novice but can play with others of a similar level.
Professional	Double-A. The character isn't in the elite world of professional sports (probably) but they might get there.
Expert	Professional Sportsman. The character makes 4pts of Wealth playing professional sports.
Master	Sports Hero. The character makes 8pts of Wealth playing professional sports.

Vehicle Operation (Driving, Pilot, Riding)

Cost: Standard or Expensive
Stat: COR (usually)
Description: You can maneuver a vehicle. Most people can do this to a degree with common vehicles—just having this skill represents some training. There are vehicle combat rules (forthcoming) that define this skill. Some vehicles with fixed guns (fighter aircraft) buy the skill as Expensive.

No Skill	You can drive normally if it's normal in your society. All negative modifiers are doubled and you may not know how to drive a manual transmission.
Beginner	Basic Training: You can maneuver a difficult vehicle (like riding a horse—something an untrained person may have a very hard time doing).
Professional	Professional Driver: you are trained in defensive driving and advanced vehicle operation.
Expert	Stunt-Driver: you can perform dangerous maneuvers with a vehicle fairly safely (a skidding—controlled reverse, for example). At this level you can "drive anything" or "fly anything."
Master	You are one of the world's top drivers/pilots/whatever. You can routinely do what others find impossible. At the GM's discretion you may extend this mastery to all vehicles.

Social Skills

Diplomat

Cost: Standard
Stat: RES
Description: You are trained in mediation and arbitration. This can be used to settle disputes, make demands in a pleasant fashion, or talk your way out of getting beat up by angered cycle gangs.

Beginner	A roll will allow you to phrase something that isn't nice in a polite fashion. It's a good skill for a PR person to have when writing letters to angered customers (for example).
Professional	Diplomacy: a roll can cool tempers, bring parties back to the negotiating table, and otherwise smooth over problems.
Expert	Negotiator: You can talk down hostage situations, settle divorces amicably, and resolve international incidents.
Master	You can talk the guy running the bulldozer that's going to demolish your friend's house into laying down in front of his own bulldozer while you and said friend slip off for a drink.

Etiquette

Cost: Standard
Stat: MEM
Description: You are trained in the social graces appropriate to your world (or others!)

Beginner	Basic Etiquette: you know which fork to eat with, good table manners, how to approach the arch-duke, etc.
Professional	You are a smooth courtesan. A roll can be used to send subtle signals, compliment a host or hostess in a classy fashion, or otherwise blend in smoothly with high society.
Expert	Your excellent tastes make you appear to be a person of exquisite class. You know when to break the rules and when to follow them. You can show up rivals with a contest of skills.
Master	You can apply your etiquette to situations you've never been in before. You have an instant grasp of other culture's social morays.

Revelry

Cost: Standard
Stat: MEM
Description: You are an experienced party animal. In addition to being fun at the bar, you can really handle your alcohol. NOTE see the Resisted Attacks section for notes on inebriation (Alcohol is treated like a drug!)

Beginner	A roll will let you behave well even when fairly drunk. You don't perform any better and you aren't the life of the party—but you hold your liquor well.
Professional	When you show up the party starts. You can drink a lot and still get everyone home safe. In the right circumstances you'll quickly be known as a hero of happening parties!
Expert	You are the life of the party. You get invited to high society events because when you're there it rocks. You can drink prodigious amounts.
Master	You function better drunk than sober. You are renowned for your ability to handle alcohol.

Showmanship

Cost: Standard

Stat: MEM or CON

Description: You are trained in putting on a great performance. This skill is the compliment to, for example, Musical Instrument—the craft skill is the raw talent. The Showmanship roll is the rest of the performance. This is also the skill to be a standup comic.

Beginner	You put on a decent (if not too varied) show. This can get applause at local night clubs.
Professional	You are a skilled performer. You can play medium sized venues, open for title acts, etc. A professional level showmanship roll will make up for a lack of real talent a lot of the time. This roll will allow you to be charmingly or at least interestingly theatrical (whether on stage or, say, when getting bad service in a restaurant).
Expert	You are an expert performer. You play large venues. You can make a great living on your stage presence.
Master	You are world class. You play Carnegie Hall. You have fans, etc.

Vamp

Cost: Standard

Stat: MEM or CON

Description: The skill of sexual manipulation. This can be used to "put the moves on someone." This can result in all kinds of manipulation but usually implies getting physical.

Beginner	At this level, a successful roll will add +1 to Charm attempts when appropriate. Failure may result in humiliation.
Professional	The character is experienced at the come-on. Successful rolls at +2 to Charm in appropriate circumstances.
Expert	The character gets +3 to Charm rolls and, with a roll by 4+, is pretty good at telling what kind of sexual apetite the target has (including hangups).
Master	The character can determine the target's sexual psychology expertly. Successful rolls get +6 to Charm when appropriate.

General Skills

Ranged Weapon Skill

Cost: Expensive
Stat: COR
Description: Ranged weapon skills can apply to just about anything that shoots.

Beginner	Usually beginners double all negative modifiers if they do not aim with the weapon. Loading times tend to be slow.
Professional	At professional level a roll to hit is standard. Negative modifiers are as listed.
Expert	At Expert level characters can usually ignore -3 points of environmental modifiers (range/speed/size/visibility)--but NOT AGI modifiers. The character may also be able to make "special kinds of attacks" in some cases.
Master	The character can ignore -6pts of environmental modifiers and can often make some sort of special move (such as getting an extra attack for free) or doing extra damage.

HTH Weapon Skill

Cost: Expensive
Stat: AGI
Description: Hand-to-Hand weapons use the HTH weapon skill.

Beginner	Most weapons have a block at -1 or -2 at their Beginner skill. The character can usually make only 1 attack per turn (no matter what their REA).
Professional	At professional level characters may make 1 attack with a light weapon (GM's discretion).
Expert	Usually an expert character can make two attacks with a weapon and will block at weapon skill or better (if the weapon is deemed "defensive").
Master	Master level character can often strike for a little more damage or make free attacks. They can also attack several times if they have the REA for it.

Level	Damage	Block	Special Moves
1	+0	-2	None
2	+0	-1	None
3	+1	+0	None
4	+2	+1	Free Strike

General Science Skill

Cost: Expensive
Stat: RES
Description: Any skill that involves the use of the Scientific Method is a Science skill.

Beginner	Novice. The character has a good elementary knowledge of the field but lacks the deeper understanding. Most attempts to do real, professional level things with the skill will be at -3.
Professional	Scientist. The character can use special equipment, do "field work", etc.
Expert	The character is an acknowledged expert and can ignore -3 points of difficulty modifiers. The character may have breakthroughs to his name.
Master	The character is an acknowledged Master and can ignore -6 points of difficulty modifier. The character can advance the world-wide "State of the Art" in the science.

Academic Discipline

Cost: Standard
Stat: MEM or RES
Description: Any area of study that is not a science may fall into this category. Often the distinction may be fuzzy or up to the GM. Often the distinction may be made as to how "important" the skill is to the game in question. Things like Geography, Foreign Relations, Funeral Services study could be considered Academic Disciplines.

Beginner	Novice. The character has a good elementary knowledge of the field but lacks the deeper understanding. Most attempts to do real, professional level things with the skill will be at -3.
Professional	The character is a qualified professional and can get into reasonably obscure areas of the domain.
Expert	The character is an acknowledged expert, has written books, is invited to speak at conferences, etc. The character might be a highly paid professor in the discipline.
Master	The character is one of the best in the world at the discipline and is recognized as one of the "top people."

Occupational Disciplines

Cost: Standard
Stat: MEM, RES, COR, AGI
Description: An trade can be an Occupational Discipline. Things like "Construction Worker" or "Hotel Manager" would fall into this category. Rolls will be made to use the "general knowledge" related to the skill as well as to know the history of the enterprise and to do the necessary work in the endeavor.

Beginner	The character has probably never held a (successful) job in the area.
Professional	The character can successfully act as a middle manager in the given field (if the character is the head of the work-effort in a competitive environment they will be over their head).
Expert	The character can have a leadership role in the field. They will be able to be profitable and proficient--to make rolls to determine major elements of strategy or, if their skill is a craft, to perform it at master level.
Master	The character is a top-person in the field and their work will be grand-master level. They will be a wizard of efficiency and their enterprises will be incredibly profitable.

Experience

Cost: Standard

Stat: MEM, RES, COR, AGI

Description: Anything that you get from being "experienced" can be a skill. Examples would be a lot of the Street Skills and Military Sciences. The ability to use specialized equipment, to know things that are unusual ("World Traveller"), or to otherwise have done things that are rare ("Served in the Emperor's Court") can be turned into skills.

Beginner	The character either has very thin knowledge in the area or "only book learning."
Professional	The cahracter has done whatever it is that gets the experience but hasn't studied it carefully and doesn't have a "full spectrum" of understanding about it. Still, they are able and capable in that area.
Expert	The character has not only had the experience but has learned well from it and has considerable depth. They may have studied the situation or otherwise have developed key insights into it. They probably know a lot of the historical background from years of work.
Master	The character knows just about everything there is to know about the discipline. They have extensive deep experience and master-level capabilities in whatever area is chosen. They can address the most unusual situations and the most refined questions.

Trivia

Cost: Standard

Stat: MEM

Description: The character has a deep knowledge of some area that is not considered very important by the world at large (for example: Kung Fu movies). This skill doesn't really exists at Level 4

Beginner	The character is an aficionado in the area specified. Even at Level 1, this represents a *deep* knowledge of the area in question. The character can understand common references without a roll.
Professional	The character is a deep expert in whatever the field is. They know obscure facts, historical references, etc. For most practical purposes, a "professional level" Trivia skill is sufficient to answer any question that could reasonably be asked.The character can ignore -3pts of negative modifier posed by obscure questions.
Expert	Scary. The character knows, literally, the entire sum of knowledge of the area of Trivia. They can ignore up to -6pts of modifier posed by difficult questions.
Master	If there is a top guy in the field, you're it. Mostly this level of skill simply doesn't exist.

Character Def Appendix 2: Traits List

Physical Traits

Ambidextrous [12]

You get 1 extra attack (shot) for free when using fire-arms or swords if you have one in each hand or one free block in HTH combat. The attack may be at the same or a separate opponent. It must be made in conjunction with another attack (i.e. the character must be able to launch at least one attack that turn … and then gets 2 or more). The character takes no off-hand modifiers.

I heard this guy uses two guns …

Ah—don't sweat it … I tried that once. You know how hard it is to actually hit *anything with two guns?*

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Asthma [-4]

You must make a CON roll each second after the 2nd Round of exertion. If failed you will have an asthma attack (-4 to all rolls). If failed by 5 or more, you will collapse.

Bad Eyesight (Wears Glasses) [-1, -3]

If you wear glasses or contacts, that's worth -1 (take a -1 Perception modifier if not wearing them). If your vision is *bad* and you don't (in low-tech world for example) then you get -3. This gives -4 to Perception rolls and -3 to hit things at a range greater than 4 yards.

Beautiful Voice [4]

You get +1 to rolls like Showmanship, Musical performance rolls (if you sing), and even rolls (in Psychology) to persuade, recruit, and entrance. You can get jobs in radio!

Blind [-15]

You are blind! You can't see and need help to get around. Combat rolls are at -6 if you make an 8- roll to be aiming in the right direction—if you miss the 8- roll for a turn, you won't hit anything).

Conditioning [1,2,4]

You have +2, +8, or +16 CON for purposes of Endurance (how long you can continue performing a strenuous physical activity).

Contact/Ally [1,2,4]

The character has an explicit friendly (or at least helpful) contact somewhere useful. At 1pt For 2pts this can be exotic such as in the FBI. At 4pts the contact will provide general aid on a semi-regular basis. Extremely powerful or wealthy allies may cost even more (a group of mercs might be 8-12 pts).

Crippled [-2,-4, See Secondary Stat]

You walk with a cane or wheelchair. If you simply move at half your normal rate with a cane or walker, this is -2pts. If you are seriously impaired in a wheelchair, it is -4. If you are worse off see the Secondary Stat section on Frail or Palsied.

Deaf [-2,-4]

You can't hear anything or hear very badly. For -2pts you get -4 to all hearing Perception rolls. At -4 you have to use sign language.

Fast Runner [1,4]

Adds +2, +4 to your effective REA for purposes of Ground Speed.

Hearty [2]

You get +2 to CON rolls vs. disease. You get +1 to CON rolls vs. Poison.

Hunchback [-2]

You get -1 to your AGI (due to the hump) and +1 BLD. Your movement rate in running is 2/3rds normal. This will have strong negative impacts on most Psychology attempts although the exact amounts will vary (-4 to most Charm, Persuade, and Recruit attempts are common). This can represent some other obvious deformity with slightly different effects (club-foot, etc.).

Iron Jaw [8, 16]

You get 1pt of Armor and +3 DP at the first level and 2pts at the second level. This has no Penetration resistance. At the 16pt level you also get +1 to CON (for a total of +4 DP).

Nasal Voice [-2]

You have a loud, grating, or nasal voice. When you speak, others cringe. This effects the Charisma rules but is otherwise just roleplayed as a turn-off for many people. NOTE: This can represent other speech impediments (stuttering).

Out Of Shape [-2, -3]

You get -4 to your CON for purposes of Endurance. You also may have to make CON (and quite possibly WIL) rolls to continue doing strenuous activity well before another person would have to stop. If the -3pt version of this is taken those rolls are at -4.

Natural Fighter [2]

You get +2 to Initiative rolls.

One Eyed [-1,-2]

You wear a patch. The Player may decide to take -1 to Aim Maneuvers or Perception rolls for -2pts. At -1 points it is merely distinctive (if the character has a glass eye and is not impaired it is worth no points).

Peg Leg [-1,-4]

If the character is at +2 to be hit and has a maximum speed of Walking, the value is -4. If it is merely distinctive it is worth -1.

Toughness [varies]

You have extra Damage Points. This costs 1pt per point up to 4 and then 2pts per point.

Ugly [-2,-4]

At the -2 level of ugliness, you're just unattractive. Maybe you look okay—but there's a bad scar. Maybe you're overweight and drab looking? Whatever. It's not bad—just … not good. At the -4 level you are disfigured and people may be shocked to see you!

Visible Mark [-1]

You have a distinguishing feature: a tattoo, a really bad hook nose, a scar that is visible but not necessarily ugly (if you do take Ugly or other "distinguishing feature Traits," you can't have this too). If the tattoo is not normally visible (i.e. you wear suits to work mostly) then you get no points for it.

Young [-1]

You are under the age of adulthood and lack certain rights.

Mental Traits

Addictive [-2,-4]

The character suffers an addiction that may be chemical or psychological in nature. When the character uses in a game there may be "consequences" which are determined by the GM. For -2pts these are relatively minor (but may add up). For -4pts the character is often tempted and the consequences are more severe. The player may determine when they use but if the player does not use at all, the Trait must be reassigned. The GM may offer SP's if the character uses, in order to entice the use.

The Revelry skill may help overcome the immediate effects of chemicals in the system.

Artistic Genius [2,4]

The character has, within them, an artistic vision that makes them a potentially awesome artist. The Trait gives +2 or +4 to RES for purposes of buying Artistic Skill. At 4pts, it treats the character's RES as 13 (even if RES+4 is less).

Bad Judgment [-2]

You have … bad judgment. The Player will make choices that result in increasing complications for the character! The GM may call for RES or WIL checks (and if combined with Stupid or Weak Minded this can happen more often) and make strong suggestions of poorly advised choices of action for the character if they are failed.

Disturbed [-2,-4]

You are psychologically disturbed in some way. The Player will play the character as eccentric, deviant, or otherwise disordered. The GM may feed information to the Player in a way that is "unreliable" in order to assist in this play. Usually for -2pts this is "manageable" and will not *necessarily* be noticed by most people (at least on short contact). At -4pts the character's disorder is noticeable or severe or both (kleptomania or pyromania are both -4pts). The GM may call for WIL checks and, if failed, may make strong suggestions of play for the character.

Flair [1,2,4]

You have innate style! When you throw something together off the rack it comes off looking like a fashion plate. When you walk into a room, people notice. Flair has effects in the Charisma section but also gives +1 per level to Etiquette and at the 4pt level +1 to Showmanship. It also tends to get you envied by those who are jealous and have less (if any) flair!

Hard to Fool [2,4,8]

At the 2pt level you get +2 to perception rolls to spot people sneaking up on you. At 4pts, you get RES rolls at +2 to spot con-games, see through Con Artist rolls, and you get an itchy feeling when something isn't right about a situation. At the 8pt level you are almost never surprised (+4 to spot anything fishy). You also get basic RES rolls to tell if someone is lying (this is ultimately up to the GM—but works on most liars—even accomplished ones).

Leader [2,4,8, 12]

You're a natural leader. You get bonuses to recruit people (see the the Charisma section).

Likeable [2,4,8, 12]

You're naturally likeable! You get bonuses to persuade people (see the Charisma section).

Mathematical Genius [4]

You can do instant mathematics in your head (even complex equations). You always compute tip correctly for your restaurant check! This allows the character to ignore -2pts of negative modifiers to a computer, physics, or engineering roll.

Musical Genius [4]

You are a talented with an instrument! You get +2 to musician skill rolls.

Perceptive/Keen Senses [1,4,8]

You are very perceptive. For 2pts you get +1 to all perception rolls. For 4, +2 and for 8, +4. These pluses are doubled if the sense bonus is limited to touch, smell, or taste. If limited to either sight or hearing, the character gets an additional +1 over the regular bonus. Usually a roll by +5 or more will do things like track someone by scent or tell Coke from Pepsi (or whatever).

Phobic [-1,-2]

A phobic character has a strong fear of something that goes beyond the reasonable level. At the -1pt level it is likely to simply be "color" for the character (the phobia may arise but is not prevalent in the character's life or the reaction to it is not extreme). At -2pts the phobia is designed to create drama in the game and take a stronger presence. The GM may call for WIL checks in the presence of the phobia-inducing element and, if failed, may make strong suggestions as to how the character will react.

Presence [2,4,8,12]

You have great presence and get pluses to your roll to Intimidate people (see the charisma section).

Sense of Direction [1,2,4]

You have a great sense of direction and time—an internal compass and clock. For 1pt you will get a +2 to any roll (MEM or RES, usually) to have a sense of your bearings. For 2pts you have an accurate sense of time and place (+4 to any rolls to determine where you are and when it is). At 4pts your directional sense will alert you to shifts in time, subtle teleportation, and the like. The GM may give +1, +2, and +4 to rolls dealing with hunting or survival out doors since the character will always be able to find their way back to camp.

Speed Reader [4]

You can burn through stacks of printed material in a matter of minutes with normal comprehension. Read Moby Dick in a day!

Background

Baaad Reputation [1,2,4,8]

You are known as what is colloquially called a "bad ass." At the 1pt level you're known to be tough. At the 2 or 4pt level, pick a specific legend that is known. At the 8pt level people believe you are extremely dangerous (the legend may be outrageous!)

Bad Reputation [-1,-2,-3,-4]

The word is out on you—and it isn't good. A bad rep for -1pt is something like "troublemaker." For -2 or -3 it could be something like "womanizer", coward, or thief. At level 4, it's more like traitor. In addition to the problems with Charisma, there may be other effects in NPC's reactions. If the character is traveling or otherwise known only to a certain segment of the population the GM may reduce the points acquired.

"One last day on the force before retirement and I get partnered up with you!?"

"It—it's like a recurring nightmare or a bad cliché or something, huh old timer?"

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Enemy [-1,-3,-5]

You have an enemy, nemesis, or the enmity of some group. The first thing to do is figure out *who* doesn't like you (and generally why). The second thing is to note *how that shows up in the game*. For -1pt the enemy generates minor drama for the participants. It might be a low-grade rival, a harassment, or other color. At -3pts the Enemy's presence is more major. Maybe the character has a lot invested in fighting back. Maybe there's some real danger. For -5pts the Enemy should be someone the Player is *very* interested in having the character war with.

NOTE: Unlike previous versions of JAGS enemies are not segregated by *danger to the character* but rather by *interest to the Player*. If the GM feels it's inappropriate for an enemy relationship to be central to a game they should discuss it with the Player prior to the start of play.

"The Society of Concerned Citizens Against Vigilantism has issued a statement that you will cease and desist all paranormal crime fighting activities."

"Or what?"

"Well, the photo shows a shoulder launched Anti-Aircraft missile . . ."

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Good Reputation [2,4,8,12]

People have heard good things about you—maybe very good. A reputation can have a specific aspect such as a reputation for honesty or a reputation for being a good man to have back you up on a "job." If this is the case (and the GM rules that the aspect is less than universal in its application—honesty is pretty universal to be well liked for—being a skilled and dedicated criminal isn't then the cost may be reduced by one level.

"Well, let's see—the terrorists have my daughter, the cops want my brother for a crime he didn't commit, my army buddy sent me a cryptic emergency message from South America and the old karate master who saved my life back in '82 just went missing."

"Any thoughts?"

"Yeah—time to get reincarnated!"

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Relationship [1,4]

You have a relationship that is *very* important to you. It is usually with another person (often with another PC!) but can be with things or, in some cases, even with "concepts." When you have to make rolls relating to this relationship you may get a +1 to +4 (GM's decision) based on how relevant the relationship is to that roll.

If a situation where the Relationship is relevant is *common* then the plus is usually lower than if it is rare (although a higher cost Relationship may still result in a higher plus). For 1pt a common event will get a maximum of +1. For 4pts, a common event will get a maximum of +2.

Example: a character with a Relationship of a romantic engagement to another PC for 1pt might get +1 to hit when attacking a foe who had struck their loved one. If it's a 4pt Relationship that would be +2. But if the PC is mind controlled and asked to harm or kill their loved one, either a 1pt or 4pt Relationship wouldt +4 to resist.

NOTE: you might *dislike* the person involved—but if that relationship is relevant to the situation you still get the pluses (although you'd probably get more if you were trying to do something bad to them than if you were trying to do something good).

Sense of Duty [2,-2,-4]

You have a sense of duty (or possibly other moral code). When you are following it, you may get +1 to rolls due to determination. However, if you are violating it, you will suffer a -1 penalty to die rolls related to achieving things that work against it.

The cost is based as follows:
2pts: the Sense of Duty is something that is judged to be well in line with the Player's goals. It does not evoke much tension in the game.

-2pts: The Sense of Duty is something that is moderately *out of line* with the Player's goals and is often a point of conflict (i.e. the Player finds keeping the character's code an interesting difficulty).

-4pts: The Sense of Duty is a point of *strong* conflict for the Player. Keeping or failing to keep to the code will regularly evoke exciting play.

Special Status [-2, 1, 2]

The character has some unusual status (social, legal, or otherwise). At -2pts the character is discriminated against and gets -2 to Charisma attempts where applicable. For 1pt the character enjoys some minor social or legal standing in a game where it would be unusual. At 2pts this is more substantial (license to kill). The GM must approve all examples of this.

Ward [-2,-4]

There is someone you have to take care of. A child, a side-kick, etc. This person is danger-prone or otherwise gets into trouble! At -2pts the Ward is slated to create minor drama in the game. If the Ward is slated to be a central source of drama for the character (often in trouble, a source of many interesting conflicts, etc.) then -4pts may be appropriate.

Wealth [1,2,4,8,12]

You've got money—maybe lots. For 1pt you have about $20,000 in spare cash (or are otherwise have a good reserve for your demographic—for a group playing teenagers that might be $2,000 in the bank). For 2pts you are 'wealthy' (luxury car, decent home in a country club). You get this for free with an Expert Level skill. For 4pts you are rich. Large house in a high profile country club, a summer home somewhere else. Elite sports car. European vacations. For 8pts you are loaded. You have multiple homes, a chauffer, etc. At 12pts you are massively rich. You have servants, a fortune 100 corporation, a private jet and a castle to hold meetings at.

Write Up [-2]

If you do a 1-page write up on your character, you get two points for it! This is handy to do things like the following: (a) Give the GM an idea of what you'd like to see your character doing during play. (b) Create a background with "plot hooks." (c) Get into your character's head.

Personality and Appearance

Attractive [2,4,8,12]

You are sexy and attractive looking. This comes in four levels from simply nice looking or "cute"/"pretty" to Adonis/Aphrodite level where you are stunning and unearthly in your beauty. This has effects that are detailed in the Charisma section.

Bad Temper [-2]

You might have a chip on your shoulder or a hair trigger fuse when it comes to losing your temper. The Player will tend to escalate situations where the character's temper is triggered. The GM may call for WIL checks and if failed, may make strong suggestions as to the behavior of the character.

Big Mouth [-2]

Your mouth tends to run without your thinking! A character with Big Mouth will be played to generate interesting conflicts by saying the wrong thing at the wrong time! A character may inadvertently insult people, reveal secrets, or show ignorance at the wrong times. The GM may call for WIL or RES rolls and, if they are failed, make strong suggestions as to the behavior of the character.

Coward [-4]

You are afraid! The character's reluctance to do dangerous or frightening things that may result in harm (Moral Cowardice could be applicable too, however) will generate interesting complications during the game. The GM can enforce -4 to Initiative Rolls in the first 3 rounds of combat as well as -1 to -3 to-hit. The GM may also call for WIL checks if the Player has the character enter combat (or other scary activity) and, if failed, make strong suggestions as to the behavior of the character.

Curious [-2]

You have an insatiable sense of curiosity that often gets you into trouble. The Player will tend to make choices that delve deeper into presented situations or mysteries. The GM may call for WIL or RES checks and, if failed, make strong suggestions as to the behavior of the character.

Envious [-1,-2]

You're constantly envying what others have. You can be petty or mean. You're also involved in serious one-ups-manship! If this applies to a specific discipline (intellectual vanity) then it's -1pt. The Player will tend to make choices that bring the character into covert or overt conflict with the source of the envy. The GM may call for WIL checks and, if failed, make strong suggestions as to the behavior of the character.

Exotic [2,4,8,12]

You are beautiful in an unusual manner. Perhaps you are from a foreign locale. Maybe your eyes or hair is unusual and striking. Whatever the case you stand out— are more easily identified, and have effects described in the Charisma section.

Greed [-2]

They say everyone is greedy but you're worse than normal! You don't want to pass up a buck even if you know it's a bad idea. You'll take moderate risks for a little and high risks for a lot. You may also do unwise or illegal things in the pursuit of money. The Player will make choices that indicate the character is strongly motivated by a chance of financial gain. The GM may call for WIL checks and, if failed, may make strong suggestions as to the behavior of the character.

Grim [-1]

You are dark or sullen and have no operating sense of humor (or maybe a very black one).

Honorable [-2]

You treat others with the respect they treat you (this is not the same as always giving someone a fair chance)—you don't assume the worst if you don't know, however.

Lousy Liar [-3]

You have a really hard time lying. Maybe you stutter when deceiving. Maybe you tell really poor convoluted lies. Whatever. The GM can call for WIL rolls to see if your character is able tell a convincing falsehood. This gives a -4 to skills like Con Games or Charisma attempts that involve falsehoods.

Lousy Driver [-2]

You're a hazard behind the wheel! You'll back up through the garage door, ram the car behind you when parallel parking, and make wrong-way turns while jabbering on a cell-phone. You can't have Drive Vehicle skill above a 12- and the GM can call for -2 rolls whenever wanted to see if you make some unnecessary error.

Lustful [-2]

You are a sucker for the opposite sex. Unlike most PC's Psychology attempts like Charm or Vamp might apply to your PC. The Player will tend to make choices for the character that involve either a lot of attention to the opposite sex and/or unwise decisions concerning the opposite sex. The GM may call for WIL checks and, if failed, make strong suggestions as to the behavior of the character.

Naive [-2]

You are un-worldly and inexperienced (no Street skills unless you somehow learned them without the social background). You haven't been in combat or far from home. You might think you know what the 'real world' is like, but you're wrong!

Obnoxious [-1,-2,-3]

Your general manner is offensive in some way. At the -1 level it could be something like humming or making snarky remarks. At the -3 level it could be really bad body odor, a total lack of social graces, or something similar. The Player will make choices that generate at least low level conflict in social situations. The GM may call for WIL checks and, if failed, make strong suggestions as to the behavior of the character.

Personality Type [1]

Personality types aren't about looks—they're about actions and … presence. A player may choose any one: Cute, Serious, Scary, Fun, and Loud. These have a minor effect in the Charisma section and are a good way to note how your character comes off to others.

Pride [-2]

You're an overconfident, cocky bastard. This combines overconfidence with arrogance! You believe you are better than you are—and let everyone know it! The Player will make choices for the character that lead to interesting complications based on the character's feeling that they are better than they are. The GM may call for WIL checks and, if failed, make strong suggestions as to the behavior of the character.

Problems With Authority [-4]

You have issues with authority! If there are rules—you want to break them. Laws? Bend them. Curfew? Sneak back after dark. You are not necessarily a criminal but you're always trying to get around rules and regs. The Player will make choices for the character that brings them into conflict (overt or covert) with authority. The GM may call for WIL checks and, if failed, make strong suggestions as to the behavior of the character

Rugged [3]

You have a rough but handsome appearance. This may not indicate a perfect or sculpted body—but rather a sense of capableness and a worn-ness that suggests experience.

Slick [-2]

You aren't smooth … but you think you are. You'll try to put the moves on people you have no chance with, tip the host in an expensive restaurant a buck, and otherwise go through life acting like you're cooler than you really are. Maybe you're in on the joke. Probably not!

Sloth [-2]

You're always late with assignments, always caught sleeping when there's a job to do, etc. You take 2x as long as most to complete a task and have difficulty keeping a job. The play of the character will generate conflicts around the non-completion or avoidance of work. The GM may call for WIL checks and, if failed, make strong suggestions as to the behavior of the character.

Statuesque [2,4,8,12]

You appear "striking" and are cut to a perfect mold. Although definitely attractive, the character appears both strong and 'flawless' to a classical mold (no defect that disfigures you can be taken). This has effects detailed in the Charisma section. This may also be described as Rugged.

Swashbuckler [-2]

You are a showoff who enjoys daring feats and theatrical risks. You will never do something the boring way if you can come up with a showy one!

Hard To Kill [2 AP]

The character is hard to kill. Any Dead or Dying result will be ignored (the character will be unconscious for hours). This will not save the character if he is left in a damaging position, takes 5x his DP, is decapitated, etc.

Lucky Miss [4 AP]

You are hard to hit in combat. Three times in combat you can call for a -3 to be hit. This replaces your AGI bonus. If you are hit, you take a -5 Damage Modifier (a hit by, say, 3 becomes a hit by -2).

Lucky [2,8,16 AP]

You are unusually fortunate. For 2pts you may re-roll any roll once a game session and get +1 to any random rolls the GM makes to see what's going on with you. At 8pts you can re-make any 3 rolls during a game session and random checks get +2. You may also substitute a 14- roll once for a skill or stat check that luck is involved with (i.e. probably not arm wrestling but a roll to hit with a untrained shot would count). At 16pts any 5 rolls can be re-made, the character gets +4 to situational checks, and the character gets 2 16- rolls which can be substituted. At this level, Luck is a life-style and the character may live on lottery money, run into exactly the right people all the time, etc.

Instinct [4 AP]

You get a scratchy feeling on the back of your neck when people are following you— or a bad feeling before walking into danger. The GM can call for an Instinct roll (RES+2 or WIL+2, player's choice) to detect danger, to feel if he is being followed, or otherwise feel "if something is going down."

Malice [4 AP]

Once per combat the character may strike for +2 (PEN) or +4 (IMP) damage. This may be declared after the strike hits.

Character Def Appendix 3: Archetype TraitsList

Dreamer [2 AP]

You have strange and often prophetic dreams. Perhaps your subconscious is offering you insight—or perhaps you are reading omens from the spirit world.

Extraordinarily Tough [16 AP]

You get +8 DP. Once in combat you can make a CON roll at +4. Once a play session you may "heal" 3/4 of all damage taken (up to a Critical Wound). This takes 2 seconds. It has no visible or medical effect (after being shot, beaten up badly, etc.) you fall down, recover and then seem to be basically okay (wounds leak blood, etc ... but you aren't dying). If you were unconscious, dead, dying, etc. you remain down for 2 seconds and then are fine.

Nature Friend [4 AP]

You have an affinity for animals and nature. You have a green thumb and plants you care for will flourish. Natural animals respect and like you (and may come to you for help if injured). In the woods, an RES roll will find your way.

Psychic Link [2 AP]

You have a link to a kindred soul (who must also buy this). You know if they're in trouble. You have an idea of where to find them; you get impressions of what is happening to them.

See Inner Person [8 AP]

When you meet someone you can size them up pretty well! You can, with a WIL roll, tell if they are of character, if they are actively planning to betray you, and otherwise get a sense of what kind of person they are (a mob hit man would give you cold chills. A serial killer might cause a character to faint).

Sensitive [4 AP]

You are tuned into the "other side." Ghosts may manifest to you. Readings with Tarot Cards may prove spookily accurate. You respect (and maybe fear) séances.

Shadow Friend [8 AP]

The shadows like you and you have a special relationship with darkness. You get +2 to stealth. Even mild shadows will hide your face. You ignore -3pts of darkness modifiers (you see well in dim light). In normal light you are at -2 to Perception rolls and in bright light (a very sunny day) you are in pain.

Storm Friend [8 AP]

The weather matches your mood! Anger may bring thunderstorms. Sadness, rain showers. This is not a super power but happens more subtly than that. If battling out in a lightning storm, however, lightning may well strike your targets! Large storms (hurricanes) won't hurt you—although incidental damage may be hazardous.

Synchronicity [8 AP]

Synchronicity is when unrelated events come together in a meaningful way for you (like picking up a book (and a keen interest) in Norse Mythology and then seeing an "ODIN" license plate--when you go and talk to the guy, he's a Norse Mythos scholar).

With this advantage the character is aware and in touch with Synchronicity. The universe's inner workings are somewhat available to him. When looking for 'information' (clues, a course of action, etc.) he may get signals from unrelated sources. The GM should make a secret WIL roll and, if made by 4+, the character will get--and recognize--some message (even if it is not completely clear).

Twisted Genius [8, 12 AP]

You are a mad scientist. To qualify you must have the following:
Level 1: More points in INT than **either** REF or PHY
Level 2: More points in INT than **both** REF and PHY put together.

You must still have the science skills (at Level 2 or better). The GM should rule that some inventions are at -3 to -10 (depending on how hard and expensive). These modifiers are reduced by Level 3 skills. You get the following advantages:

Level 1: Weird Science
You get +1 to RES, your L3 or L4 skills have a strange twist to them. You may invent things that the GM rules are plausible but unlikely (usually that means no force fields, psionic technology, etc.) You may make 1 invention per month of game time (the invention may take more than a month and you don't get to save points but you can have more than one project going at a time). Just having this doesn't give you the lab and materials necessary: the campaign may center on getting them.

Level 2: Mad Science
You get +2 to RES. You can make one invention per month per point of RES above 10. Your inventions will be capable of bizarre things (anything the GM agrees to). Often there will be unintended side effects. Furthermore, the Mad Scientist is driven to create things.

Unusual Gear [2,4 AP]

You have some sort of abnormal edge in terms of gear. This might mean having a normal firearm in a game where the characters are normal high-school students or having a magical sword when the characters are starting adventurers. At the 4pt level this represents a serious edge and must be allowed by the GM.

Will To Fight [4 AP]

You get +4 DP and a minimum CON roll of a 12- (or your CON, whichever is higher).

"You don't really care about the whale do you?" Jessa asked incredulously from across her plate of synthi-spaghetti. "You could bank a cool eight-million and you'd rather give it to some absurd charity? For a fish!?"

Kivan eyed her, icily. "She's not a fish. And she's the last one. Ever. They're going to hunt her. For sport."

Jessa was amazed. "You're a sportsman yourself. You've fought people in the game. Killed them even. You care about a … a … whatever it is more than … well …" she looked a him "Me?"

Kivan folded his napkin. "It's what I've decided to fight for. To buy her for an aquatic sanctuary. It's final. That's what I'm going out for next game."

Jessa's eyes were now equally cold. "And if they just won't let you be that stupid?"

"God help them," he said.

"I don't even know what that means," she answered.

◊◊◊

Learning Combat By Example

To get a handle on JAGS Revised combat without it being overwhelming, we recommend that you introduce yourself to it with an example that illustrates and references the rules (with page numbers and call-outs to help keep things in context).

The PC is Trevor DeMark, a roguish man of great experience and low birth has been forced into a duel with Baron Von Lem, a trained, but less experienced fighter (although he has certainly killed his share of men in duels). They are facing each other in a snow frosted orchard to fight to the death.

The Tale of the Tape (their Stats)

Name: Baron Von Lem

PHY	12	**DP**	14
REF	11	**Init**	11-
INT	10	**Armor**	2/4 Leather

Melee Weapons L3 13-

Base Damage 2

Broadsword   +6 PEN, Med Reach

Condition Level	Wound Chart	
Normal: 0 to 4 DP Taken	Sub-Minor	0 to 4 DP
	Minor	5 to 13 DP
	Major	14 to 27 DP
	Critical	28 or more DP
Hurt: 5 to 13 DP Taken	Sub-Minor	--
	Minor	1 to 13 DP
	Major	14 to 27 DP
	Critical	28 or more DP
Injured: 14 to 27 DP Taken	Sub-Minor	--
	Minor	1 to 4 DP
	Major	5 to 13 DP
	Critical	14 or more DP
Serious: 28+ DP Taken	Sub-Minor	--
	Minor	--
	Major	1 to 4 DP
	Critical	5 or more DP

Name: Trevor DeMark

PHY	11	**DP**	12
REF	13	**Init**	13-
INT	11	**Armor**	None

Melee Weapons L3 15-

Base Damage 1

Broadsword   +6 PEN, Med Reach

Condition Level	Wound Chart	
Normal: 0 to 3 DP Taken	Sub-Minor	0 to 3 DP
	Minor	4 to 11 DP
	Major	12 to 23 DP
	Critical	24 or more DP
Hurt: 4 to 12 DP Taken	Sub-Minor	--
	Minor	1 to 11 DP
	Major	12 to 23 DP
	Critical	24 or more DP
Injured: 12 to 23 DP Taken	Sub-Minor	--
	Minor	1 to 3 DP
	Major	4 to 11 DP
	Critical	12 or more DP
Serious: 24+ DP Taken	Sub-Minor	--
	Minor	--
	Major	1 to 3 DP
	Critical	4 or more DP

Combat Basics

JAGS Revised combat is a step-by-step process that allows each character to take actions (such as a sword blow) against other characters or targets. In order to resolve these actions, a specific process is used that determines when, how often, and how effective each action is.

These are the seven foundational concepts that are illustrated in the following example. The JAGS Revised rules clarify and expand on them:

Basic Concept	Description
Starting combat and "combat time"	Going from the normal, free-form flow of the game into highly structured "combat" requires some discussion between the GM and players and special rules to cover situations like surprise or the advantages skilled characters get in "quick drawing" their weapons
Combat Rounds	In combat, time is broken into six-second Rounds. JAGS Revised provides rules for what happens in each Round and when each character gets to act (i.e. "Take his or her Turn")
Initiative	At the beginning of each Round all the characters in combat roll against their Initiative scores to determine the order in which they get to act. Characters that act first have some advantages over slower characters
Turns and Actions	During a six-second Round, each character will get a Turn during which they may take Actions such as moving, attacking, or defending themselves. JAGS Revised provides rules for determining what Actions a character may take
Reacting	Not all Actions take place during a character's Turn – JAGS Revised provides rules for Reacting to other character's actions and acting out of turn sequence under some circumstances (Example: a character who is attacked may React by attempting to block the strike)
Damage from Attacks	JAGS Revised provides rules for simulating damage done by attacks ranging from bare knuckles to swords to hand guns to lasers and exotic weapons (glue guns!). JAGS Revised also provides rules for the effects of armor.
Injury	JAGS Revised has rules for injuries that stun, daze, or incapacitate and kill. Tougher characters are harder to take down. JAGS Revised distinguishes between the effects of each, individual wound and the cumulative effects of damage

Key Rule   Page ###

Key Rule
This call-out discusses a specific rule, with a page reference that's important to understanding the action.

Roll: This symbol means the dice are being rolled for this step.

The Combat Tracker

We provide a visual "tracker" to show how each element of combat fits together. Below is an example of it showing how each step can have several different pieces or decisions that go into it.

ROUND ONE
INITIATIVE
TREVOR'S TURN

Round &Turn Tracker
The black upsidedown triangle shows a Round and who's Turn it is during the round.

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE
ACTION 3: STRIKE
ACTION 4: END TURN

Action Tracker
The gray, upwards pointing triangle shows the Actions a specific character takes during their Turn.

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE
ACTION 3: STRIKE
ACTION 4: END TURN

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

Steps Tracker
The white, upwards pointing triangle shows the steps for resolving each action.

Starting Combat (Example 1)

Combat starts when someone (player or GM) decides it does. When combat starts there are a few questions that may be important:

- Does everyone *know* they're in combat? In many cases the people being attacked will be surprised (and at a serious disadvantage). JAGS Revised Combat has rules for surprise and ambush
- Who has weapons ready-for-use? JAGS Revised Combat has rules for drawing weapons that give skilled characters an advantage over lower skilled ones
- Where is everyone? Movement and distance can be very important. In many cases the GM will want to use a map to show where characters and important terrain features are. JAGS Revised Combat has rules for
  - Moving in combat that determine things like how far your character can run in six seconds
  - Cover and concealment – if someone's shooting at you, hiding behind a wall can make you harder to hit!
  - Distance and weapons reach – having a long sword is an advantage in a knife fight… but it's better to have a gun. And if you're going after a guy with a hand gun, it doesn't hurt to have a sniper's rifle.
- What sort of environmental factors might affect combat? JAGS Revised Combat has rules for darkness, strong winds, fighting from the back of a horse (or from a moving vehicle), etc.

In this case:

- Both characters are aware combat is about to begin – surprise isn't a factor
- The terrain is open and flat
- The Baron has his sword drawn. Trevor does not.
- The GM rules that the characters are relatively close to each other, but not directly in front of one another – somewhere between 3 or 4 yards apart

If exact positions or distances were really important (if, for example, one character had a gun, making range a real advantage) the GM and players could work it out in more detail. Once these decisions are made and everyone's got the same understanding about what's going on combat's ready to start!

ROUND ONE
INITIATIVE

Round One

A Round represents approximately six seconds of time during combat. During a Round, each character who isn't unconscious, dead, or otherwise disabled, will get to take Actions during their Turn. At the beginning of the each Round, every character who desires to act during the Round rolls for Initiative.

Initiative (Pg. 104)

The GM calls for Initiative rolls to see who gets to act first. Both character's Initiative Scores are equal to their REA's since they have no special Traits that modify them

Roll: Trevor's Player rolls a 7. This means Trevor has +6 Initiative since he made his roll by 6.

Roll: The GM (rolling for the Baron) rolls a 10. The Baron only has a +1 Initiative since he made his roll by 1.

Rnd	Character 1: Trevor		Character 2: The Baron	
1	(+6) Initiative	Damage Taken / ☐ Stunned ☐ Hurt / ☐ Dazed ☐ Injured / ☐ Uncon ☐ Serious	(+1) Initiative	Damage Taken / ☐ Stunned ☐ Hurt / ☐ Dazed ☐ Injured / ☐ Uncon ☐ Serious

Since Trevor made his Initiative Roll by more (+6 is greater than +1) he gets to take his Turn first. If the Baron survives, he'll get to take his Turn after that.

> ### ! Important Note
>
> Even characters who miss their Initiative rolls get Turns during the round – they just go *after* all of the characters who made their rolls.

Designer's Notes

Turns and Actions
During a Round you get to act during your Turn. Actions are "purchased" with REA points – see the next section for a discussion of Actions and REA points. At a glance:

- Actions generally cost 3, 5, or 8 REA points. As *general* rule…
  - **Short Actions** cost 3 points (Example: Block a strike)
  - **Medium Actions** cost 5 points (Example: Strike an opponent)
  - **Long Actions** cost 8 points (Example: Stand up after being knocked down)
- Whether an Action is Short, Medium or Long determines how other characters can react to it. See Reactions, below
- During your Turn you can take any Action that you have enough REA to "buy." There are a few basic concepts to keep in mind
  - You get your full REA to spend each round; you cannot "save" REA points – any points you don't spend are lost at the end of the Round
  - You are not required to buy Actions during your Turn – you can choose to "wait" and see what slower characters do (JAGS Revised has specific rules for "Waiting" that you should familiarize yourself with)
  - Under some circumstances you can take Actions during other character's turns (usually as a "reaction" to something they did – see the Reaction rules)
- Your Turn is over when
  - You decide to end it
  - You're out of REA to spend
  - You're injured in a way that reduces your REA

In combat, many actions require skill rolls (actions in combat are almost always done under stress). Particularly Strikes and Blocks require skill rolls for the skills used.

- How much you "made your roll by" is usually important
  - Key Example: The more you make a "to hit" roll by, the more Damage you do (see Damage below) and the harder the blow is to block
- Lots of rules cover modifiers to rolls
  - Characteristics such as a high AGI can make characters harder to hit
  - Environmental modifiers such as darkness or fog can also reduce a character's chance to hit
  - Some actions such as Aiming (with a ranged weapon) increase a character's chance to hit

Designer's Notes

Initatitve
Each Round begins with Initiative checks by all conscious characters involved in the combat. Initiative is a Figured Stat based mainly on REA and modified by Traits.

Characters take their Turns in the order determined by their rolls.

JAGS Revised includes rules for

- Resolving ties
- Wounds and other character conditions reducing initiative scores
- Special effects caused by being much faster or slower than opponents
- Surprise

Trevor's Turn

During his Turn, the amount of things Trevor can accomplish is determined by is Reaction (REA) score. Each Action he chooses to take "costs" REA. Trevor may not want to spend all of his REA during his Turn, since he may want to save some for later in the Round to defend himself.

Trevor has 13 REA to spend each Round (and can't save any between Rounds). Trevor's player decides he wants to have Trevor attack the Baron during his Turn. This will require several steps to figure out what happens.

- Trevor must draw his sword (since he didn't have it out already)
- Trevor must move (or start the turn) in range of the Baron (he is – the sword has a Medium Reach which is defined as 3 or 4 yards. If they had started further apart, he would need to move into range)
- He'll need to make appropriate Skill rolls to see if his sword blow was accurate, and the Baron may be allowed to make Skill rolls to try to block

Trevor's 1st Action: Drawing his Sword

Drawing a sword is normally a "Medium" action and costs 5 REA. However, because Trevor is a skilled swordsman (Level 3 Melee Weapons Skill) he can draw his sword for 0 REA (a "free" action) if he makes a Melee Weapons Skill roll.

Roll: Trevor needs to roll a 15 or less (his Melee Weapons Skill is 15) rolls a 4, making his roll. His sword is drawn; he has spent no REA so far, and still has 13 REA to spend this Round.

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
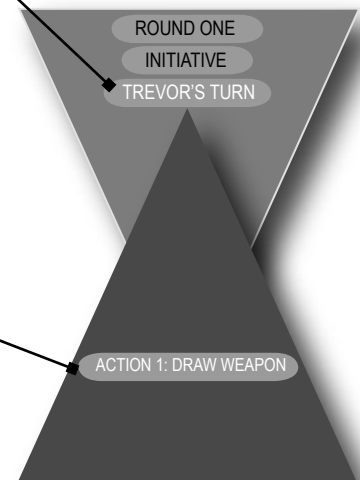
List of Strikes

Check out the list of all standard strikes to see what Trevor could've done.

REA Cost

Each action (except free ones) cost REA to perform. Characters begin each Round with their full REA and spend REA during the turn.

NOTE: Long actions *usually* cost 8 REA. Medium actions *usually* cost 5 REA, and short actions *usually* cost 3 REA – but there's a decent amount of variation

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

Trevor's 2nd Action: Strike

Trevor can now Strike at the Baron. For this to be legal he must be in range (he is) and he must have enough REA remaining to buy the action. He does. Strikes are Medium actions that normally cost 5 REA. Skilled swordsmen (Level 3) can purchase a single Strike once a Round for only 4 REA.

Resolving a Strike

The steps to resolve the strike are as follows:

Choose an attack and Target	Choose an attack type and your target. Trevor chooses "Strike" (a basic attack, using his sword) and the Baron as his target. Note: Trevor must have enough REA to buy the attack (he does).
a.	Determine all modifiers to hit. The Baron is mobile and aware of the attack so he gets his "Agility Bonus" against being hit. The Baron's AGI is 11 so Trevor's to-hit roll takes a -1 penalty.
Step 1: Target may choose to defend	If the Baron is fast enough, and has the REA available, he gets to decide if he wants to try to defend against the attack (parry it with his own sword). He'd like to. Is he fast enough?
a.	Trevor made his Initiative roll by a lot this Round! In fact, he beat the Baron's roll by five which is the magic number. This means the Baron must make an REA roll to even try to block the incoming blow.
b.	On the other hand, since the Baron has not acted this Round, he has all his REA available and can pay for the Block Action easily.
Step 2: Roll to Hit	Trevor will use his Melee Weapon skill to roll to hit. If he was untrained, he'd use his AGI.
a.	If Trevor misses his roll, that's it: the REA is spent and the action is over.
Step 3: Target rolls for defense (if hit)	However, if Trevor hits, the Baron will get a chance to try to parry the blow (if he's fast enough).
a.	The Baron's roll to block will use his own Melee Weapons skill and must be made by the same or better than Trevor's to-hit roll was made by.
Step 4: Resolve damage	If Trevor hits, and the Baron fails to defend, then we'll go to damage resolution.

The Baron's Reaction

The GM, deciding for the Baron, decides that the Baron does, indeed, wish to try to block. Under some circumstances, this would not require any further work, but in this case Trevor's Initiative for this Round is 5 points higher than the Baron's. This means that Trevor's Strike is very fast; the Baron must make a successful REA roll to even be allowed to try to block.

Reactions

All actions in JAGS have a speed (Short, Medium, or Long). When someone takes an action that effects you, you may respond by taking a faster action. Since attacks are Medium and Blocks (or Dodges) are Short, you can respond to a strike with a block. Charging someone is a Long Action and a Strike is a Medium Action. If someone charges you, you can strike them on the way in (respond to their Long Action with a Medium one!).

Roll: The Baron needs to roll an 11 or less (his REA). He rolls an 11 exactly, and will be allowed to roll to block later, if Trevor hits.
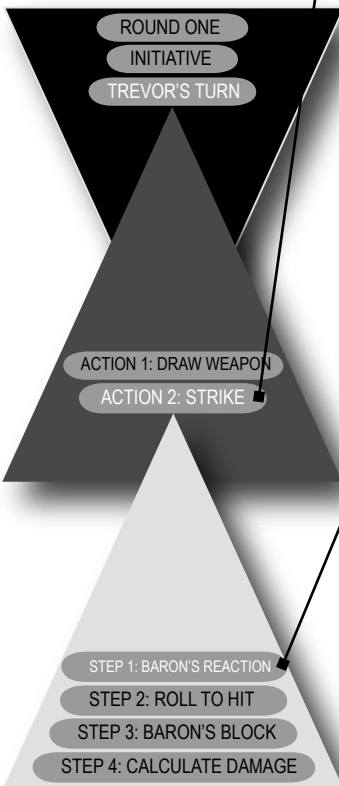
Trevor's Roll To Hit

Trevor may now roll to try to hit the Baron. His chance to hit is his Melee Weapons Skill (15-) minus any modifiers.

In this case, the only modifier that applies is the Baron's Agility Bonus. The Baron has an AGI of 11, so he is at -1 to be hit.

Roll: Trevor needs to roll a 15 (skill) – 1 (AGI Bonus) = 14- to hit the Baron. He rolls a 10, which is a success. Further, he hit by 4 points (14 – 10 = 4).

Key Rule   Page 169

Hitting By 4 (With a Penetrating Attack): The 'Magic Number'
In JAGS, if you use a Penetrating weapon (knives, swords, bullets, arrows) and hit by 4 or better, that is considered a "good hit" or a "hit to a vital location." The magic number is 4 and a hit by 4+ is likely to do a lot more damage than a hit by 0-3!

The Baron's Block

The Baron purchased a legal block action during step 1. Now he can see if it saves him. He calculates his chance to block according to the Melee Weapons Skill rules

- At Level 2, the character's chance to block is Melee Weapons Skill -1. The Baron's Melee Weapons Skill is L2, 13-. He starts with a chance to block of 12-
- His chance to block is *reduced* by 1 point for each point the to-hit roll was made by. Trevor needed a 14, and rolled a 10, making his roll by 4. *However*, the Baron's AGI bonus (which reduced Trevor's chances from 15 to 14 in Step 2) doesn't make the Baron's chance to block easier. So Trevor made his roll by 5 points, for determining how easy a blow it is to block
- No other modifiers apply

Roll:To block Trevor's strike the Baron needs to roll a 12 – 5 = 7-. He rolls a 10, which is not enough. The blow hits.

Designer's Notes

Reactions
You'll probably take most of your Actions during your Turn, but not all of them – some Actions may be taken as a *Reaction* to the Actions of other characters.

Examples:
- A character Strikes (Medium Action) at you; you may React by blocking (Short Action)
- A character runs down a long hallway toward you (Long Action). You may React by shooting at him (Medium Action)

Rules for Reactions can be fairly complex. In general

- You must have enough REA to purchase the Reaction Action
  - If you've already taken your Turn and spent all your REA, you won't be able to take any defensive Reaction moves
  - If you *haven't* taken your Turn yet, then you have all your REA (which you received at the beginning of the Round), but if you take too many Reaction moves, you may not have much REA left when your Turn finally comes
- You can only take a slower move than the one you're reacting to. In other words
  - You can only React to a Medium Action (like a Strike) with a Short Action (like a Block)
  - You can React to a Long Action with either a Short Action or a Medium Action
- The GM must agree that you can React – this is almost always the case with defensive Actions, but Reacting offensively (e.g. shooting at someone taking a Long Action) may be more ambiguous

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE
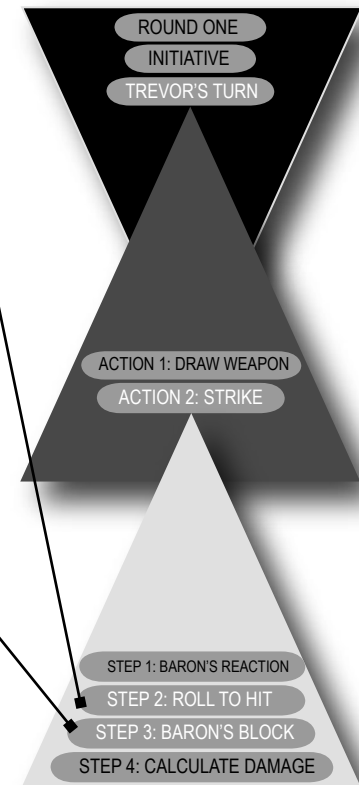
"Key Term"   Page 121

"Roll to Hit"
In combat, many actions (including all attacks) require a skill roll to succeed. Attacks "roll to hit" against their targets

"Roll to Block"
Just as attacks require a to-hit roll to be successful, defensive actions require a roll to protect the defending character.

"I Hit By X"
The better you hit, the more damage you are likely to do. The amount you "hit by" is (usually) your *modified* to-hit roll (usually weapons skill) minus what you rolled on the dice.

Example: If you had a 14- to-hit roll, and rolled a 10, you'd say you "hit by" 4 points.

NOTE: Modifiers definitely affect what you hit by. In the example, Trevor's skill is 15, he rolls a 10 – which would be a "hit by 5" if not for the Baron's AGI modifier (-1). After the modifier, Trevor's roll is on a 14-.

"Key Term"   Page 169

"Base Damage"
All attacks (including unarmed blows) have a base damage number representing the standard damage the attack will do.
- For ranged attacks Base Damage is usually a set number (e.g. a 9mm pistol has a Base Damage of 6pts PEN)
- For melee weapons Base Damage is usually a number (a sword does 6 PEN) to which the wielder's Base Damage figured Stat is added

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND RESULT
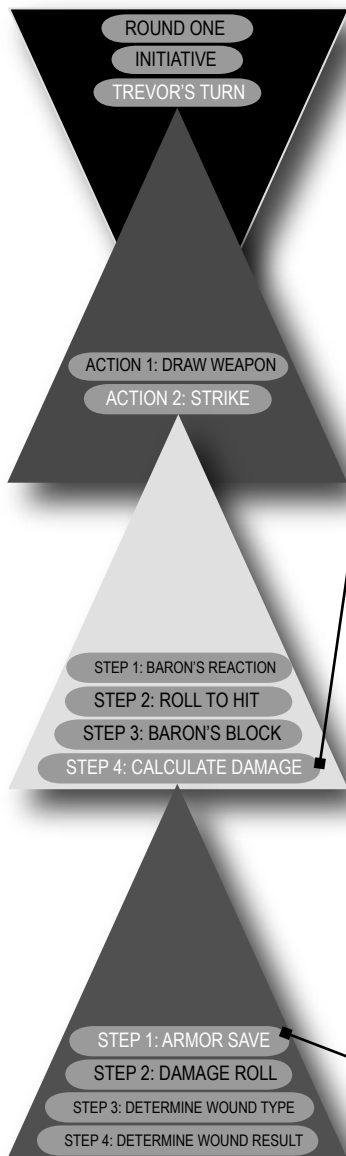
Calculating Damage (Pg. 169)

Trevor's strike hit: Now we calculate damage. The damage done by a strike (and the steps to calculate it) depends on the type of weapon that was used.

Blunt weapons like fists do "impact" damage which tends to be less lethal than the "penetrating" damage done by sharp weapons like swords and knives, or powerful ranged weapons like arrows and bullets.

This is how damage for Trevor's sword blow is calculated:

Key facts about your attack	There are three key facts you need to know about your attack to calculate damage: • The Base Damage of the attack (based on weapon type) • The *type* of damage (PEN for Penetrating, IMP for Impact) • The Damage Modifier for the specific attack. This is *how much you hit by* (sometimes with other modifiers)
Step 1: Armor Save (PEN damage only)	If your target is armored, they get to make an Armor Save. If the Armor Save is successful, Penetrating Damage becomes Impact damage for the purposes of that hit.
Step 2: Damage Roll	The Damage Roll is an "effect roll" on either the PEN Damage Table or the IMP Damage table. • You add your Damage Modifier to the roll; the more you hit by the more damage you're likely to do • The result of the roll is a number added to your attack's base damage – a high roll (modified) will add to the weapon's base damage. A low roll will subtract from the weapon's base damage
Step 3: Determine Wound Type	The damage roll results in an amount of damage points the blow did • Armor reduces damage taken. • Any damage left is applied to the character and becomes a "Wound." How bad the Wound is, depends on how much damage was done and how badly hurt the character already is
Step 4: Determine Wound Result	The target may have to make a CON roll to determine how badly affected he was by the wound. The affect could be anything from stunning him for a few seconds to knocking him out and ending the fight, or even killing him

Armor Save (Pg. 174)

Armor has two ratings: Damage Reduction (DR) and Penetration Resistance (PEN Resist). It is written like this: **DR/PEN Resist**. So light leather armor is 2/4 (2 DR, 4 PEN Resistance).
- Damage Reduction is a number that is subtracted from *all* damage inflicted (after Damage Modification roll). It treats Impact and Penetration damage exactly the same.
- Penetration Resistance is a number that is used to see how the armor stands up to penetration attacks (like bullets or knives). This number is only used for making Armor Saves. It is not subtracted from damage done.

When Trevor's sword blow hits the Baron, before damage is calculated, the armor gets an "Armor Save" to try to convert Penetration damage to Impact damage. If this works, it'll make the hit a lot less severe. If he fails his armor save, the attack is resolved as Penetrating Attack. If the armor save is successful, the rules for Impact Damage are used (see Damage Type).

The Baron is wearing 2/4 leather armor. Armor Saves are Value v. Value rolls, where the values compared are the damage the weapon does and the armor's Penetration Defense (The second value: 4).

Roll: The Baron's Armor Save compares the damage (7) to the PEN Defense value (4). The smallest number involved (4) is under 20, so the numbers are just compared "straight." The formula is 10 + (4 - 7) = 7. The roll for the Armor Save is a 7-. The GM rolls for the Baron and gets a 9. That *fails* the Armor Save.

Damage Roll (Pg. 170)

Trevor's sword does 6 points of Base Damage plus one for his STR for a total Base Damage of 7pts PEN. The actual amount done will be modified by the Damage Roll.

The Damage Roll is a straight Effect Roll (meaning there's no target number) on the PEN Damage Table modified by the amount that the Strike hit by (in this case, 4 points).

! Important Note

PEN Damage Doubling: Penetration attacks that hit by *4 or more* and penetrate armor *double* the amount hit by. Trevor's blow satisfies both of these criteria: the Baron failed his armor save, and the blow hit by *exactly* four points. When rolling for damage, Trevor will add 8 points to his damage roll (hit by 4 x 2 = 8).

"Key Term"   Page 170

Damage Modifier (DM)
The amount the attack hit by is the Damage Modifier. This is added to a standard JAGS Effect roll and the higher the total the more damage will be done. In some cases unusual defenses (like a mystical aura) will decrease an attacks Damage Modifier (such as a protection against all metal weapons not coated with silver) but this is rare.

Roll: Trevor rolls a 2. As an effect roll, that's lousy. Even adding 8, this only comes out to a score of 10 on the Penetration Damage Table. This yields a damage modifier of -2. Trevor's blow does 7 (Base Damage) – 2 (from the table) = 5 points of damage.

Penetration Damage Table

Roll	0	1	2-3	4-5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x
Sword	1	1	2	3	4	4	5	6	7	8	9	10	14	18	21	28	56

Note: This table works for most attacks in a modern-day or fantasy game. When dealing with either very low damages or very high damages, some special rules are in play that are discussed in the actual rules.

Also: The above table is for Penetration damage. There is another table used for Impact Damage.

Determine Wound Type (Pg. 177)

Before the Strike inflicts a Wound, it gets reduced by the Baron's Armor (this happens even though the Baron failed his Armor Save). In this step, the first value for the armor applies: the Baron's 2/4 (Damage Reduction/Penetration Resistance) Leather Armor reduces damage taken by 2 points. Five (5) points of damage becomes a 3 point wound.

Table: How bad is a 3 point wound? That depends on who you hit and their Condition. The Baron's Condition is "Normal" (he's unhurt so far), so looking at the chart 3 points of damage is a "Sub Minor" wound.

The Baron's Damage Table (From his Character Sheet)

Condition Level	Wound Chart	
Normal: 0 to 4 DP Taken	Sub-Minor	0 to 4 DP
	Minor	5 to 13 DP
	Major	14 to 27 DP
	Critical	28 or more DP

The GM records 3 points of damage on his sheet – it's still a bad cut – but in game terms, it won't have any further effect this round.
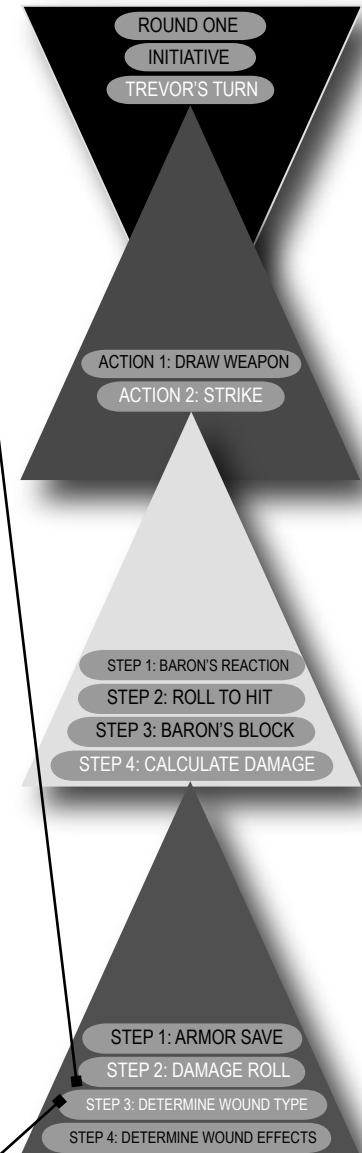
Key Rule   Page 169

Damage Type
JAGS has two Damage Types: Penetration damage (PEN) and Impact damage (IMP).
- Impact damage is done by blunt objects (fists, clubs, falls, collisions) and things like fire and electricity.
- Penetration damage is done by sharp objects or attacks likely to cause internal damage (knives, swords, bullets, etc.)

Each damage type has a different Damage Table that a roll is made on to determine total damage done.
- PEN damage multipliers are a lot higher than Impact Damage multipliers.
- A hit by 4+ with a PEN weapon (if the target's armor fails its armor save) *doubles* (see PEN Doubling) making the chances of a highly damaging wound *much* higher.

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND EFFECTS

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND EFFECTS

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: DRAW WEAPON
ACTION 2: STRIKE
ACTION 3: STRIKE
ACTION 4: END Turn

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

Determine Wound Effects (Pg. 177)

Sub-Minor Wounds have no Wound Effects.

But even if there's no immediate effect from the Wound, cumulative damage might still change his Condition.

In this case, though, 3 points isn't enough to do that. He's still at "Normal" condition, albeit with a "nasty cut"

Damage Calculation Complete

Trevor's first action is completely resolved. He's spent 4 REA this turn, and the Baron spent 3, defending himself ineffectively. The Baron's cut – badly enough to get his attention, but not badly enough to slow him down.

Trevor's 3rd Action: Strike

It's still Trevor's turn, and he still has REA to spend. He decides to take another swing.

This time the Strike costs the full 5 REA (Expert Swordsmen only get *one* 4 REA Strike per turn). This brings the total REA that Trevor's spent to 9 points of his original 13.

Step 1: The Baron's Reaction

The Baron, again, decides to try to block. This costs another 3 REA, and brings the Baron's total REA spent to 6 (all spent defending himself, so far).

Again, the Baron has to roll to see if he's fast enough.

Roll: The Baron must make an 11- REA roll. He rolls a 10 (which means he is fast enough to *try* to Block), and the REA is considered spent.

Step 2: Roll to Hit

Roll: Trevor must make a 14- Skill Roll (15- Melee Weapons Skill – 1 for the Baron's AGI of 11). He rolls a 13 hitting by 1; this isn't a "good" hit.

Step 3: Roll to Block

The Baron declared a block for this attack. Now he gets to take it.

Roll: The Baron's block roll starts at 12- (for his Melee Weapons skill)—but to successfully block the strike, he must make it by 2 or more (what Trevor made his roll by). This means to successfully block, he must roll a 10-. He rolls a 10, blocking exactly: the blow is deflected!

Resolving Trevor's 3rd Action: Strike Resolved:

The Baron blocked Trevor's second Strike; it's resolved in step 3.

Trevor's 4th Action: End Turn

Trevor's spent 9 REA from his original 13. He has 4 left – not enough for any more attacks (but it only cost 3 REA to block!). He chooses to *End his turn*. Note that this is different from the *Wait* action. Trevor can *only* spend his remaining REA on defensive actions such as blocks.

Round One: The Baron's Turn

Trevor has ended his turn, now it's the Baron's turn to act. He has already spent six REA so he has five points remaining. Enough for one strike.

The Baron's Action: Strike

The Baron is in range, has his sword drawn, and has selected Trevor as a target. The action type is "Strike" using the sword as a weapon and Melee Weapons skill to hit.

This will leave him with no REA remaining, but that's nothing to worry about: when he's done, it'll be the end of the Round – and next Round, they'll all get their REA back to spend again.

Step 1: Trevor's Reaction

Trevor ended his turn with REA remaining. He can use that to block and chooses to do so. There's no need for him to make an REA roll (the Baron is not 5 Initiative or more above him), so he just declares his intent to block and marks the 3 REA spent.

Step 2: The Baron's to-hit roll

Roll: The Baron needs to roll a 10 or less to hit: His L2 13- Melee Weapons Skill modified by Trevor's AGI modifier (-3 for a 13 AGI). The Baron rolls a 10, hitting by zero.

Step 3: Trevor's Block

The attack barely hit ("Hit by 0") but that's because of Trevor's AGI. It doesn't make it easier to *block*.

Roll: Trevor needs to roll a 12- to block the strike. That's because his Level 3, 15- Melee Weapons Skill gives him a block roll of 15-, and the Baron's strike hit by 3, for purposes of blocking. 15 – 3 = 12-. Trevor rolls a 13. Not good enough to block this strike.

Step 4: Calculating Damage

Trevor has been hit with a Penetrating Weapon. We'll go through the steps to see how it affects him.

Damage Calculation Step 1: Armor Save

Trevor wears no armor and gets no armor save.

Damage Calculation Step 2: Damage Roll

The attack is a penetrating attack (and, therefore) uses the penetrating table. It didn't hit by four-or-more, so it doesn't double.

Roll: The GM (rolling for the Baron) rolls a 7 and adds +0 (the blow hit by 0). Looking up the damage modifier on the table, this is a -3 damage modifier. The Baron's damage for his broadsword is 8. With a negative 3 damage modifier, it does 8 – 3 = 5 points of damage.

Penetration Damage Table

Roll	0	1	2-3	4-5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x
Sword	1	1	2	3	4	5	6	7	8	9	10	11	16	20	24	32	64

ROUND ONE
INITIATIVE
TREVOR'S TURN
THE BARON'S TURN

ACTION 1: STRIKE

STEP 1: TREVOR'S REACTION
STEP 2: ROLL TO HIT
STEP 3: TREVOR'S BLOCK
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND EFFECTS

ROUND ONE
INITIATIVE
TREVOR'S TURN
THE BARON'S TURN

ACTION 1: STRIKE

STEP 1: TREVOR'S REACTION
STEP 2: ROLL TO HIT
STEP 3: TREVOR'S BLOCK
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND EFFECTS

Damage Calculation Step 3: Determine Wound Tyoe

Trevor wears no armor, so he takes the full 5 points of damage. This is the first blow he's taken in the fight, so he's at "Normal" or uninjured condition when the blow hits.

Table: Looking at Trevor's damage chart, 5 points of damage at Normal condition causes a Minor Wound.

Trevor's Damage Table

Condition Level	Wound Chart	
Normal: 0 to 3 DP Taken	Sub-Minor	0 to 3 DP
	Minor	**4 to 11 DP**
	Major	12 to 23 DP
	Critical	24 or more DP

Damage Calculation Step 4: Determine Wound Effects

The wound will both force a Damage Effect Roll (because it's worse than Sub Minor) and may change Trevor's Condition. On the Wound Effect Table you check the column for what you made your CON roll by with the Wound Type.

In this case, Trevor is rolling for a Minor Wound.

The Wound Effect Table

Wound	No Effect	Stunned	Dazed	Unconscious	Internal Damage	Dying	Dead
Minor	**+3 or more**	**+2 to +0**	**-1 to -3**	**-4 to -5**	**-6 to -10**	**Nil**	**Nil**
Major	+8 or more	+7 to +5	+4 to +3	+2 to -1	-2 to -3	-4 to -5	-6 or worse
Critical	+10 or more	+9 to +7	+6 to +5	+4 to +0	-1 to -3	-4 to -5	-6 or worse

Roll: A minor wound forces a CON roll on the Damage Effects Table. He has a CON of 11, and rolls a 10. This makes his roll by 1 point (in the +2 to 0 range). Looking on the table, this indicates a Wound Effect of Stunned.

Wound	No Effect	Stunned	Dazed	Unconscious	Internal Damage	Dying	Dead
Minor	+3 or more	+2 to +0	-1 to -3	-4 to -5	-6 to -10	Nil	Nil
Major	+8 or more	+7 to +5	+4 to +3	+2 to -1	-2 to -3	-4 to -5	-6 or worse
Critical	+10 or more	+9 to +7	+6 to +5	+4 to +0	-1 to -3	-4 to -5	-6 or worse

Being Stunned isn't terrible, but it's not good either. To recover from being Stunned, Trevor will need to pay 5 REA. Since he only has one left during this Round, he'll be Stunned at the beginning of next round and have to pay then.

Table: Trevor's damage table indicates that 5 points of damage is enough to move him from "Normal" Condition to "Hurt" Condition. Future wounds will affect him more severely now.

Condition Level	Wound Chart	
Normal: 0 to 3 DP Taken	Sub-Minor	0 to 3 DP
	Minor	4 to 11 DP
	Major	12 to 23 DP
	Critical	24 or more DP
Hurt: 4 to 12 DP Taken	Sub-Minor	--
	Minor	1 to 11 DP
	Major	12 to 23 DP
	Critical	24 or more DP

The Baron's 2nd Action: End Turn

The Baron really doesn't have any choice – he's spent every point of his 11 REA this Turn, and his Turn is over.

Round One: COMPLETE!

Round One is complete. Both characters have taken their Turns. Any unspent REA (Trevor has 1 point) is lost. Both fighters are still up, and although slightly injured, no one's ready to quit yet.

On to Round 2!

Round Two: Initiative

Nothing happened in the previous round that affects either character's initiative. Trevor is still Stunned, but this doesn't affect Initiative. Trevor's player and the GM roll.

Roll: Trevor has a 13- REA. He rolls a 10, making his Initiative by +3
Roll: The Baron has an 11- REA. The GM rolls a 10 for him, making his Initiative roll by +1.

Trevor will go first again. The Initiative Chart looks like this:

Rnd	Character 1: Trevor		Character 2: The Baron	
1	+6 Initiative / Damage Taken	Stunned ☐ Hurt ☐ / Dazed ☐ Injured ☐ / Uncon ☐ Serious ☐	+1 Initiative / Damage Taken	Stunned ☐ Hurt ☐ / Dazed ☐ Injured ☐ / Uncon ☐ Serious ☐
2	+3 Initiative / 5 Damage Taken	Stunned ☒ Hurt ☒ / Dazed ☐ Injured ☐ / Uncon ☐ Serious ☐	+1 Initiative / 3 Damage Taken	Stunned ☐ Hurt ☐ / Dazed ☐ Injured ☐ / Uncon ☐ Serious ☐

Note that Trevor's condition ("Hurt") and current wound effect ("Stunned") are marked since he's starting this Round still suffering the affects from the Baron's blow last round.

Trevor's Turn

Trevor won initiative. Even though he's injured he gets to act first.

Trevor's 1st Action: Recover

Trevor was Stunned at the end of last round. This'll cost him 5 REA to recover from this round. He pays it, shaking off the pain from the Baron's bloody cut. He's still wounded and still at Hurt Condition, but he's not Stunned anymore and he can act.

ROUND ONE
INITIATIVE
TREVOR'S TURN
THE BARON'S TURN

ACTION 1: STRIKE
ACTION 2:END TURN

ROUND TWO
INITIATIVE
TREVOR'S TURN
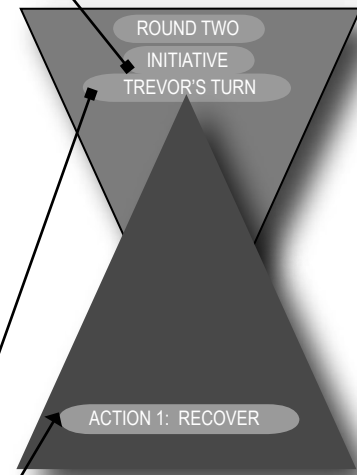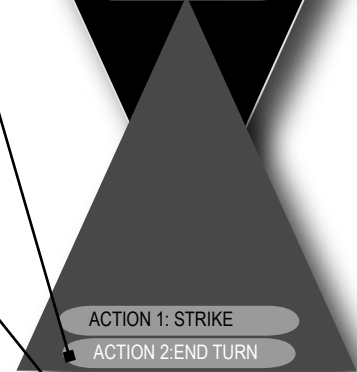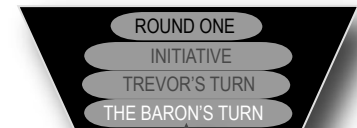
ACTION 1: RECOVER

Key Rule — Page 181

Recovery from Wound Effects
Characters who are Stunned or Dazed are forced to take a Recovery Action before they can otherwise act.

If they have the REA to pay for the required Recovery Action (5 points for Stunned, 8 points for Dazed) during the Round they're injured, they pay immediately.

Otherwise, they pay next Round (and begin the round suffering the Wound Effect)

If a character has more than half the REA required, but not the full amount (3 REA for a Stunned effect, 5 REA for a Dazed effect), he gets a bit of a break – he pays what he has, and begins the Round unaffected by the injury.

And what if he has less-than half the required REA? He loses his remaining REA this turn and *still* has to pay the full REA next Round.
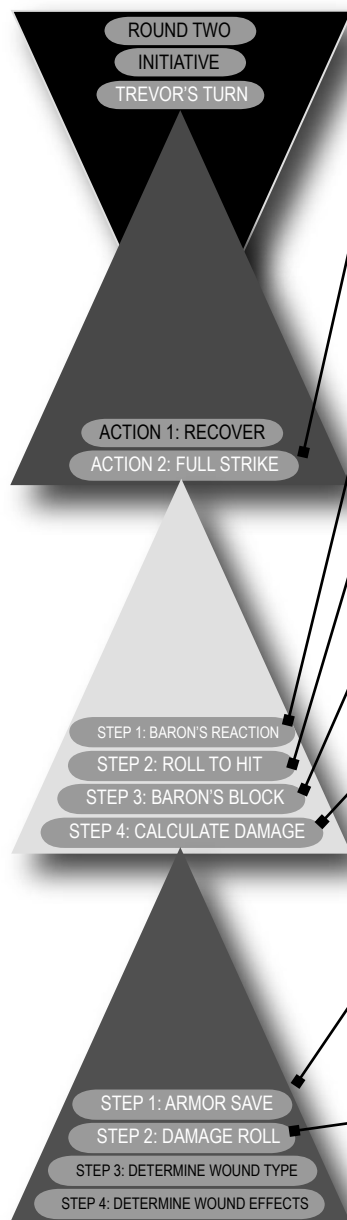
Trevor's 2nd Action: Full Strike

Trevor decides to execute a full-power blow. This costs the full 5 REA of a normal strike (he can't get his 4 REA strike with a special move) plus an additional 3 REA for being an all-out swing.

This will use up the remaining 8 REA Trevor has – he won't have anything left to block if this attack misses or fails to finish the fight! It's a fairly risky, somewhat desperate act, but Trevor knows he's more skilled than the Baron is, and can probably land this devastating blow.

Step 1: The Baron's Reaction

The Baron declares that he wants to block. He doesn't need to roll since this Round, Trevor isn't 5 REA faster. The Block will cost 3 of the Baron's 11 REA this round.

Step 2: Trevor's Roll to Hit

Roll: Trevor must make a 14- Skill Roll (15- Melee Weapons Skill – 1 for the Baron's AGI of 11). He rolls a 6! This hits by 9 for purposes of being hard to block, and by 8 for purposes of damage.

Step 3: The Baron's Block

Roll: The Baron needs to roll a 3- to block. This is because he needs to make his 12- block skill roll by 9 points to deflect Trevor's strike. He rolls a 10, which makes his 12- roll, but not by nearly enough. The blow hits.

Step 4: Calculating Damage

Trevor normally does 7 points of damage with his sword (6 for the sword, +1 for his 11 Strength). Because he paid extra REA for a Full Strike, he does an additional 2 points of damage, bringing the total Base Damage for this hit to 9 points!

Damage Calculation Step 1: Armor Save

The Baron's leather armor provides 4pts Penetration Defense. This isn't much protection against a 9-damage point strike.

Roll: The Baron needs to roll a 5- to successfully Armor Save. That's 10 – 9 damage + 4 PEN defense = 5-. The Baron rolls an 8. Not good enough.

Damage Calculation Step 2: Damage Roll

Trevor's going to roll on the Penetrating Damage Table. His hit by 8 points will double to a damage modifier of +16.

Penetration Damage Table

Roll	0	1	2-3	4-5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x
Sword	1	1	2	3	4	4	5	6	7	8	9	10	14	18	21	28	56
Full Strike	1	1	2	3	5	6	7	8	9	10	11	12	18	23	27	36	72

Roll: Trevor rolls a 15. Modified, this goes to 31. On the Penetrating Damage Table, this indicates a x3 damage modifier, or 9 x 3 = 27 points. This is an overwhelming amount of damage; enough to instantly kill an ordinary man. The Baron is tougher than average, and wearing some armor, but this is still devastating.

ROUND TWO
INITIATIVE
TREVOR'S TURN

ACTION 1: RECOVER
ACTION 2: FULL STRIKE

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND EFFECTS

Damage Calculation Step 3: Determine Wound Type

Table: The Baron's leather armor reduces the 27 damage points by 2 points, to 25 points. Looking at the Baron's Damage Chart for "Normal" Condition (the 3 point wound he took last round wasn't enough to move him to Hurt Condition), 25 points is a Major Wound.

The Baron's Damage Table

Condition Level	Wound Chart	
Normal: 0 to 4 DP Taken	Sub-Minor	0 to 4 DP
	Minor	5 to 13 DP
	Major	14 to 27 DP
	Critical	28 or more DP

Damage Calculation Step 4: Determine Wound Effect

A Major Wound forces a CON roll on the Damage Effect Table. He is rolling in the Major Wound row.

Roll: The GM rolls for the Baron against his 12 CON. The GM rolls a 10, making the roll by 2pts. The Damage Effects Table indicates the result of a Major Wound roll made by 2: Unconscious. The fight is over.

Wound	No Effect	Stunned	Dazed	Unconscious	Internal Damage	Dying	Dead
Minor	+3 or more	+2 to +0	-1 to -3	-4 to -5	-6 to -10	Nil	Nil
Major	**+8 or more**	**+7 to +5**	**+4 to +3**	**+2 to -1**	**-2 to -3**	**-4 to -5**	**-6 or worse**
Critical	+10 or more	+9 to +7	+6 to +5	+4 to +0	-1 to -3	-4 to -5	-6 or worse

When the Baron comes to – if he *ever* comes to, he'll be at Injured Condition.

Round Two Complete & Combat Complete

When the Baron drops, the fight's over. The GM stops asking for Initiatives rolls. At this point the GM might rule the Baron bleeds to death, Trevor could certainly administer the coup de grace, or, perhaps there could be some live-saving measures applied by people there.

The final disposition of unconsciousness, blood-loss, and ultimately death depend on the Tone of the Game. In this case, while the tone is not overly gritty, the GM rules that the Baron, at Injured condition from a Penetrating wound, expires quickly. Trevor's Player agrees that this feels right.

ROUND TWO
INITIATIVE
TREVOR'S TURN

ACTION 1: RECOVER
ACTION 2: FULL STRIKE

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND EFFECTS
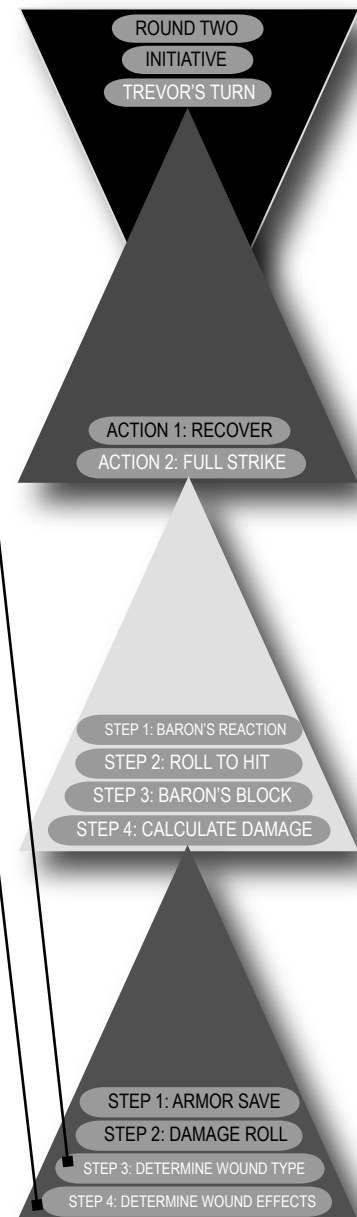
Example 2: Trevor and the Baron as Gunslingers!

In this example Trevor and the Baron face off in on the dusty streets of a ghost town. Instead of broadswords, they carry six guns on their hips. "The Baron" is the nickname of a cattle magnate who rules his town with an iron fist and a murderous temper. Trevor still wants to kill him.

Six Guns

Revolver		Damage	Range	ROF	Shots
Big-Iron 6-gun!		7 PEN	-1/5y	S	6

Both the Baron and Trevor are armed with six-shooter pistols.

The Set Up

The men are dueling. Both are "ten paces" away from the other making a total of 20 yards between them. When the mission bell down the way chimes, they'll draw and combat will begin. Trevor's gun is holstered, the Baron's is drawn. Neither is wearing armor.

Trevor's Skill Firearms Level 3 15-
The Baron's Skill Firearms Level 2 13-

To-Hit Modifiers:
• The Range Modifier between them is: 20 yards / 5 = -4 to both party's to-hit roll.
• There's no cover or environmental factors that would affect their accuracy.

Round One: Initiative

Trevor has an REA of 13 and the Baron has an REA of 11. The Baron, however wishes to use an optional maneuver that allows him to sacrifice accuracy for speed.

Speed Shooting: Take -1 to all Firearms skill rolls during the Round for +2 Initiative.

Roll: Trevor has a 13- REA. He rolls a 7, making his Initiative by +6
Roll: The Baron has a 13- Initiative (11 REA + 2 for Speed Shooting). The GM rolls a 10 for him, making his Initiative roll by +3.

Rnd	Character 1: Trevor	Character 2: The Baron
1	(+6) Initiative / Damage Taken / ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	(+3) Initiative / Damage Taken / ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious

Trevor will go first again, even with the Baron's speed shooting.

Round One: Trevor's Turn

Trevor will need to draw his weapon and fire this turn.

Trevor's 1st Action: Fast Draw

Trevor is an expert gunman (L3 Firearms), and can draw his gun for 0 REA with a successful Firearms Roll.

Roll: Trevor needs to make his 15- skill roll. He rolls a 4, and makes it easily. The weapon "leaps into his hands" for 0 REA.

ROUND ONE
INITIATIVE
TREVOR'S TURN

ACTION 1: Fast Draw
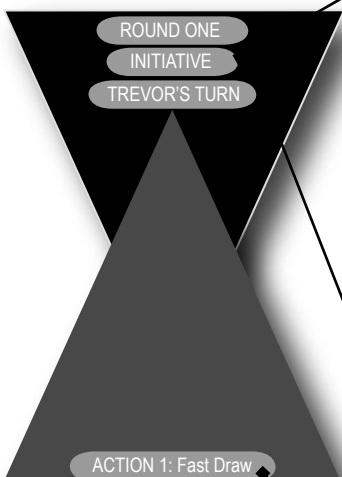
Trevor's 2nd Action: Aim

There are three "levels" of Aim, each one costing more REA and yielding a better bonus to the next to-hit roll. Trevor chooses to take the longest one – 8 REA for +3 to-hit. This is a *long* action, and the Baron can react to it with a Medium Action.

In other words, while Trevor levels his gun at his opponent, the Baron can snap off a shot.

The Baron's Reaction: Shoot!

Long actions allow other characters to react to them with Medium Actions – such as counter attacks. In this case, the Baron pays 5 REA to shoot Trevor.

Resolving a Shoot Action

Resolving a Shoot Action is very much like resolving a Strike Action. There are up to 4 steps
1. Step 1: Trevor's defensive reaction, if any
2. Step 2: The Baron's roll to hit
3. Step 3: Trevor's dodge
4. Step 4: Calculate damage

Step 1: Trevor's Reaction (NOTE: There is NO Reaction Step here)

Trevor *cannot* choose to dodge or any other reaction: He is already in the middle of a long action (8 REA Aim).

Step 1: The Baron's Roll to Hit

First we calculate the Baron's to-hit score. His Firearms skill is a healthy 13- Level 2 (a level for a professional like a police officer or a reasonably experienced gunfighter). However, under these specific circumstances, the Baron's chance to hit is a fairly poor 7-. Why so low?

Conditional Modifiers	Amount
Trevor's AGI Bonus (12 AGI)	-1
Range (20 yards with pistols)	-4
Speed Shooting	-1
Total	**-6**

The Baron's Modified To-Hit Roll: 13-6 = 7-

Roll: The Baron rolls a 10, and misses.

Trevor's Action: Shoot

Trevor's spent 8 REA this round to draw a bead on the Baron. He has 5 points left – enough for a shot (if he didn't have enough left, he'd get his Aim bonus on his first shot *next* round).

Step 1: The Baron's Reaction

The Baron can dodge the attack for 5 REA, and chooses to do so. He's spent 5 (reaction shot) + 5 (dodge) = 10 REA this Round.

Step 1: Trevor's Roll To Hit

Trevor has a 17- chance to hit! How'd that happen?

ROUND TWO
INITIATIVE
TREVOR'S TURN

ACTION 1: Fast Draw
ACTION 2: Aim (Long)
ACTION 3: SHOOT

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S BLOCK
STEP 4: CALCULATE DAMAGE

ROUND TWO
INITIATIVE
TREVOR'S TURN

ACTION 1: Fast Draw
ACTION 2: Aim (Long)
ACTION 3: SHOOT

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S DODGE
STEP 4: CALCULATE DAMAGE

ROUND TWO
INITIATIVE
TREVOR'S TURN

ACTION 1: Fast Draw
ACTION 2: Aim (Long)
ACTION 3: SHOOT

STEP 1: BARON'S REACTION
STEP 2: ROLL TO HIT
STEP 3: BARON'S DODGE
STEP 4: CALCULATE DAMAGE

STEP 1: ARMOR SAVE
STEP 2: DAMAGE ROLL
STEP 3: DETERMINE WOUND TYPE
STEP 4: DETERMINE WOUND EFFECTS

Modifier	Amount
The Baron's AGI Bonus (11 AGI)	-0
Range (20 yards with pistols)	-4 (Environmental)
Level 3 Firearms Skill	Ignores -3pts of environmental modifiers
Long Aim Action	+3
Total	+2

His roll to hit is: 15+2 = 17-.

Roll: Trevor rolls a 6, and hits by an awesome 11.

Step 1: The Baron's Dodge

A Dodge against a ranged attack is at -4. The Baron's roll to Dodge is an AGI roll. He must make his Dodge Roll by more than Trevor's To-Hit Roll. The Baron is rolling AGI-4 against a 17- to hit. The odds aren't good.

Roll: The Baron rolls his dodge and rolls a 9. His Dodge roll was 7-, he would have needed to roll a zero in order to dodge that shot. The Baron desperately tries to throw himself out of the line of fire. He might as well be moving in slow motion. The Baron is hit.

Step 4: Calculating Damage

Now that the Baron has been hit, it's time to figure out what the effect is.

Damage Calculation Step 1: Armor Save

The Baron wears no armor and gets no armor save.

Damage Calculation Step 2: Damage Roll

Trevor, having hit by 4 or more (he hit by 11) with a Penetrating weapon, gets PEN Doubling for a vital shot. His Damage Modifier (DM) is +22!

Roll: The Player rolls for damage and rolls a 14. This goes to 14+22 = 36. This is a 4x modifier (See the PEN damage chart).

Penetration Damage Table

Roll	0	1	2-3	4-5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x
.45 Pistol	1	1	2	3	4	4	5	6	7	8	9	10	14	18	21	28	56

Damage Calculation Step 3: Determine Wound Type

The Baron is wearing no armor so there is no Damage Reduction. The Baron is at Normal Condition (no damage taken *yet*) and has been hit for 28pts. That's a Critical Wound!

The Baron's Damage Table

Condition Level	Wound Chart	
Normal: 0 to 4 DP Taken	Sub-Minor	0 to 4 DP
	Minor	5 to 13 DP
	Major	14 to 27 DP
	Critical	**28 or more DP**

Damage Calculation Step 4: Determine Wound Effect

The Baron makes a CON roll and rolls a 12. This is Internal Damage. The Baron is down and bleeding to death.

Introduction to Combat

JAGS Revised has detailed rules for combat between characters. These rules provide a level of complexity that is meant to:

- Make combat interesting and exciting for the *players*
- Play combat a bit like a tactical game (meaning that a skilled *player* can make decisions that make his *character* more effective in combat than his stats and skills might indicate)
- Make a character's characteristics (skills, stats, traits, etc.) important and strongly affect the way a character performs in combat
- Related to the above: allow characters to differentiate themselves in combat. A fast, agile fighter and a strong, tough fighter can both be equally effective, while playing very distinctly and having different strengths and weaknesses
- Simulate combat represented in a variety of movies and books including
    - Gritty, life-is-cheap deadly genres
    - Heroic, action-hero genres
    - A wide range in between
- Provide lots of variety including
    - Rules for weapons from medieval swords and axes, to modern day fire arms and science fiction ray guns and blasters
    - Rules fighting without weapons – everything from unskilled "barroom brawls" to focused battles between expert martial artists
    - Rules that represent injuries that are likely to kill (guns, knives, etc.) and those that are more likely to render unconscious or disable without killing (a punch to the nose)
- Provide a lot of optional rules and varying levels of complexity to support games that have distinctive combat in them (e.g. martial arts fighting videogames, cyberpunk stories, etc.) and support faster, less detailed combat for games where fighting isn't a focus

Some things we have *not* tried to do

- Be extremely realistic (although some of the rules have been chosen to reflect realism as we see it)
- Represent chaotic, everything-happens-at-once confusing combat the way the *characters* (especially inexperienced characters) are likely to experience it

Looking at the list above, it's clear that JAGS is trying to do a lot with its combat rules. We've found that they can be overwhelming to try to take in all at once, but the good news is that you probably don't have to – there are a few basic concepts to master and after that, most of the rules represent choices you can probably ignore, or optional rules that you don't need to use unless they're important to the kind of game you want to run.
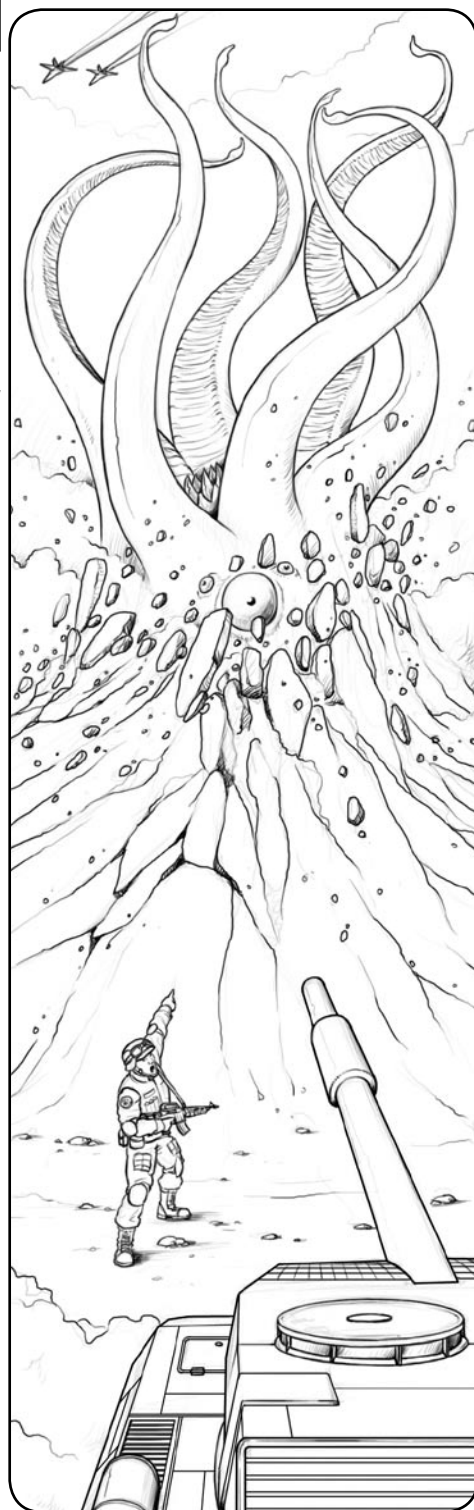
Designer's Notes

Some Things That Modify Initiative
Here's a list of *some* of the things that can change a character's Initiative.

- The Natural Fighter Trait adds +2 to Initiative.
- Being scared by an Intimidation roll or the Terror Effect can lower your Initiative.
- Being Fat or Obese lowers your initiative.
- The Archetype Abilities under Cybernetics (Hardwired Reflexes) increases your Initiative.
- The *Fast* Trait from JAGS *Fast Company* increases your Initiative at some levels.
- If you have surprised someone you automatically go first (have the highest Initiative in the Round).

Designer's Notes

Does Everyone Know The Initiative Scores for a Round?
The way we play the PCs usually know each other's scores because the GM says "What'd you roll?" and every player calls out their score at the beginning of the Round. The GM, however, usually doesn't call out NPC's Initiative so it may create some uncertainty. The official answer is that the GM may choose to keep Initiative scores hidden. It might be allowable to have characters make combat Skill or RES rolls to determine what a given target has for Initiative (determining this costs no REA).

The Mechanics of Combat

So now we're going to take a look "under the hood" of those examples and look at the rules that created them. This means starting (again) with the basic structure of combat in JAGS Revised and then drilling into the specifics.

The Combat as a Whole

Remember that combat is divided into six-second Rounds. During each Round, every acting character gets to take their Turn. During your Turn (and, more complexly, sometimes in response to someone else's actions) you get to "spend" REA "action points" to take Actions (such as shooting a gun).

Each Round begins with the Initiative Roll and then moves to every character in Initiative Order. So we'll start there.

Initiative Roll

When combat begins, and before each Round starts the GM will call for an Initiative Roll from each character in combat. This is equal to your REA unless you have some special Traits (e.g. Natural Fighter, or Fat) or abilities (e.g. Cybernetics) that modify it. You make a roll and tell the GM how much you made or missed it by: The more you made your Initiative Roll by, the faster you will go in the coming round.

Initiative rolls determine the order in which characters take their Turns – the character who makes her initiative roll by the most takes her Turn (and resolves all her actions) first, followed by the character who makes his Initiative roll by the next most, and so on.

Ties and Tie Breakers

If you roll the same Initiative as someone else in the fight, the character with the higher Initiative score goes first in the same Initiative. If you have the same Initiative score then you continue rolling until someone comes out ahead.

Example

Two characters are facing off, one with a 13 REA and one with a 12. Neither has anything special to modify their Initiatives. During Round 1, the first character (13 REA) rolls a 10, while the second character (12 REA) rolls a 9. Both have +3 Initiatives. However the 13 REA character will go first.

If they'd both had 13 REAs and both rolled 10's then they would continue to roll (or flip a coin) to determine which was faster.

Example: Three characters are involved in a fight. The Round begins and the GM calls for an Initiative roll. The three characters are: Fred, Sid, and Nancy.

None of the characters have any Traits that modify their Initiative Scores so they're equal to the character's REAs.

Fred: REA 13
Sid: REA 12
Nancy   REA 12

The GM takes an Initiative-Combat sheet (or just uses scrap paper) and fills in the names:

Rnd	Character 1: Fred	Character 2: Sid	Character 3: Nancy
1	◯ Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	◯ Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	◯ Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious

He then calls for Initiative rolls. Fred rolls a 10, Sid rolls a 10, Nancy rolls a 15. Fred made his roll by 3. Sid made his roll by 2. Nancy missed her roll by 3. As the players call out their numbers the GM jots them down:

Rnd	Character 1: Fred	Character 2: Sid	Character 3: Nancy
1	+3 Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	+2 Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	-3 Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious

The initiative order for this turn is

1. Fred (with +3)
2. Sid (with +2)
3. Nancy (with -3)

Thus, Fred will act first, followed by Sid, and finally Nancy. After each character takes their Turn, the Round is over and (assuming no character has exited the fight either by leaving or dying) everyone rolls Initiative again for the coming round:

This time Fred rolls a 5, Sid rolls an 11, and Nancy's Initiative roll is an 8.

Rnd	Character 1: Fred	Character 2: Sid	Character 3: Nancy
1	+3 Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	+2 Initiative Damage Taken 6 ☒ Stunned ☒ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	-3 Initiative Damage Taken 1 ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
2	+8 Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	+1 Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	+4 Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious

Again, Fred will go first, followed by Nancy, and then Sid.

Being surrounded in a deadly, volatile standoff wasn't my idea of a good Saturday night—but complaining wasn't going to help at this point.

Doff held his sword at one of Raligs' thug's throats. The big man kept shooting looks my way—waiting for a signal.

Behind him Ralig's gorgeous assassin pointed a crossbow—probably loaded with some exotic poison bolt--at Doff's kidney. In her other hand was the crossbow's twin, pointed unerringly at me. But she wasn't strong enough to keep both weapons up indefinitely. I watched the tremors in her arms.

I held a sword to Ralig's gut and his hands were up—but over my shoulder I could hear scraping sounds of his other arms-man as he crouched like a cat—ready to charge me from behind if I moved.

In the doorway, with his crossbow pointed at no one in particular was Alestron—the bounty hunter and onetime friend of mine. He had an easy, slack grin as he waved the weapon theatrically.

"Ace," he said, "you always did like pressure."

◊◊◊

Through the glass window, McLear could see the most loved human being on earth. His eyes were closed, as though he were asleep, reclining in a dental chair.

The top of his skull was missing, his brain a grey and red mass shot through with literally hundreds of black computer-chip implants. Many people had one or two devices socketed into their cerebrum—Eddie had … hundreds. Hammerhead could see the spider-like legs of the neurosurgery machine reaching down into the cleft in the hemispheres.

"He has 27,023 separate personalities and counting," the man next to McLear said softly. "He's a completely fractured multiple-personality-disorder: his periods of lucidity, even with the treatments, are only a few hours a day. We save them for the show: he's a true believer in its power to make the world a better place."

McLear couldn't take his eyes of the man, the beautiful serene face, and the nightmarish mesh of tissue and machine above it. He felt mildly ill. He also knew that what the security man had told him was a nuclear-grade secret.

"How long will he last?" McLear asked, softly.

"Not much longer, we're afraid," the man said, notes of sadness in his voice. "He's strong—a fighter—but …" He shook his head.

"Can I … talk to him—the real him?" McLear asked.

"That's why we brought you," the man said. "The personality you spoke to is deeply schizophrenic. It believes that groups of invisible assassins with quantum-dot antimatter weapons embedded in their spines are after him. He believes there are orbital satellites with things called 'Null Guns' that fire one-dimensional cannonballs which cause cancer tracking him. Things like that. We brought you in because we're aware that Mr. Byline's personality—his … magnetism … can influence people to do, well, unwise things. He'll be mortified, of course—but he will speak to you, and in private with no handlers or anyone else and if he wishes to, say, go for a drive with you, no one will stop him."

Hammerhead felt like he'd been kicked in the stomach. He felt a growing sense of despair.

Surprise

If you are initiating an attack the target is not aware of you don't need to "Roll Initiative." You just get to act. Depending on the totality of the surprise the GM may then let the surprised party take their turns *following* yours—or just have the first batch of attacks land unanswered and then call for an Initiative roll for both parties.

- Meeting Engagement: If you come across a target or group of targets and you have "the drop on them" (but it's a close thing) then the GM may declare that your side simply "wins Initiative" but they will get to go following your actions.
- Ambush: If you are set and ready and you surprise your target, that usually gives you a free, unanswered Round. After your side (the ambushing side) has gone then, if anyone is still fighting, you roll Initiative for the next round normally.

Other Things That Happen at the Start of the Round

Rolling Initiative isn't the only thing that can happen at the start of a Round:

- Dazed and Unconscious characters make CON rolls to recover.
- Characters with some "continuing ability" pay REA to keep it going (this is usually some kind of special super power).
- Characters who are fighting in low visibility conditions make visibility rolls or take negatives to their combat skill rolls.

Advanced and Optional Initiative Rules

Having everyone roll for Initiative will get you through most games without any difficulty. However, if some less common situations come up, here are the advanced/expanded rules:

Rule	Type	Description
Waiting	Advanced	If you want to stop acting during your turn and *wait* to see what someone else does, that's a 0 REA Action. If you have *already* taken any offensive action, however, you must spend 2 REA to Wait. There are specific rules as to how and when you can resume taking your turn.
Shoot-Out	Optional	You can trade accuracy for speed if you wish to. The faster you go in a Round, the lower your chance to hit.
Falling Objects	Advanced	Fast moving objects go at Initiative +4.
Mounted Movement	Advanced	If you are riding a horse or other beast, it may be given an REA roll to determine when it moves. However, if you are in control of it, it'll move when you get to.
Special Init Bonuses	Advanced	Some charcters with psychic attacks may get to use mind combat before they can act physically.

Six Second Rounds

An entire Round of combat is set at an arbitrary six second length. What *exactly* happens is not spelled out by the game system and, indeed, it might be ruled that any specific combat Round was more or less than six seconds long. The game tries to focus on the important events. The GM will rule to adjudicate any discrepancies that arise from this decision (such as a character depressing the trigger of an automatic weapon and emptying it over six seconds even though the character is only allowed one "attack").

In an event such as this, the GM might allow emptying the gun but rule that there are, simply, no more rolls to hit made (the bullets are expended without damage to specific targets). It is also acceptable to have things like conversation take place out of "game-time" allowing for more dramatic speeches and interaction than six seconds would allow.

Advanced Rule: Waiting

Lets say that in the above example, Fred goes first but isn't sure what he wants to do. He decides that if Sid or Nancy move on him he'll respond with a devastating flurry of blows—but he doesn't want to be the first aggressor. He, or any character whose turn it is to act, can choose to Wait.

When you Wait, the rules are as follows:

- If you have *already* taken any offensive action this Round, you must pay 2 REA in order to Wait (however Blocks and Moves don't count as offensive actions). If you have not taken any offensive actions this Round, the REA cost is 0 REA. If you have waited once a turn, and you have enough REA, you may Wait again.
- You may choose to take your Turn at any time after your Initiative has come up—but if another party has already declared an action, that action happens first and *then* you can begin taking your Turn.
- If you are waiting and get a Reaction (see below) you may only take one Reaction action. You cannot interrupt someone's Long Action with your entire turn (but after their action ends you can then take your whole turn). If you take your turn immediately after a Reaction you do not need to pay 2 REA to "continue waiting" until after the Reaction.
- If the end of the Round comes up and people are waiting the GM can call for "any actions" and if no one is ready to go first, the Round ends.

Example

The full Waiting example is given in the next section after Actions are explained so it'll make more sense. Here's a simple case: Fred goes at +3 Initiative. The GM asks the Player for their action and Fred's Player says "I wait."

Then Sid's Player is asked and he says: "I strike Fred! Twice!" Fred's Player says "I will return fire!"

In this case Sid's first strike lands *first*. Then Fred gets to take his entire turn. Then, if Sid still wants to, he can take his second strike. Fred's Wait action has been invoked during Sid's Turn.

Optional Rule: Shoot-out!

In, say, a western game you might want to tie Initiative to combat skill. Here are the rules for a "shoot-out" (although they could apply to other forms of combat).

- For each -1 to-hit that a character takes during a Round they get +2 to their Initiative roll.
- This can *only* be used to shoot or attack (this could apply to a knife stab, too). Any other actions will go as though the character's Initiative Roll had not been enhanced.

Thus, a gunfighter with a 16- Expert Level Firearms decides to roll at -4 to hit. His Expert Level skill lets him *ignore* -3pts of negative modifiers (although he may be at some minuses to hit for range or other environmental factors) and he gets +8 to his Initiative roll.

The purpose for this rule is to make character skill and Player assessment of risk a more important factor in the game. It can be used to present skilled characters as extremely competent even in the face of opponents who may have a lot of "natural talent." This, as noted, might be appropriate for a western genre game.

Advanced: Falling Objects or Fast Moving Ones

Moving objects get +1 Initiative per 10 yards/second they are moving up to +4. This means that race cars and the like all go at +4 (NOTE: the JAGS Have-Not rules have more detailed vehicular Initiative rolls). An object which just started falling (on earth) gets a +0 Initiative. So if you were under it and needed a Step move to get out of the way, you'd have to make your Initiative roll by +1 or more.

Advanced: Mounted Movement

If you are on a horse, it moves at its Initiative (as a living being it gets to roll) but if you are in control of it (Riding Skill Level 2 or better) you can ensure it moves on your REA so you can take an action as you ride by someone. See the Drive/Ride Action under Movement Actions for more details.

Advanced: Special Initiative Bonuses

How quickly an Imperial Psion officer can burn out your mind may not depend on how fast he is "on the draw." Similarly, how rapidly a future-tech computer hacker can respond to Psychological Trauma Intrusion Defense systems may not depend on how fast he is in a foot race.

The way to handle that is with bonuses to REA that apply *only* for certain kinds of actions (Psionic attack, cyberspace computer hacking, etc.). Actions of the given type can be taken at the bonus Initiatives and other actions (physical movement, for example) are taken at the Initiative based on the REA roll.

Ending the Round

A Round of combat is over when everyone has taken their turn and another roll for Initiative is called for. After each Player's Turn has been called, the GM can, if anyone is *Waiting*, ask for them to either take their Turn or roll Initiative again. This is one way that opponents can "circle each other" without doing anything (both parties simply Wait and no one acts and a new Round begins).

More commonly, each character will have taken all the actions they are allowed (based on their REA) and the next Round will begin.

Rounds can also end if everyone involved declares an end to combat. If an opponent surrenders combat-time may end when everyone agrees it does.

Taking Your Turn

When it is your Turn to go (Fred's turn comes first in the above example), you get to act. You may strike, shoot, run-away, whatever. Note: you can always do things like talk (and although each round is 6 seconds in theory, if the GM wishes to expand the amount of discourse allowed as poetic license, there's no mechanical problem with that).

When you take your turn, you spend REA to "buy actions."

- In general characters will buy as many actions as they can afford during their Turn – there are some exceptions to this rule
  - Defensive actions and other "short" actions may be taken at any time during a Round – often as a reaction to being attacked by a character with a higher Initiative order
  - Characters can choose to take fewer actions and save REA to take later during the Round (you cannot save REA for subsequent Rounds – see below)
  - Some conditions (such as being wounded) may affect how much REA you get during a round

- There is no way to "save" REA for the next Round – at the beginning of each Round you get your full REA to buy actions during that Round no matter how few or many actions you took during the last Round

- Not all actions cost REA; these are called "Free" Actions (e.g. talking)

What kind of actions can you buy? How much do they cost? Here's a sample chart of common actions:

Common Actions Chart

Here are some common actions a character might take in combat. Following sections will greatly expand it.

Action	Action Speed	REA Cost
Block (parry) strike with shield or weapon	Short	3 REA
Dodge strike or shot	Short	5 REA
Hit the deck (dive for cover)	Short	8 REA
Attack	Medium	5 REA
Draw a weapon/Grab something	Medium	5 REA
Grab Someone	Medium	5 REA
Take a step, change facing	Medium	5 REA
Start running/run away	Long	8 REA
Keep on running if running the past Round	Long	5 REA
Aim Gun	Varies	3,5, or 8
Feint with a HTH Attack	Varies	5 or 8
Defuse a bomb, pick a lock	Varies	Varies
Talking	None	0 REA
Grappling (Wrestling, Ground fighting)	Varies	8,5 REA
Feint	Medium	3,5, or 8

"It's spiders," the captive said cheerfully, held in the cage beside Karg. "Worst death imaginable. Absolutely the worst. Poison makes you all swell up and the skin splits then the little ones burrow in. Scream for hours!"

Karg raised his fist and the man stopped. "It's true—it is," the man finished.

"How come you let them take you?" Karg asked.

"Too cowardly to kill m'self," the prisoner replied as though he were proud of the fact. Karg frowned.

The keep ahead had several towers—it was quite beautiful. The wall around it was high and strong . . . the doors were thick. On the raised drawbridge was the unmistakable symbol of the spider.

As the bridge lowered and they rode in to the courtyard he saw pale children in expensive looking clothing gathered at the balconies watching silent—but excited as they were drawn in. The man in the other cage giggled.

The commander's pavilion was set down and the door opened. The commander was obese. He waddled to the cage and inspected them. Karg glared at him. The other prisoner recoiled.

"This one," he said, pointing at Karg, "he is a warrior?" The armored guard nodded. "Then he will fight in the pit tonight at the banquet. What is his weapon?"

One of the armored men held out Karg's massive, brutal axe. The fat man nodded. "He will have it—but warrior," the man said smiling back, "you die for our sport. Your legs will be chained and your arms will be weighted. The spiders will be slow with you—but it shall be a spectacle to watch."

Karg looked back at the commander as he turned to address the cluster of children in the balcony telling them to prepare for the night's coming entertainment.

Karg felt himself smile. That was your first mistake, Karg thought. Giving me my axe back. That was your first mistake.

◊◊◊

A character with a 13 REA score gets to go on his Turn and is facing two opponents. He has spent no REA this turn. He could do the following:

- Strike Twice and Block Once (Strike(5) + Strike(5) + Block(3))
- Step-up to one target, strike him, and then have a block left (Step(5) + Strike (5) + Block (3))
- Fight completely defensively: Block four times (Block(3) + Block(3) + Block(3) + Block(3))
- Fight mostly defensively: Strike once and block twice (Strike (5) + Block(3) + Block (3))
- Run away (Run(8))

And so on. Some of these moves leave REA "left over." You cannot "save it up" from one turn to another but there are some optional and advanced rules you can call on to burn that extra REA—don't worry!

Action! (Action Rules)

Actions are things a character does in a Round. Actions are things like attacks, blocks, moves, as well as more general things like talking or opening doors. How Actions are described and tracked is explained here. Actions have the following attributes:

- REA Cost: how many of your REA points you pay to take the Action.
- Action Speed: Action Speed determines "how long" the Action takes. This tells you when during the Round you can take it and whether or not anyone can respond to it.
- Response: Some Actions are taken as a response to other actions (such as blocking an incoming attack). If an Action is a "response" then that'll be noted.

REA Cost

Each action costs REA. If you have spent all your REA for the Round you can't do anything else until the next Round. The costs tend to be 3 (Short), 5 (Medium) and 8 (Long) but there can be modifications. For example, a standard "Strike" costs 5 REA—but a Kick (which is a kind of strike) costs 6 REA. Most people punch or stab faster than they Kick (unless they have special martial arts training).

Action Speed

Actions come in three speeds: Short, Medium, and Long.

- A Short Action is a quick move that is usually defensive in nature (or something fairly neutral like talking). Medium Actions may be declared at any time during a Turn. You do not need to wait for your Initiative to come up to take a Medium Action.
- A Medium Action is usually something that takes a second or more to do. Strikes, short moves, and actions like opening a door are Medium Actions.
- A Long Action is something that probably takes most of the Round. Longer moves, flying tackles, and the like are Long Actions.

A faster action can be declared in response to a longer one—so if someone declares a Medium action, you can choose a Short action (Reaction) to interrupt their turn. You can do this even if it is not yet your initiative to act!

Action Speed	Example Action	Meaning
Short	Defensive Action (block, dodge)	Short Actions can be declared out of Turn order. Often Short Actions are declared in *response* to another action (such as an attack).
Medium	Attack, short move, open a door	Medium Actions can only be taken *on your Turn* (unless in Response to a Long Action).
Long	Longer move, wrestling, defusing a bomb	Long Actions can only be taken *on your Turn*.

Example

A character who is attacked with a strike (a Medium Action) can respond with a Block (a Short Action). A character who is charged at with a Move Action (Long) can respond, hitting the character on the way in, with a Strike (Medium) Action.

Reaction (a.k.a. Response) Moves

As we noted, if someone declares a Medium Action you can take a faster one—a Short Action—in response. Can you do that *any time?* What happens if, say, someone on, like, another continent declares a Medium action (hey, there's always a fight happening *somewhere*)—can you react to that?

The answer is that you can only react to things that directly affect you and that you are aware of. The GM will ultimately adjudicate gray areas but it's usually pretty clear. If someone attacks *you,* you can get a block against them. Usually if someone else is attacked you don't get a response. Similarly, if someone charges you (a Long Action) then you can hit them on the way in (a Medium Action). But if the same guy charges another group across the field that's their problem and you don't get to interrupt it.

NOTE: Even if you are *allowed* a Reaction Move, you must still have the REA to take it. If you have spent all your REA for a given Round, even if someone does something you are *allowed* to respond to, you can't act.

NOTE: When someone is engaged in a Long Action a Reaction may (usually, unless the rules say otherwise) be taken at any point along it. So if someone starts making a run for it, you may choose to hit them as they start moving, anywhere along their path, or where they stop.

Too Fast To React To

If someone has 5 or better Initiative than you do, you *cannot* React to a Long Move on their part. You must make an REA roll to react to a Medium Move on their part.

Example

Jack Quick, "the fastest draw in the west" has gotten into a bar-brawl with two characters and both pull bowie knives on him. He wants to take a Long Action move and retreat to gun fighting range! (Note: He could shoot them point-blank—but he's very quick and wants to leverage that speed to move to safety. They can't hit him at range.). It is a new Round and everyone rolls Initiative (REA rolls plus any modifiers).

Jack gets a +7. Thug 1 gets a +3, Thug 2 gets a -1

Rnd	Character 1: Jack	Character 2: Thug 1	Character 3: Thug 2
1	(+7) Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	(+3) Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	(-1) Initiative Damage Taken ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious

Jack's Action is an 8 REA Long Move action. This, being Long, allows both Thugs (who are at knife-fighting range and engaged with Jack already) to *respond* and declare Medium Strike Actions to stab him as he tries to retreat.

But, he's *quick!* He beat Thug 2's Initiative by a full 8pts (his +7 and Thug 2's -1). That's five or better. This means that Thug 2 is *too slow* to get a Reaction to Jack's move this turn. Unfortunately, Thug 1, who made his roll by 3, is fast enough to take his Reaction and will get a chance to stab Jack as he moves back.

Advanced Reaction Rules

Here are three advanced Reaction rules you might want to use in a game where tactical situations are very important.

Rule	Description
Guardian	If you are acting as a body-guard you can respond to actions that effect your charge.
Covering	If you have a targeted a person or area you can React to their attack with one of your own.
Blind Response	In some conditons you can respond to actions you can't see (such as using indirect fire to hit a retreating foe).

Advanced: Guardian Actions

If you are acting as a body-guard to someone then the GM can declare that an action against them counts as an action against *you* (so if they are attacked, you can block … or body block). In order to be counted as a body-guard you cannot be engaged with other attackers. You must be waiting (or have declared your body-guard status) and will only take aggressive actions against people attacking you or your subject.

Advanced: Covering Someone

If at the start of your Turn you declare you are "Covering" an area or person then you can Respond to a Medium action they take (or that someone in the area takes) with your own *Medium* Action. This violates the rule that you must respond with a *faster* action.

- Covering something (like a person or a doorway or a sixty-degree arc—you cannot "cover" an entire field fire) requires a 5 REA "Covering" Action. It doesn't do anything—but it sets you up to take more actions quicker.
- If you are Covering a person and they declare an action then your Medium action "interrupts" theirs and goes first.
- Once you "cover" something, moving or shooting (including taking the Covering Shot) will end the Covering situation (so if you wish to be able to do it again, take another Covering action).

Advanced: Blind Response--responding to an Action You Cannot See

Imagine that you have a grenade launcher and you *think* someone is taking a Long Action Move behind a wall. You want to Respond to it and fire a grenade over there before they can get to cover. How does that work?

- The GM adjudicates that, yes, it is legitimate to respond to having a target run away if you were more or less engaged with them. If you'd already fired on them previously then it's likely that you would be considered "engaged" with them. If you are *aware of them* then that's likely too. However, if you are just probing the area with fire then the GM would likely rule that you must fire on your Turn. The GM can call for a successful Strategy Skill roll (possibly at negatives if you have little information about the target).
- The GM may rule that during the Round you act at your *normal* Initiative: you cannot see if they are moving or not so you don't get to "act out of Initiative." If you were within 5 of their Initiative your shot is treated, *retroactive to their move* as though you'd interrupted and fired.
- The GM may simply let you respond to the action, resolve the fire, and then determine (secretly) if anyone was hit.

Resolving Actions

So now it's your Turn (or maybe someone else's Turn and you are Reacting to them!). How do we resolve each of those actions you might want to take? Well, it's on an action-by-action basis. So let's take a look.

Ending Your Turn

When you have spent all your REA your Turn is over. However, you can choose to end it earlier and save some REA for Defensive Actions. When you declare you are Ending Your Turn you cannot take any more Attack actions until your next Turn unless you declare you are *waiting* which cost 2 REA if you have taken any Attack Actions so far this turn.

> **Example**
>
> A warrior has 14 REA. He strikes one foe (5 REA) and thinks another, who is outside range, may attack when he gets to go. So he has a choice: he can End His Turn with 9 REA remaining (14 – 5 = 9) which is enough for 3 Blocks … or he can choose to Wait for 2 REA (since he took an Attack already this Round).
>
> He decides to Wait and spends 2 REA. The Round continues and the warrior, with 7 REA, waits. If the opponent decides to move up to him (to strike), the waiting warrior can interrupt the guy's Turn (after the move is declared) and take another Strike for 5 REA.

Attack

The attack is a common action during combat. The basic attack action is resolved as follows:

Step 1:	Pick a specific attack action from the list below and a target.
a.	Determine all modifiers to hit. Is the target within Reach for a hand-to-hand attack or within range for a ranged attack? Is there low visiblity? High winds?
Step 2:	If the target can Block or Dodge, they may choose a Reaction Move to do so. If they wish to take a defensive action they must declare that intent and spend the REA *before* you roll to hit.
a.	The target must be "fast enough" to do so: if their Initiative for the Round is more than 5pts less than the attackers, they must make an REA roll to attempt a defensive action.
b.	The defender must have enough REA (3pts for a Block, 5 for a Dodge, usually) to spend.
Step 3:	Roll to hit using either an appropriate Skill or a Stat. Take into account any modifiers to the to-hit roll.
a.	If the roll misses, the REA is spent and the action is over.
Step 4:	If a Block or Dodge (or other defense) was declared, the defender rolls to see if it worked.
a.	If the defense roll is made by equal or more than the attack roll was made by, REA for both moves is spent and the attack "misses." If the defense roll is not made by enough, the defense fails and the attack hits.
Step 5:	If you hit, resolve Damage.

Example

Dargath, a man-at-arms is defending a caravan attacked by goblins. He has a sword and uses it with Level 2 (Professional) skill on a 14-. It is his Turn to go.

1. He declares a Sword Strike against a goblin who has spent all his REA for the turn climbing over a ridge.
   a. The goblin has an 11 AGI, giving him a -1 to hit. He will hit on a 13-.
2. The goblin had 10 REA and spent 8 of it climbing over the ridge. He has 2 REA left: that is not enough to block so the goblin gets no block attempt.
3. Dargath's player rolls to hit and rolls a 10. This hits by 3 (the necessary roll to hit was a 13-).
4. There is no roll to block since no block was attempted.
5. Play moves to the damage resolution to see if the attack got through the armor and hurt or killed the goblin!

Expanded List of Attack Actions

Let's look at various Attack Actions (Each is described in more detail in its own section).

Action	REA	Speed	Notes
Autofire	10	Medium	Using a weapon on fully automatic costs 10 REA.
Continuing Beam	10	Long	A weapon that fires a continuous beam can be used to "sweep" multiple targets.
Controlled Burst	5	Medium	A short burst of gunfire that gives the attacker a better chance to hit.
Cross	5	Medium	Once per turn you may throw a Cross—a heavy punch (see Cross Action)
Double Tap	5	Medium	Two shots at the same target. The gun cannot be fired again that turn.
Full Strike	Wpn+3	Medium	A full swing with a weapon costs more REA but does +2 Damage.
Grab	5	Medium	A grappling move: getting a hand on someone.
Grapple	8	Long	Tackling someone or bear hugging them.
Kick	6	Medium	Kicks are slower and hit at -1.
Martial Arts Move, head butt, bite, etc.	Varies	Varies	There are some special martial arts moves that may cost more or less REA and be of different speeds. These are covered in the Special Moves section.
Overrun	8	Long	This means running into someone or over them.
Punch	5	Medium	A basic unarmed blow
Shoot Gun or Bow	5	Medium	Take a shot.

Choosing a Target

This is pretty self-explanatory but there are a few things that you need to consider.

- Range and Reach. In JAGS Revised there are three "hand to hand" distances wherein weapons of various length can be used to strike. Further away than that you need a ranged or thrown weapon.
- Some targets may be harder to hit or see than others (Range, Cover and Visibility). Your target must be "within range" (usually no more than a -6 to-hit modifier).

- A Target, with an explosive weapon, may simply be a spot on the ground. See the section on explosives and indirect fire.
- Your target will get a chance to React to being chosen.

Rolling To Hit

The to-hit roll is most often based on your Combat Skill (a Martial Art, Firearms, Melee Weapons). However, if you do not have a weapon skill, you can use your AGI for hand-to-hand attacks or COR for ranged attack.

Unskilled Attacks

1. With a hand-to-hand. Negative modifiers are <u>not</u> doubled.
2. With an unskilled ranged attack, if the character does not take a 5 REA Medium Aim action all negative modifiers will be doubled.

Negative Modifiers to the To-Hit Roll

Not all targets are equally easy to hit. Targets may be behind cover, a long way away, obscured by smoke, highly mobile, etc. Listed below are the common modifiers that apply to most to-hit rolls. When a target is selected, all the relevant modifiers will be added up and applied to your roll to hit.

> ### ! Important Note
>
> The two most important modifiers to the game are AGI Bonus, the natural defense high AGI characters get (-1 per point of AGI above 10 in hand to hand, half that rounded down vs. ranged attacks) and the Skill Bonus which lets Level 3 and Level 4 characters ignore -3 or -6 points of negative modifier from everything <u>except</u> AGI Bonus (i.e. high winds, range, visibility) for ranged attacks. If you just play with these two modifiers you'll be fine most of the time.

Modifier	Type	Notes
AGI Bonus	Rng and HTH	Targets that are aware and agile get a -1 to be hit for each pt. of AGI above 10 in HTH combat and -1 for each full 2pts of AGI above 10 vs. Ranged attacks.
Stationary Target	Rng and HTH	Stationary, passive, unaware targets are at +5 to be hit.
Range Modifier	Rng	Targets at range are at negatives to be hit based on weapon type.
Reach	HTH	Hand to hand weapons have a Reach listed as to how far they can strike.
Speed Modifier	Rng and HTH	Faster targets are harder to hit than slower ones.
Size Modifier	Rng and HTH	Bigger targets are easier to hit than smaller ones.
Visibility Modifier	Rng and HTH	If you can't see well you take negatives to hit targets.
Prone	Rng and HTH	Targets on the ground are both harder to hit (at range) and have a harder time hitting targets in HTH combat (but not at range).
Hit From Behind	Rng and HTH	if you are struck from behind or flanked you are easier to hit. Striking to the rear is hard too.
Off hand penalty	Rng and HTH	If you are using your off hand, you take negatives to hit targets.
Blast Radius	Ranged	Explosive weapons get a plus to hit.
Cover	Ranged	Targets behind cover are harder to hit.
Exotic Conditions	Rng and HTH	Fighting in space or underwater will give some modifiers.
High Skill	Rng and HTH	If a character has a Level 3 or Level 4 Skill they ignore -3 or -6 points of modifier.
High Winds	Ranged	High winds can make a shot harder to hit with.

AGI Bonus

If you are striking in Hand-To-Hand combat you hit at -1 per point of AGI the target has above 10.
If the target's AGI is below 10, that's +1 per point! They're easier to hit. A non-moving target is at +5 to be struck.

JAGS Combat

Jay-Nine eased the small orbital transport out of the guidance window. He exhaled when the alarms failed to sound.

"It worked," he said, "we're free flying now. We can dock anywhere on the orbital we want—not that it'll do us any good."

"Just get us to the heat fins," the woman said. "There's a dorsal data-line I need access to. As for getting in, he'll take care of that."

"Yeah," Jay-Nine said. "I've been meaning to ask about tall dark and dumb back there. Where the hell'd you find him?"

"Him?" she asked, "I bought him. Call him Romeo."

Jay-Nine arced the craft and the light-studded steel-grillwork constellation of the heat ducts rose above the curve of the orbital. "How we gonna mate with the data line?" he asked.

"Oh that," she said, slotting a clip of gyro-jet ammunition into a plastic rifle, "the hull here's low impact ceramic—doesn't interfere with the magnetics. Brace for impact, we're gonna ram it."

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Example

You are trying to strike a super-fast Ninja with a 15 Agility! You have a 14- Melee Weapon skill (you have a Katana). The Ninja's AGI reduces your roll to hit from a 14- down to a 9-!

Stationary Target

A completely non-moving target is at +5 to be hit. This applies to unconscious or kneeling characters but not to conscious ones who are just "standing around" unless struck from surprise and not aware they are even in a battle.

Range Modifier

Weapons have a Range (RNG) listing that's something like -1/X yards. This is the negative modifier the weapon gives you at longer ranges.

Example

A hand gun has a -1/5y Range modifier. A character using one is trying to hit a target at 5 yards distance and has a 13- Firearms skill. The negative modifier is -1 (due to range) and the roll is reduced to a 12-.

Reach (Hand to Hand Attacks)

A longer reach confers a substantial advantage: you can hit someone before they can hit you (and they may have to maneuver in order to land a blow!). There are four categories of Reach in JAGS Revised:

Reach	Approx. Distance	Attack Types	Notes
Close	1 yard or less	Grappling, head butting, biting.	Close fighting happens after a Grab, Grapple, or getting very close.
Short	1 to 2 yards	Unarmed strikes (punches and kicks), knives.	Kicks from Expert Level martial artists hit at Medium Range
Medium	3 to 4 yards	Swords, axes, etc.	Most "standard" melee weapons give a Medium Reach range.
Long	5 to 6 yards	Staves, pole arms, great swords, spears.	Big, long weapons give longer reaches.

When combat begins, unless other conditions are explicitly specified, the distance between characters is the sum of their Reaches.

Example

Two swordsmen are facing off. Both swords are "standard broadswords" and confer Medium Reach. The opponents may be said to be circling at about six yards range.

What Reach Means
When two characters with the same Reach square off, there's no real impact: both can hit each other "normally." However, when a character with a longer Reach squares off against a character with a shorter one, this is how it works:

- The character with the shorter Reach will not be able to roll to hit the character with the longer Reach until they move into range. This means:
  - They must make an 8 REA Long Move Action (which will give the character they are moving in on a Reaction to hit them and they won't be able to Block). *Or--*
  - They must make one 5 REA Medium Step Action per difference in Reach to move into range.
- If a character is *two* Reach levels *inside* the Reach of a longer weapon then the longer weapon begins to suffer disadvantages.

Example

A character with a sword is facing a character with a knife. Both are at "hand to hand combat range" (i.e. they are not across the room from each other). The characters are at Medium Range.

This means that, in the first Round, the knife wielding character *cannot* strike the sword wielding character without taking a Step move (5 REA).

Being Inside Someone's Reach
If you are two levels "inside" your opponent's Reach they get -2 to all weapon rolls for each additional level you are inside.

Example

In the example above, the knife using character decides to *tackle* the guy with the sword. This is risky: a tackle is a Long action and gives the sword user a free reaction strike—but he does it and pulls it off. He gets a grab on the guy with the sword!

Now, because the fighters have grabbed each other, they are at Close range. This is two "inside" the sword's Medium Reach. The sword fighter takes a -2 penalty on all rolls! If it was a great sword (two handed) the negative modifier would be -4!

Speed Modifier
Faster targets are harder to hit. The chart below gives moving targets a negative to be hit based on their speed.

Speed	To-Hit Modifier
0 – 7 y/s	-0
8 – 12 y/s	-1
13 -20 y/s	-2
21 – 36 y/s	-3
37 – 68 y/s	-4
69 – 132 y/s	-5
133 – 260 y/s	-6

NOTE: To compute from miles per hour to yards per second take mph and multiply by two as a reasonably good estimate. This means that most common things people will shoot at in the game are from -0 to -3 to hit. The GM can make a sort of judgment call as to whether they are going slow (-0), kinda fast (-1 or -2) or *really fast*(-3).

Size Modifier
Big things are easier to hit than small things (in general). Here is the table of Size Modifiers.

To-Hit Modifier
The notation -4R/-3H means a target of that size is at *-4 to be hit with Ranged Attacks* and -*3 to be hit with Hand to Hand attacks*.

STR, BLD, CON, DP, DMG
These are the STATS that a humanoid of that size would have. To play characters of that size (humanoid or otherwise) see the rules in the Archetypes book.

Size	Weight	Example	STR	BLD	CON	DP	Dmg	To-Hit
Very Small	0-5 lbs	Hamster, small dog	1	1	10	2	-3	-4R/-3H
Small	6 – 30 lbs	Mid to large dog	2	1-2	10	4	-3	-3R/-2H
Med Small	31-90 lbs	Child, very small adult	8	3-6	10	6	-3	-1R/-0H
Medium	91 – 255	Human	10	7-17	10	10	+0	+0R/+0h
Med Big	256-350	Large human	13	18-23	11	23	+0	+1R/+0H
Big	351-500	Lion	15	24-33	12	27	10	+1R/+1H
Large	501-1000	Massive Tiger	22	28-67	12	66	23	+2R/+2H
Huge	1001-1500	Horse	29	68-100	13	100	37	+3R/+2H
Enormous	1501-2500	Walrus	42	101-166	13	166	63	+3R/+3H
Gigantic	2501-3500	Rhino	55	167-233	14	233	90	+4R/+3H
Elephantine	3501-7500	Elephant	109	234-500	14	500	197	+4R/+4H

NOTE: Another way to gauge pluses to hit is that every double human size one level higher on the chart and each half human size is one less (so a human head comes in at approximately 2 down from Medium or Small (-3R/-2H).

Advanced: Size and Speed
Small things are hard to hit if you must shoot at them or if they are moving fast. However ants, while very small, are not impossible to stomp. If a small being cannot move faster than 4y/s it gets no negative modifier against hand to hand attacks.

Visibility Modifier
In conditions where you cannot see (or see your target) well you must make Perception rolls to fight effectively. At the beginning of a Round you make a Perception roll at -1 per "visibility modifier." If you make it, you fight that round at no negative. If you miss it, you get a -1 to every to-hit or defense roll you make that turn per point of visibility modifier.

Condition	Modifier
Light Smoke or Fog	-1 to -3
Heavy Smoke or Fog	-3 to -6
Dusk, Twilight	-2
Dark shadows	-4
Complete Blackness	-6
Invisible opponent (but you have an idea where he is)	-6
Blind	-6

Surrounded by gangsters, Treasury agent Sam "Eagle Eyes" Darkly turns off the light plunging the room into almost total darkness. Sam has an 18- perception roll with Keen Senses and a high Reason. The gangsters have a 10 or 11. Each turn that Sam makes his roll at –5, he is at no negative to hit in HTH combat. If the gangsters—or Sam—blow heir -5 roll (unlikely for Sam, almost always for the gangsters) they will be at -5 to all combat rolls. "Now you know why they named me Darkly," Sam says to the last conscious gangster before putting his lights out.

Fighting On The Ground (Ground Fighting, being Prone)

If you are down on the ground or kneeling you will get the listed modifiers. Characters with Ground Fighting ability will not suffer the negatives marked with a GF. You get Ground Fighting ability by having the following martial arts:

- Jujitsu Level 2
- Wrestling Level 1
- Street Fighting Level 2
- Acrobatics Level 2

Prone Modifiers

Low Profile		You are at -2 to be hit by ranged fire unless the attacker is within 4 yards of you.
Small Surface Area		You suffer a -4 Damage Modifier from explosives that also go off on the ground (it's no help against an airburst).
No AGI Bonus	GF	You get No AGI Bonus.
No Dodge	GF	You can't Dodge. If you have Ground Fighting, Dodges are at -2 when on the ground.
Worse Blocks	GF	You suffer a -2 to Block rolls. If you have Ground Fighting you take no negative to Blocks.
Hard to Hit Standing Targets	GF	You suffer a -2 to hit Standing targets with HTH strikes (note: there may be no assigned negative for swinging at a leg or grabbing one). If you have Ground Fighting you are at no negative to hit standing targets.

Being Hit From Behind

A character who is attacked from behind gets no AGI Bonus and is at -2 to Block or Dodge rolls (a "Flank" where the character is aware of the attack but being attacked from two directions might only get the -2 to Block/Dodge). Attacking someone who is behind you is at -4 to hit.

Off-Hand Penalty

A character using his "off hand" (i.e. left when they are right handed) may take a -2 penalty to to-hit rolls using that hand. NOTE: This is not appropriate for all fiction. Heroic fiction may involve lots of flashy off-hand fighting and whether this (or other) modifiers are invoked are at the discretion of the participants and the final adjudication of the GM.

High Winds

High Winds or other atmospheric conditions can give a -1 to -10 to-hit with common ranged weapons.

Blast Radius

If you are using a weapon that has an explosive radius (or otherwise hits a large area) then it's hard to miss with. Usually an attack that misses by 1 or 2 will "still hit" for half damage. The minimum Damage Modifier (explained in the Damage chapter) is +4.

Advanced: Grenade Bounce

With explosive attacks, like a hand grenade, you may need to know how much you missed by with an attack to see if the target was in the kill zone. There are several ways that one could calculate how far an explosive landed from its target. Here is a simple method: Take the amount missed by and use that as a rough calculation to determine how far away the attack landed.

The table gives some estimated distances based on the type of attack (battleship guns that "miss by a little" may hit further than a lobbed grenade that "misses by a little.").

Missed By	Distance	Thrown Weapon	Indirect Fire
1 – 3	Close	2 yards	4 yards
4 – 6	Medium	4 yards	16 yards
7 – 9	Far	8 yards	48 yards
10+	Distant	16 yards	192 yards

Cover

Hiding behind something gives you defensive modifiers. They give a negative to be hit that may be used *instead* of your AGI Bonus.

Level of Cover	Cover Bonus
Light Cover (hiding behind a lamp post)	-1
Moderate Cover (hiding behind a low log)	-2
Heavy Cover (partially concealed behind a wall)	-3
Full Cover (protected firing position)	-4

Advanced: Shooting Through Cover

If a shot misses the target because of the Cover Bonus the GM may treat the Cover as *armor*. In the inanimate objects section (at the end of Combat) there is some data concerning walls being treated as armor.

Fighting Underwater (or in Space)

If you are fighting out of your element the GM will assess modifiers based on how unusual the circumstances are for you and how suited you are for those. Here are some common situations:

Underwater
- Movement Rates are ¼.
- The character suffers -3 To Hit and -4 Damage Mods to all Strikes.
- Initiative rolls are at -2.
- The character will be suffocating (see the Tools section).

Fighting in Space
- Movement requires an AGI or Acrobatics roll at -4 to get right. If it is missed by 5 or more, the character will be spinning out of control (no AGI Bonus, -4 to all rolls to target anything, and the character may simply drift away). Special training can remove the negative modifier to an Acrobatics roll (Zero-Gee experience).
- The character will be suffocating if they don't have air.
- Recoil modifiers are tripled. If a weapon's recoil is -0, if it does fire a normal bullet it goes to -1.
- If a weapon accrues -3 or more recoil during a Round it must be "re-readied" with a Draw action.

Specific Attack Actions

Here is a closer look at the various attack moves. Grappling moves are covered in the Grappling Section.

Unarmed Strikes

This section lists all the common (and some very uncommon) unarmed strikes in the game. In the Chi Martial Arts section (see the Archetypes book) there are even more special strikes!

> **!** **Important Note**
>
> **Combining Martial Arts Strikes?**
> Let's say I have Karate and Kung Fu. Karate gives me more damage per hit and Kung Fu's strikes are harder to block. Can I combine the two to get an ultra hard, difficult to block strike?
>
> The answer is **no**. I can use my Karate Skill to hit for extra damage and my Kung Fu skill to hit more deceptively—but I can't combine them.

Breakdown of Strikes

Here is what the attributes listed for each Strike mean.

Name

This is the general name of the strike. Note that a "punch" could be called a lot of different things depending on the genre (it could be a karate 'back-fist,' a boxing jab, a 'shot to the jaw,' etc.

The REA the character spends to take this action. Also listed is the speed (Short, Medium, or Long) of the action.

> ### Advanced: Striking for 4 REA at Expert Level
> A character with an Expert (Lvl 3) combat skill can take *one* Strike that would normally cost 5 REA for 4 REA during their Turn. This may be applied to unarmed strikes or weapon strikes.

Roll to Hit

Most unarmed combat to-hit rolls use either Martial Arts or AGI. Some Strikes (like a Kick) have built-in modifiers to hit (Kicks hit at -1).

Reach

Within Hand-to-Hand combat there are four ranges: Close (grappling combat), Short (punches and kicks), Medium (weapons like swords), and Long (weapons like staves or great swords). This lists the Reach the attack has.

Damage Type

Impact or Penetrating (usually only special attacks or bladed/sharp weapons do PEN damage). Each Damage Type has its own Damage Table (see the Damage section). Penetrating damage is usually more severe than Impact. Unarmed Strikes almost universally do Impact damage (exceptions: things like Karate "spear hands").

Damage

The "base damage" done by the attack. A character's Base Damage (the damage they deal with an untrained unarmed blow) is computed during character generation. Here is the formula:

$$STR – 10 + [\ 1\ per\ 5\ BLD\ above\ 10\ ]$$

Weapon damage or martial arts bonuses are added to this score.
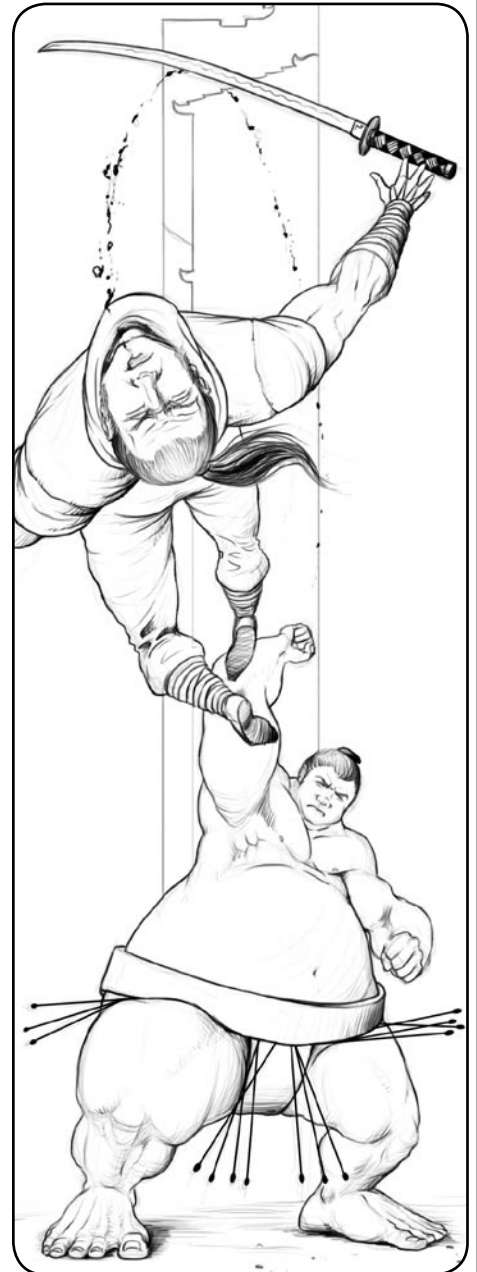
A character with STR of 12, a BLD of 13, and Karate Level 2 has 2 (STR) + 1 (BLD of 13) = 3 Base Damage. Their Karate gives them +2 damage with any Karate Strike.

Since a Punch Move is +0 Damage, the character's Karate punch does 5 Base Damage. A Kick does +2 Damage so the character's Karate Kick would land for 7 Base Damage.

A normal man has 10 STR, 10 BLD, and no martial arts skill. His Base Damage is *zero* (meaning he must get a good hit or use a special move to do any effective damage in a fight).

Description
Anything special about the attack will be noted here.

List of Unarmed Strikes

Name	REA Cost	To-Hit	Reach	Damage	Notes
Punch	5 REA Medium	+0	Short	+0	A basic jab.
Kick	6 REA Medium	-1	Short	+2	Medium Reach for Level 3 Martial Artists or Level 2 Tae Kwon Do
Cross	5 REA Medium	+0	Short	+1	You can only do it once per turn and are more vulnerable until you next turn.
Head Butt	5 REA Medium	+0	Close	+2	Extra bonuses for Street Fighting martial arts.
Bite	5 REA Medium	+0	Close	1 PEN	Chomp!
Grab	5 REA Medium	+0	Short	None	See Grappling Combat
Spear Hand	5 REA Medium	-2	Short	+0 PEN	Requires Level 4 Karate, at +2 to be blocked.
Karate Chop	7 REA Medium	-0	Short	+2	-1 to target's CON roll, -4 to Inanimate STC Roll

Trey Logan pushed the rebuilt Thunderbird over 80. The southern California road remained miraculously clear save for the black custom job less than twenty-four inches behind them and to their left.

In the passenger seat, the massive form of his partner, the six-foot plus American Indian Calvin Proudbear cranked his body around to stare through the window of the vehicle behind them.

"He's going for it," Calvin said, his voice hissing with a half-yard from-the-guard-rail edge to it. "Around the outside. I should be driving."

"I did this in my movie Game of Damage, *Logan said, "and I see him."*

Trey cut the car out as the other driver changed tacks heading for the inside as they rounded a curve.

The black car cut expertly and Trey had to pull back as it came even and then inched ahead.

"Damn! Damn! We're losing him!" Trey swore.

"You're losing him!" Proudbear snapped.

Punch
REA Cost: 5 REA Medium
Roll to hit: AGI or Martial Art that allows strikes (all of them but Level 1 Tai Chi)
Modifiers: Hand-to-hand
Reach: Short
Damage Type: Impact
Damage: Base HTH damage
Description: This is the basic empty-hand punch, jab, or wallop. For a more powerful blow, see the Cross. Note: An extremely fast, comparatively weak kick could be considered a "punch move" if the participants are more interested in approving descriptions than making sure that they canonically match the move name.

Kick
REA Cost: 6 REA Medium
Roll to hit: AGI or Martial Art that allows kicks (all of them but Boxing and Wrestling, and low level Tai Chi)
Modifiers: -1 to hit (unless using Tae Kwon Do) Hand-to-Hand
Reach: Short or Medium with Level 3 Martial Art (or Lvl 2 Tae Kwon Do)
Damage Type: Impact
Damage: Base HTH damage +2
Description: A strike using the foot. This is harder to hit with for most people and costs a little more REA. **NOTE:** In Close Combat you cannot Kick without special training.

Cross
REA Cost: 5 REA Medium
Roll to hit: AGI or Martial Art that allows strikes
Modifiers: Hand-to-Hand
Reach: Short
Damage Type: Impact
Damage: Base HTH damage +1
Description: A cross may only be thrown once per turn. After throwing it you are at +1 to be hit and get a -1 to all Blocks or Dodges until your next Turn next Round (i.e. you are more vulnerable). This can be a "right cross," an uppercut, a haymaker, etc.

Head Butt
REA Cost: 5 REA Medium
Roll to hit: AGI or any Ground Combat Martial Art
Modifiers: Hand-to-Hand
Reach: Close
Damage Type: Impact
Damage: Base HTH damage +2 + Street Fighter Damage Bonuses (only!)
Description: You slam your forehead into your opponent's face. It isn't civilized but it can be very effective! If you hit by 0,1, or 2, you take half the damage done *yourself*. **NOTE**: This must be done in Close Combat (see the section on Close Combat).

Bite
REA Cost: 5 REA Medium
Roll to hit: AGI or Ground Combat Martial Art
Modifiers: Hand-to-Hand
Reach: Close
Damage Type: Penetrating
Damage: 1pt PEN
Description: Normal human jaws do 1pt PEN damage with a bite. Note: this must be done from Close Combat (see the Close Combat section).

Grab
REA Cost: 5 REA Medium
Roll to hit: AGI or Martial Art
Modifiers: Hand-to-Hand
Reach: Short
Damage Type: None
Damage: None (see Grappling)
Description: a Grab is the most basic Grappling move (reaching out and grabbing someone). See the Grappling section for a full explanation of what it does.

Karate Chop
REA Cost: 7 REA Medium
Roll to hit: Karate
Modifiers: Hand-to-Hand
Reach: Short
Damage Type: Impact
Damage: Karate Punch / Cross +2
Description: The chop or "breaking blow" is a punch designed to do deep internal damage. If a CON roll or STC roll (vs. Inanimate objects) is called for, these are at -1 and -4 respectively. It may be combined with a Cross as well for even more damage.

"I read once that good driving often compensates for bad sexual performance." Calvin said.

"Uh," Trey said interrupting, *"Isn't it a little weird—not to mention illegal—to just race with random Californians and then pick fights with them? Not that I'm complaining really . . . it just seems like something counseling could fix."*

"It's what I do for fun," Jastrom said. *"I find two guys who look like they need a lesson in manners and work out a little frustration. Now, if you have a gun or knife, I suggest you start going for it because I eat guys like you for breakfast and I'd like for this to take a while."*

"We'd rather stand here and belittle you," Calvin told him.

"I thought you talked like that in your movies because your scripts were bad," Trey said, astonished.

That was all it took.

Jastrom exploded across the pavement in a perfectly timed lunge-strike maneuver.

Calvin had time to exchange a lightning-quick glance with Trey—He's good.

He wasn't lucky. With speed that matched Jastrom, Logan sank back in a fighting stance combined with a snapping karate kick that caught Jastrom in mid-stride. Logan hit a lot harder than he looked like he could.

With a circular block Logan shrugged off Jastrom's punch and spent a moment looking into his attacker's stunned eyes.

Logan's punch snapped Kenny's head back and they stood there—ready to circle, one staggered, the other smiling.

Of course the take-out-the-small-guy-first tactic hadn't exactly worked.

Later, Trey reclined on the hood of the car, his back resting against the glass.

Proudbear, a slight smile on his face, sat at the front-left corner of the car and looked up at the sky.

"That didn't take long," Logan mused. *"I had him fine though, you didn't have to grab him like that."*

Spear Hand (Karate)

REA Cost: 5 REA Medium
Roll to hit: Karate Level 4
Modifiers: -2 to hit, +1 to be blocked.
Reach: Short
Damage Type: Penetrating
Damage: HTH damage, 2x damage is PEN Value.
Description: The character makes a "knife" or "spear" of his fingers and strikes, plunging them into the flesh of his target. This hits at -2 and does PEN damage. Attempts to block it are at +1, making it a "finishing move" against an equal. The PEN Value of the attack is 2x the standard damage making it work well against light armor. If the blow achieves a Dying result, treat this as Dead as the Karate master has ripped a vital organ (the heart?) out of the target!

Hand-to-hand Weapon Actions

If you are using a weapon like a sword, axe, knife, or club it's very much the same as unarmed combat but there are a few differences.

Drawing

If a weapon is sheathed it costs REA to draw it based on how experienced you are with it. The REA is as follows:

Level	REA To Draw
Level 1	5 REA Medium Action
Level 2	5 REA Medium Action
Level 3	5 REA Short Action
Level 4	0 REA Short Action

A character with Level 3 Skill may attempt to Quick Draw and instantly draw their weapon with a Skill Roll. If the Roll is failed the weapon is still drawn and 5 REA is paid. A character with Level 3 or Level 4 Skill may draw and block as the same action.

NOTE: Ranged weapons must be Drawn as well. The Draw action can apply to anything that is readied for use in combat.

Maximum Strikes Per Turn

Weapons have a certain number of allowed strikes per turn based on the weapon type and your skill with it. If you wish to exceed that number of strikes per turn, you pay 10 REA per additional strike (so a character with 15 REA using a weapon that grants 1 strike per turn at their Skill Level could strike once for the usual 5 REA and again for 10 REA).

Example

A character with a 15 REA has Melee Skill at Level 2 and carries a Broadsword. On the chart the maximum number of attacks per turn for Level 2 is listed as *one (1).* Although he pays only 5 REA per swing (and therefore could *pay* for three swings) he is limited to one strike. When he improves his skill to Level 3, he will be able to make two strikes per turn.

He could, however, make two strikes per turn paying 10 REA for the second strike since he is very fast.

Extra Swing Cost

Very large weapons cost extra REA to swing.

Large Weapon Bonus

Using something like a chair or a table gives you a better chance to hit people. A Large Weapon Bonus is a +1 to +3 to-hit. This bonus is added to your to-hit roll but is *not* factored in for purposes of damage (see the Damage section).

Furthermore, each +1 to hit is *subtracted* from your opponent's Block score (larger weapons are harder to successfully block) unless they have a large weapon themselves or a shield in which case it is *added* (a shield, however, makes it easier to block a Large Weapon).

Example

A castle guardian is swinging a massive hammer with a +1 Large Weapon Bonus. He has a 13- Melee Weapons skill. When he rolls to hit against an opponent with no negative to-be-hit modifiers (AGI 10) he rolls a 14.

That would normally miss, however, because the weapon is so big it hits due to the large weapon bonus. It gets a +0 Damage Modifier.

On a second attack on a later Round he rolls a 10. This hits by 3 and *not* by 4 for purposes of Damage Modifier since the Large Weapon Bonus doesn't add to Damage Modifier.

Minimum Strength

You have to be quite strong to use some weapons effectively. If a character is below the listed STR Minimum for a weapon they add +1 REA to the strike cost per point they are under.

Advanced: Maximum Strength

If a character is more than 2 STR under the weapon's required STR it cannot be wielded without a STR roll successfully made each turn.

Damage Bonus

Each weapon has a bonus to damage listed. This is added to the character's Base Damage with the weapon.

Weapons Chart

Weapon	Skill	Damage	STR Min	Swing	Block	Att Lvl1	Att Lvl 2	Att Lvl3	Att Lvl 4	Reach	Notes
Brass Knuckles	Any Martial Art	+2 IMP	None		None	2	3	4	5	Short	
Small Knife	Knife/Melee	+2 PEN	None		Special	1	2	3	5	Short	
Large Knife	Knife/Melee	+3 PEN	None		Special	1	2	3	5	Short	
Short Sword	Melee	+4 PEN	9		+0	1	2	3	3	Short	
Broadsword	Melee	+6 PEN	11		+0	1	1	2	3	Medium	
2Hand Sword	Melee	+8 PEN	12	+1	+0	1	1	2	2	Long	
Hatchet	Melee	+5 PEN	9		-1	1	2	2	3	Short	May be thrown
Battle Axe	Melee	+9 PEN	11	+1	-1	1	1	2	2	Long	May be thrown
Great Axe	Melee	+12 PEN	14	+1	-1	1	1	2	2	Long	
Spear	Melee	+5 PEN	10		+0	1	2	2	2	Long	May be Thrown
Club (baton)	Melee/StreetFght	+4 IMP	10		+0	1	2	2	3	Medium	
Hammer/Mace	Melee	+9 IMP	12	+1	-1	1	1	2	2	Medium	
Great Maul	Melee	+14 IMP	14	+2	-1	1	1	2	2	Long	
Baseball bat	Melee/StreetFght	+6 IMP	10		+0	1	2	2	3	Medium	
Morning Star	Melee	+8 IMP	11		-1	1	1	2	2	Medium	-2 to be blocked
Staff	Staff	+5 IMP	10		+0	1	2	3	4	Long	Must have Staff Skill

"Ah," Calvin said, "I was looking out for your best interests—you know, lucky punch . . ."

"And did you have to do that to his face?" Trey said. "I hear he's shooting around now . . ."

"It'll be bruised and swollen," Calvin said. "Nothing a lot of makeup won't fix." Then he laughed a warrior's laugh and then there was silence.

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Melee Weapon Moves

Name	REA Cost	Roll To Hit	Modifiers	Damage	Description
Full Strike	Strike +3 REA	Normal	+0 to hit	+2	A fully committed strike
Feint	3,5, or 8	Normal	None	N/A	-1,-2, or -3 for your next strike to be blocked
Lunge	Strike +2	Normal	Normal	Normal	Step Move + Strike with Fencing Weapons

"It's just like the one he used in the TV series," the man behind the counter said, handing me the faux ivory-handled katana sword.

"Really?" I asked, trying to keep the mirth out of my voice.

"Yes," he said. "Real blade too."

"Folded metal—twenty folds?" I asked. It wasn't atomically possible—but he didn't know that.

"Stainless steel," the man said. "But be careful—you could take someone's head off with that. For real, I mean."

"Oh, yeah," I said. Oh yes indeed.

You a fan of the show?" he asked.

"Sort of," I said. "I had one like this but I lost it recently—and I'll need another one for tonight."

Outside, I sheathed the blade and tucked it under the trenchcoat. The show got it almost all wrong—public disinformation. But the bloodlines did use swords—they were right about that . . . and I had an engagement tonight; and a modern, insultingly carved, cheap fake katana like this would have to do.

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Full Strike
REA Cost: +3
Roll to hit: normal
Modifiers: normal
Damage: Weapon Type +2
Description: Any non-fencing weapon larger than a dagger or knife can be used to Full Strike. This is a powerful, fully committed blow. It costs +3 REA (above whatever is normal) and does +2 Base Damage.

Feint
REA Cost: 3, 5, or 8
Roll to hit: none
Modifiers: none
Damage: none
Description: A Feint action gives the target a -1,-2, or -3 to their Block roll against the next attack made by the feinting character. NOTE: As an advanced rule, this can be done with an unarmed attack.

Advanced: improve or decrease the block modifier for each level of difference the attacker has over the defender. If you are Expert Level (Lvl 3) against a Level 2 character and perform a 5 REA feint, they are at -3 instead of the listed -2 to block. Against a Master (Lvl 4) opponent, you would only reduce their block by -1 instead of the listed -2.

Example

A character is in a sword fight and it is his turn to go. He is facing an opponent with a sword and shield and wishes to get in a powerful blow around it. He has Melee Weapons at Level 2 and so he gets one strike per turn. He has 13 REA and a 12 STR.

He declares a 5 REA Feint. This gives his opponent a -2 to Block and then declares a Full Strike for 5 (Strike) + 3 (Full Strike) = 8 REA. This rolls to hit as normal, but the damage is 6 (broadsword) + 2 (Base Damage) + 2 (Full Strike) = 10 Base Damage! And it's at -2 to be blocked!

Fencing Weapons
Fencing weapons are light, fast, and are not built to work against armor. They will have difficulty blocking heavier weapons but are quite deadly in their element (-1 to Block against any weapon with a Base Damage of +7 or more). They use the Fencing Weapons Skill.

NOTE: Fencing weapons cannot use the Full Strike attack.

Fencing Weapons List

Weapon	Skill	Damage	STR Min	Att Lvl1	Att Lvl 2	Att Lvl3	Att Lvl 4	Reach	Notes
Epee	Fencing	+3 PEN	--	2	3	4	5	Medium	
Rapier	Fencing	+4 PEN	9	1	2	3	4	Medium	
Saber	Fencing	+5 PEN	11	1	2	3	4	Medium	

Lunge (Fencing)

REA Cost: +2 (7, usually) Medium Action
Roll to hit: Fencing Skill
Modifiers: Hand-to-Hand
Reach: Long (special)
Damage Type: Penetrating
Damage: By Weapon Type
Description: A Lunge move is a fencing maneuver that extends one's reach greatly with a thrusting strike. The character can take a Step Action and hit at Long Reach, clearing a large distance for only +2 REA.

Flails

Flails are any kind of chained or hinged weapon that can be used to generate power and strike around a weapon or shield. They are difficult to block when used well but tend to be difficult to master. They use the Melee Weapons skill.

The negative characters trying to Block the flail get the Block Negative applied to their roll.

Flail Weapon List

Weapon	Skill	Damage	STR Min	Att Lvl1	Att Lvl 2	Att Lvl3	Att Lvl 4	Reach	Block Neg
Nunchaku	Melee	+5 IMP	10	2	3	4	5	Medium	-2
Morningstar	Melee	+8 IMP	11	1	1	2	3	Medium	-3
Flail	Melee	+10 IMP	11	1	1	2	2	Long	-1

Optional Rule: Martial Arts Weapons

Weapons like Nunchaku and Staffs may be used with an appropriate Martial Arts skill (i.e. probably not Boxing).

Using this rule simplifies characters since they need not purchase two separate skills in order to use weapons. It also makes martial arts skills more valuable since they now include armed and unarmed fighting.

This would be appropriate in a game where the characters are martial arts masters but do not commonly fight each other with weapons.

Tangle Weapons

Weapons that can be used to entangle or trap an opponent are Tangle Weapons. The most obvious one is the weighted net—but lassos, bolas, and even a whip can be a Tangle Weapon. They are difficult to master and often need to be recovered after use. They use the Tangle Weapon skill.

When you hit someone with a Tangle Attack, depending on how the attack works and how well you hit they may be Grabbed (like having an arm wrapped with a whip), Held (impaired but not immobile—like having a net over you), or Pinned (completely helpless).

Grapple

The Grapple Score is the "effective STR" of the Tangle Attack for purposes of hanging on.

Escape

If you are grabbed by a whip or covered with a net, you can pick your way out given time. However if you are trapped in a force bubble or webbed up with sticky webbing then careful struggling won't work. The Untangle rating tells whether the trapped character can work their way out (Escape Artist helps) and how long it takes.

To untangle oneself one must make AGI or Escape Artist Rolls by the listed number. The effect is cumulative over multiple turns. Missed rolls count as +0. These rolls are at -4 if the character is held. If the character is Pinned they cannot try to escape.

Armor
You might also try to *cut* or blast your way out. The Armor rating (and DP) is the amount of damage necessary to break through a Tangle. Most attacks take a -8 Damage Modifier from Impact blows from weapons (but not to characters trapped inside and flexing: that uses the whole body).

Damage Points (DP)
When this number of DP is done to the Tangle attack, it is broken.

Ready/Recover
Most Tangle attacks take a little while to "get ready" (such as starting up a lasso or bolas or collecting a net to throw). This is based on the skill level of the character using the Tangle Attack. After each attempt to hit with a Tangle Attack you must Ready it again (this is called "recovering" it).

Skill Level	Action	Notes
Level 1	8 REA Long	Requires Skill Roll
Level 2	5 REA Medium Action	Requires Skill Roll
Level 3	3 REA Short Action	No Roll Required
Level 4	None	No Roll Required

NOTE: This REA cost is in addition to the Draw cost, if any.

Hitting Someone With a Tangle Attack
When you hit someone with a Tangle attack, it doesn't hit for damage (unless that is an additional effect as well—like an electrified net) but instead, well, *tangles* them. This is a pretty straightforward effect so we're going to list it here (unlike Damage, which is more complex and gets its own section).

Grapple Chart

Hit By	+0 to +3	+4 to +6	+7 to +9	10+
Effect	Grab	Hold	Mjr Hold	Pin

NOTE: Tangle attacks with areas of effect or Large Weapon Bonuses or Cone Effects *do* add the bonus to what they hit by (unlike hits for damage where the Large Weapon Bonus doesn't add to Damage Modifier).

! Important Note

For Tangles It's How Well You Hit
Many grapple effects are based on how well the Grapple roll is made by. For Tangle attacks, the Result is based on how well you hit.

Effect	Result
Grab	a Grab attack that hits by 2-3 can Immobilize a Limb (see Grappling). Attempts to break the Grab require one level of success.
Hold	The subject is at -4 Damage Modifiers to hurt anything. Attempts to Break the Hold require two levels of success.
Major Hold	The subject is at -6 Damage Modifiers to hurt anything. Attempts to Break the Hold require three levels of success.
Pin	The subject is so tightly held they can take no action other than Break Grapple in an attempt to escape. Attempts to Break the Hold require four levels of success and are *not* cumulative.

Advanced: Tangling the Legs

A hit by 2-3 or better can "tangle the legs" of a character if the attacker decides to (which limb/limbs are tangled is at the discretion of the attacker). If the target was moving they must make an AGI or Acrobatics roll to stay standing.

Move Rate	Roll Modifier
Walking	-2
Running	-4
Sprinting	-6

NOTE: This table list some hypothetical high-tech Tangle attacks.

Tangle Weapons List

Weapon	Grapple	Armor/DP	Escape	STR Min	Att Lvl1	Att Lvl 2	Att Lvl3	Att Lvl 4	Reach	
Whip	12	6/1	5	9	1	1	2	2	Long	
Bola	13	8/1	5	11	1	1	2	2	Thrown	
Net	14	12/1	9	11	1	1	2	2	Long	
Lasso	13	6/1	4	10	1	1	2	2	Thrown	
Foam Grenade	20	4/8	None	9	Thrn	Thrn	Thrn	Thrn	Thrown	
Web Gun	30	9/24	None	None	1	1	1	1	Ranged	ROF is 1
Tractor Beam	40	4/40	None	None	1	1	1	1	Ranged	ROF is 1

Example

Here's a hypothetical Glue Gun that is a little more complex than the table allows for.

Glue Gun	ROF 1	Range -1/10y	Shots 8

The hyper-tech glue gun uses a shotgun like cartridge that produces a cone of super-fast drying adhesive designed to immobilize a target. When fired it uses the "Continuing Beam" Effect and can stick multiple foes. Here's how that works.

Grapple: 30	Armor/DP: 9/24	Large Weapon Bonus +1	Continuing Beam Effect

The Continuing Beam effect means that firing the Glue Gun is a 10 REA Long Action. If targets are swept the character can hit about 4 of them with separate to-hit rolls. Each roll gets a +1 to hit which *does* in this case apply to the hit-by amount. If a target is hit more than once (a Continuing Beam can be held on a single target for the entire second) then each additional hit adds to the DP of the total hold and the attacker makes 4 rolls to-hit and takes the best!

"Hold your fire," I hissed, peering through the jungle. The men were jumpy . . . they looked warily into the darkness. "Don't fire until you see them."

"What exactly are we look'in for Sarge?" my radio man, Corporal Hill, asked.

I shook my head. The radio report had been on the proper channel—but I still wasn't sure I believed it. It had been clipped and broken through the static. They had said to expect a wave of "victims" of the air strike heading towards us at a steady 4 miles per hour jog.

"Survivors," I said, "from the nuclear strike."

The young man looked at me, his face pale in the thin light from the moon above the trees. "But didn't Tac say they were all . . . you know, killed?"

"They reported 100% mortality," I nodded. "Still, something's coming." Up in the dark, jungle night, I saw the first one—a skeleton covered with burnt flesh still clinging to greenish, glowing bones—appear above the rise.

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Thrown Weapons

Thrown Weapons come in two basic types: those designed to be thrown (knives, spears, shuriken, axes) and those which are improvised (a sword hurled in anger, a super hero tossing a car).

Drawing

Thrown weapons must be "drawn" (placed in hand) or picked up before they can be Thrown.
- Melee Weapons skill at Level 3+ will let you Fast Draw *one* weapon per turn for 0 REA as a Short Action with a successful roll.
- Thrown Weapon skill at Level 3+ will let you Fast Draw as many weapons per turn as you want for 0 REA as a Short Action with a successful roll for each draw.

To-Hit

In the absence of a Skill, the character's COR is used to hit. All normal ranged attack modifiers apply to thrown weapons. The target's AGI Bonus only counts for half (rounded down).

To use a skill, a few rules apply:
- If the weapon is not listed in the Thrown Weapon's list, its range mod is -1/3 yards (thrown swords are not very accurate).
- If the character has *reduced* his COR (during character generation or due to some injury) then each point of reduction will give a -1 to hit with the Skill roll, *even if the skill is based on AGI*.
- If the character has Thrown Weapon Skill at Level 3+ then they may ignore -3pts of negative modifiers. Otherwise, even a Level 3 or Level 4 Melee Weapon skill won't let you do that unless you are using a Spear.

Rate of Fire

Throwing is a 5 REA Medium Action like a strike. The Thrown weapon hits as though it was used in a Hand-To-Hand strike.

Defenses

Thrown Weapons can be Blocked or Dodged normally.

Range

Thrown weapons have a listed Range on the chart (if not specified it is at -1/3y). The maximum range of a thrown weapon is not specified exactly although some rules in the Tools section can be used to help figure out how far something very large can be thrown.

Carry

This number indicates what a "standard" number of the weapons might be for a warrior to carry. Whether this is enforced in some way or not is up to the participants.

Optional Rule: Heavy Thrown Objects

If a character hurls a big, heavy object such as in the case of a super hero hurling a car, you can get some advantages for doing so:

- Extra Damage: A generic large object might do +1 Base Damage or +10%, whichever is more.
- Large Weapon Bonus: Throwing a big object like car might get a +2 or +3 Large Weapon Bonus to hit (this does not effect Damage Modifier).

Rationale: The reason for doing these things is to make throwing things an attractive option since it creates exciting battles with collateral damage. Keep in mind that characters will need to move around to find objects to throw and take a 5 REA Medium action to acquire them before chucking them.

Advanced: Wind-Up

If a character spends an 8 REA Long Action doing a "full body" throw, the damage is +3 Base Damage or +30%, whichever is more. This can be combined with Aim (taking up to 16 REA to do if the Long Aim action is chosen).

Weapon	Damage	Carry	Range	STR Min	Notes
Throwing Knife	+2 PEN	Many	-1/6y	09	
Shuriken	+2 PEN	Many	-1/6y	09	
Large Knife	+3 PEN	5	-1/5y	09	
Axe/Tomahawk	+5 PEN	4	-1/6y	11	
Spear	+5 PEN	3	-1/10y	10	
Javelin	+6 PEN	5	-1/15y	11	Designed for throwing with a leather thong for better grip.
Boomerang (Kylie)	+4 IMP	3	-1/10y	10	A standard Boomerang will, in fact, return to the thrower the turn after being thrown. A Kylie curved or hooked hunting stick won't. Returning boomerangs may be used as weapons in a romanticized campaign.

Ranged Weapons

Guns, lasers, and bows use a similar set of mechanics in JAGS. These are the rules.

AGI Bonus

Being agile counts less against ranged attacks. You are at -1 to hit for each two full points of AGI the target has above 10 (so a character with a 14 AGI is at -2 to be hit. A character with a 12 or 13 AGI is at -1).

Range

Each weapon has a Range listed. This is the negative-to-hit it gets for firing at a distance (-1/X number of yards). Weapons with a flatter trajectory tend to hit better at long range.

Rate of Fire (ROF)

A weapon's Rate of Fire is as follows:

ROF	Notes
1	Fires 1 shot per second. Possibly 1 shot per 10 REA.
S	Standard: fires one shot per trigger pull (5 REA).
3x, 4x, etc.	The weapon is capable of fully automatic fire and can fire short bursts or full-auto (or 1 shot per trigger pull). If there is a number in [brackets] after the ROF this is the number of bullets or charges the weapon expends with one second of automatic fire (if you are tracking shots in the magazine or whatever).

Recoil

Most conventional guns have a kick or "Recoil." This is a negative to-hit modifier added to every to-hit roll after the first done in a single turn.

Firearms Actions

Action	Move	Notes
Shoot Gun	5 REA Medium	Firing a weapon at someone.
Double Tap	5 REA Medium	The gun cannot be used again this Round.
Automatic Fire	10 REA Medium	Blazing away with an automatic weapon. It may be used to hit multiple targets (or one target more than once).
Controlled Burst	5 REA Medium	A 3-round burst of fire used to improve a chance of hitting a single target.
Suppression Fire	10 REA Medium	Spraying automatic fire to keep people in an area down.
Aim	3, 5, or 8 REA Medium/ Long	Lining up a weapon on a target.
Continuing Beam Sweep	10 REA Long	Hit multiple targets with a beam weapon.
Reload	5 REA Medium	How fast you reload a gun depends on your Firearms Skill and the type of gun.

Advanced: Bipods and Tripods

Some mounted weapons use special devices to lower their Recoil scores. A weapon mounted on a Bipod reduces its recoil by 1pt. A tripod reduces recoil by 2pts. These take some time to set up and require the user be prone on the ground (see Prone characters).

Bipod: Weapons (like machine guns) equipped with a fold out bipod require a 5 REA Medium action to deploy it.

Tripod: If a weapon is to be mounted on a Tripod it usually takes three 8 REA Long Actions to deploy the tripod and mount the weapon. A helping character can take one of these actions simultaneously with the gunner who must then take the other two.

Advanced: Point Blank Range

Firearms used at effectively "zero range" hit a good deal harder than they do at range. If the group wishes to simulate this, weapons held against the target or that are almost touching take standard HTH to-hit modifiers and get an automatic +2 Damage Modifier.

Shoot Gun

REA Cost: 5 REA Medium
Roll to hit: COR or Firearms or Bow Skill
Modifiers: Ranged Modifiers
Damage Type: Based on Weapon
Damage: Based on Weapon
Description: The basic action with a gun.

Double Tap

REA Cost: 5 REA Medium
Roll to hit: COR or Firearms
Modifiers: -2 for each shot (reduced by Firearms Skill)
Damage Type: Based on Weapon
Damage: Based on Weapon
Description: Any gun with an ROF of 'S' or better can be used to Double Tap. This means firing two shots at the same target for 5 REA. After a weapon has been used to Double Tap it cannot be used any more that turn. Both shots take a -2 modifier in addition to any other negatives. This Double-Tap modifier is reduced by Firearms Skill level.

Automatic Fire

REA Cost: 10
Roll to hit: COR or Firearms
Modifiers: Recoil Modifier for each shot
Damage Type: Based on Weapon
Damage: Based on Weapon
Description: A gun with a listed ROF of 3x, 4x, etc. can be fired "fully automatic." This means you depress the trigger and you get to roll to hit that many times with the gun. The shots may be at the same or different targets. Each shot after the first takes a cumulative Recoil modifier.

Controlled Burst

REA Cost: 5 REA Medium Action
Roll to hit: Firearms or COR
Modifiers: +1 to-hit.
Damage Type: As per weapon
Damage: As per weapon
Description: Any weapon with a ROF of 3x or better can execute a "Controlled Burst" if the using character is skilled enough to control it that way. A controlled burst is a 5 REA Medium action that fires a burst of about three bullets at one target for a better chance to hit. This may be combined with aim. How often this may be done depends on the attacker's skill level. A hit with a Controlled Burst is only assumed to hit with one bullet.

Skill level	Number of Controlled Bursts per Round
Level 1 or no skill	None.
Level 2	One Controlled Burst per round.
Level 3	Two Controlled Bursts per round.
Level 4	No limit (each burst is 5 REA though).

Optional: Weapons with a very high rate of fire get bigger plusses to hit. If a weapon has a 5x ROF it gets an additional +1 to hit (+2) and a further +1 for each additional ROF after that (a ROF 7x gun gets +4 to hit with controlled bursts). Using this rule gives more power to high ROF weapons. In cases where one wishes to distinguish between "standard" guns and exotic high ROF guns, you can use this rule.

Optional: Hitting with more than one round with a Controlled Burst. A hit by 5+ will give the attacker an option of having *two* bullet strikes each at -3 Damage Modifier (so a roll of a hit by 8 would either be one hit by +8 DM or two hits by +5 DM). Using this rule will make a bigger deal of automatic weapons and might be of interest in a military game.

Jay-Nine held the Storm Rifle across his chest like an old fashioned rifle. It was set to scatter fire—if the trigger was pressed it would emit a blast of hundreds of fragments of stabilized plasma solitons. In terms of firearms it was pretty much the ultimate weapon—he liked carrying it—but he was afraid he was going to have to use it.

The woman and her dark companion worked on the console. The ship they had come in was smashed into the Urside Orbital's solar grid—there was no real way to dock with the station if they didn't want you to.

He heard her voice over the tight-link: "We're working on the virus. They think we're trying to negotiate. This is where they're going to storm us. Get ready."

"Hey Romeo," he called to the muscled humanoid in a slick black combat suit. It—he—had some kind of exotic weapon and he stood motionless, watching the entrance. "Take the left doors."

The AS-pod, the Abandon the Ship before it goes down and everyone on it is burnt to ash pod was unlocked and waiting for them; a bulkhead between them and salvation. He watched the screens as the virus worked. Not much longer now.

"That's right," she said. "Either you meet all of my demands or I drop the orbital on the York-squared Metropolitan Grid. Millions die." She winked at Jay—it was slated for splash down in the Atlantic—traumatic . . . but not as bad as she was claiming.

She listened to something on the other end, shaking her head in agreement. Her hands brought the gun up in a smooth, fluid motion.

Jay-Nine felt the door go. It just vanished in a thunder clap and burning mist spilled through into the large empty chamber followed by a hailstorm of light.

Jay ducked. Somehow, instinctively, he went sideways and down. The access bank behind him ceased to exist.

He rolled across the floor trying to see through the fiery haze. Something slammed into the wall above where he lay. The gun was military grade and the particle beam punched through the wall rather than killing Jay with the collateral damage. The bulkhead to the AS-pod seemed miles away now—through hell.

Jay fired back, blindly. He didn't know if his friends were alive or dead. He didn't know if he was hurt or not. He just fired. On maximum output the Storm Rifle could sustain fire for four seconds before shutting down.

Galaxies of light coiled out of his barrel towards the open doorway. He saw armored figures, illuminated by his fire, evaporate under its onslaught.

Four seconds. Still firing he rolled to his feet.

Three seconds. A hellishly bright lance of light traced a melted-metal trench inches from his feet. He felt his flesh cook through the protective clothes.

Two seconds. The gun in his hands hummed like a tuning fork. He ran. They might predict that he would head towards the pod—they might cover it with their fire. He didn't care.

Somewhere, in the back of his head, he knew he was abandoning his friends—leaving without them even if they were still alive. He didn't care. The world was an inferno of collapsing metal, melted steel, and sheets of fire. He felt the gun cut out on him and he dropped it in his mad dash for the pod.

Goodbye, he thought silently to his friends as he threw himself through its mouth. He thought he could hear them back there—screaming and firing . . . maybe screaming and dying. He depressed the close the button and the sound went away.

"What kept you, Jay?" she asked, amazed. "I didn't expect you to stand and fight with them! You go hero on me?"

She twisted the release lever then, and the artificial gravity fell away as they dropped into their re-entry descent.

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Supression Fire

REA Cost: 10
Roll to hit: COR or Firearms
Modifiers: to-hit roll based on Rate Of Fire
Damage Type: Based on Weapon
Damage: Based on Weapon
Description: A weapon capable of fully automatic fire or Continuous Beam can be used to "suppress" an area. This means taking a 10 REA action and firing into a "zone." The exact size of this zone is up to the GM to determine. Usually a 90-degree arc in front of a character is allowed. If targets are moderately close together, the attacker can declare "I am suppressing those people by the tree" (or whatever).

A character using Supression Fire gets no AGI bonus against being hit.

When an area is suppressed, each target in it may be hit, as well as any target who moves into it during the Round. Any character who takes an Aim, Attack, or Move Action (excluding actions to take cover) will get another roll to hit against them.

This is a 7- chance to hit, +1 per ROF of the weapon (so a standard 3x machine gun would have a 10- chance to hit targets in the suppressed area). This roll-to-hit happens before the action does. The effect lasts until the end of the Round. It may be continued on the next Round by paying 10 REA before Initiative rolls are made. NOTE: This does not track number of bullets expended. The GM may wish to invoke some reality checking if there are densely packed people in the target zone, it is unlikely that more people will be hit than there are "bullets fired."

Aim

REA Cost: 3 REA Medium, 5 REA Medium, or 8 REA Long
Roll to hit: None
Modifiers: +1, +2, or +3 to hit.
Damage Type: None
Damage: None
Description: An attacker with a ranged weapon may choose to Aim. There are three different degrees of Aim:

Action	Plus to Hit
3 REA Short Action	+1
5 REA Medium Action	+2
8 REA Long Action	+3

After a single shot is taken, the Aim bonus is gone and additional shots fired to not benefit from it. In the case of the Long action, the target may respond (shoot back).

Advanced: Sights and Scopes

Having a scope on a weapon can make it far more accurate at long ranges. Having a laser-designator can simply improve the user's effective weapon skill. All of these require an Aim action to get any bonus.

Sight	Bonus To-Hit With Aim	Range Mod
Laser Sight	+1	+5y
Standard Scope	+1	+20y
Advanced Scope	+2	+50y

Continuing Beam Sweep

REA Cost: 10 REA Long
Roll to hit: Standard
Modifiers: Standard Range, Each target after 4 is at a cumulative -1 to hit.
Damage Type: By Weapon
Damage: By Weapon
Description: Some science fiction weapons fire a "continuing beam" that will last for an entire second. A Continuing Beam Sweep is a Long Action. The character can sweep a 120-degree arc in front of him and get a roll to hit all targets in that area (note: The decision can be made to limit this effect to no more than five people if it is getting cumbersome). The beam will hit half the targets for the first part of the action and then hit the rest of the targets *after* any responding actions.

Each roll to hit targets after 4 is at a cumulative -1. This applies to *all* targets in the area. Thus an attempt to hit six targets with a Beam Sweep rolls to hit all of them at -2.

NOTE: If there is a small number of targets or a large number but they occupy a very tight space (GM's adjudication) then it is legitimate to hit a group of targets *before* the reaction. Usually 3 to 4 targets may be hit by the beam before any character gets a Response action. If the situation has a cluster of targets within a narrow (30-degree or less) arc in front of the shooter, all could be hit before a response.

NOTE: If a Continuing beam is "held steady" then *one* target may be hit twice but each hit will do *double* the Base Damage. One hit happens before the Response can happen and one hit happens after.
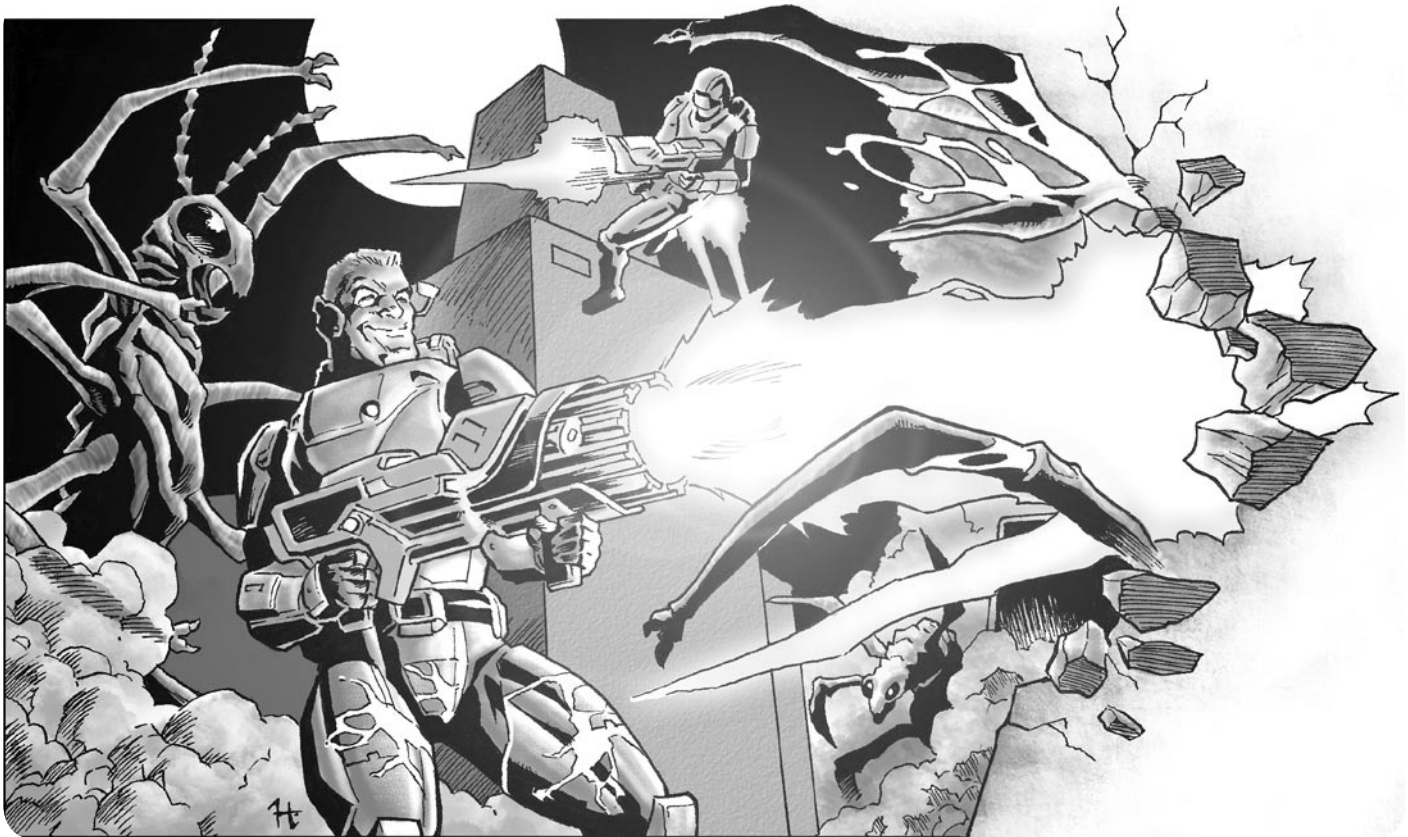
Optional Rule: Reload

REA Cost: 5 REA Medium
Roll to hit: None
Modifiers: None
Damage Type: None
Damage: None
Description: Reloading weapons requires one or more 5 REA Medium Actions. These are paid in 5 REA chunks and thus may take place over several turns. A character's Firearms and the type of gun determines how much total REA must be spent to reload it.

Gun Type	Reload	REA Cost				Notes
		Lvl 1	Lvl 2	Lvl 3	Lvl 4	
Muzzle Loader	1 bullet	40	30	20	10	None
Breach Loading	1 or 2 bullets	20	10	5	0	None
Revolver	1 bullet	10	5	*	0	A character at Level 3 can reload one shot for each point of Skill above 10 with a 5 REA Medium Action and a successful Skill roll. Or they may load one bullet each Round for free.
Speed Loader	6 bullets	10	5	*	0	A character at Level 3 with a speed loader can reload a revolver for 0 REA if they make a Skill roll. Otherwise they pay 5 REA to reload the entire chamber.
Magazine or Belt Fed	Full Clip	10	5	*	0	A character at Level 3 can insert a new magazine for 0 REA if they make a Skill roll. Otherwise they pay 5 REA to draw and insert the magazine.

"It's a dwarven personal cannon."

*"A **what!?**"*

"A personal cannon—like a cannon . . . but . . . personal. The tube has small cannon balls—some kind of powder goes in the horn."

"Yeah?"

"Yeah. Then you turn the crank. BOOM."

"Like a cannon?"

"Like a cannon."

"Do, uh, do they know you have this?"

"I'm still breathing, aren't I?"

"I guess they don't."

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Example

A character with Level 1 Firearms skill is trying to load a breach-loading double-barreled shotgun having expended the two bullets last Round. The Reload REA cost is 10. The character has 12 REA. On his Turn he spends 5 REA to do a Medium Action Step behind cover and then spends 5 REA to begin the reloading process. That is all he can do for that Round.

On the next Round he is able to spend the remaining 5 REA to complete the loading of 2 shots and may spend 5 REA to fire.

Firearms Table

Weapon	Damage	Range	ROF	Recoil	Clip	Notes
Small Pistol	4	-1/4y	S	-0	6	Hold-out gun
Standard Pistol	6	-1/5y	S	-0	9	9mm
Large Pistol	9	-1/7y	S	-1	6	.45 ACP
Huge Pistol	13	-1/8y	S	-2	6	.357 Desert Eagle
Massive Pistol	15	-1/9y	S	-3	6	.44 Automag
.22 Rifle	21	-1/50y	S	-0	8	Small hunting shell
.30-.06 Rifle	31	-1/100y	S	-1	8	Medium game shell
Huge Rifle	50	-1/150y	S	-2	8	Big game shell
Sub Machine Gun	9	-1/15y	4x [12]	-0	32	M-11
Heavy SMG	12	-1/20y	4x [12]	-1	32	Hekler and Koch MP5
Assault Rifle	24	-1/50y	3x [8]	-0	16	M16
Machine Gun	40	-1/100y	3x [8]	-1	--	Belt fed M60
Heavy MG	80	-1/200y	3x [8]	-2	--	Belt fed .50 – cal
Shotgun	24	-1/25y	S	-2	8	Pump shotgun

Shotguns

Shotguns can be treated just like any other firearm—but if you wish to model them a little differently, here's how they depart in JAGS Revised terms. Shotguns (also called "scatter guns") fire a number of smaller pellets in the same trajectory. This increases the chance of hitting someone and may even hit more than one (closely packed) target.

Shotguns also can carry different types of shells (they can fire single slugs, "Door busters", "less-lethal beanbag shells", incendiaries, and other munitions including the standard buckshot pellets).

Standard Buckshot

The standard 12 gauge buckshot does 24 PEN damage.

Weapon	Damage	Range	ROF	Recoil	Clip	Notes
12 gauge Shotgun	24 PEN	-1/25y	S	-2	8	Scattergun
Lock burster Round	16 PEN	--	S	-2	8	Hatton Round. Loose metal dust and wax. No range.
Beanbag round	12 IMP	-1/3y	S	-2	8	A nylon bag filled with lead shot.
Flechette Round	22 PEN	-1/30y	S	-2	8	Shell is filled with needles. Double PEN factor.

It also has *spread*. This represents the individual pellets getting further apart as they travel.

Spread: Near Miss

At 1 – 12 yards range if you miss by 1 you still hit for half damage.

Spread: PEN Value

Bullets usually have a Penetration Value against armor that is equal to their damage. In the case of a scatter gun, however, this is less. This is explained in the armor section: it means shotgun bullets are less likely to penetrate armor than some other munitions.

Spread: Damage Reduces

Damage for a scattergun reduces as the range gets further out.

Spread: Targets

If human sized targets are close together (usually less than a yard) a single to-hit roll may hit two or three of them for the listed damage at longer range.

Tracking Bullets
JAGS Revised neither requires nor advises that you track bullets or require reloading for most games. Keeping track of expendables is something many (most?) people find boring and adds nothing to their game.

However: sometimes tracking bullets (and other expendables) *does* add something to the game. In a Vietnam war game being low on ammo can build drama. In a post apocalyptic game where the characters are prospectors trying to get rich, tracking ammo, food, fuel, and water can be part of the challenge.

Finally, in a fire fight, having to re-load either creates interesting scenes (one infantry man calling to another for more ammo) or gives a sense of verisimilitude (you can't fire all day without taking an action to reload the weapon). If either of these is a goal of the players the Reload Action can be used.

Optional Rule: Out of Bullets!
During any Round after the second of fire when a character rolls to hit and gets three of the same number on their dice, the GM can rule they have to "change a clip" or are "out of bullets." The rolled attack, however, still goes off as normal. As noted, the purpose of this is to introduce reload actions without necessitating tedious ammo tracking. The odds of this happening are about 1 in 10 shots.

Range	Effect	Targets
Close (1 – 12 yards)	PEN Value is treated as 16. Gets +1 to-hit *near miss*	1
Medium (13 – 50 yards)	PEN Value is treated as 12. Damage is 20 PEN	1
Long (51 – 100 yards)	PEN Value is treated as 10. Damage is 16 PEN	2
Very Long (101-150 yards)	PEN Value is treated as 6. Damage is 9 PEN.	3

Bows and Arrows

Bows function much the same as guns but they are traditionally slower to reload and must be drawn using the character's strength. Each bow has a damage and a STR rating. If the character is below the STR rating by one point there is an additional +1 REA cost for each shot. If the character is 2 STR below the rating there is a +5 REA cost per shot. If the character is 3 or more below the cost of the bow they cannot use it.

Aiming with a Bow

An Aim action can be taken either before or after the bow is drawn.

Drawing The Bow

Each Bow Shot costs some amount of REA based on the character's Skill Level. This is paid in 5pt chunks (if a character has 13 REA, he can only pay 10pts per Turn). When the last chunk is paid, the character rolls to attack.

Bow Skill Level	Level 1	Level 2	Level 3	Level 4
REA Cost Per Shot	15 REA	10 REA	5 REA	5 REA

Bow Table

Bow	Dmg	Range	Pull (STR)
Light Crossbow	8	-1/15y	9
Heavy Crossbow	11	-1/15y	11
Short bow	7	-1/20y	9
Long bow	9	-1/20y	11
Heavy Long Bow	12	-1/20y	14
Heavy Compound bow	13	-1/20y	11
Medium Compound Bow	11	-1/20	09
Light Compound Bow	9	-1/20y	08

NOTE: The last three bows are only available in modern cultures.

Move Actions

A Move Action is declared when you want to get somewhere (such as charging into or out of combat). These rules also touch on paranormal movement forms (teleporting, phasing out, and super speed).

Mired

In some cases a character will move in adverse conditions (up to their thighs in mud or snow, on a slippery surface, etc.) While the full possible scope of conditions can never be covered in detail, here are some guidelines.

Stuck

A character about waist deep in mud or snow suffers the following modifiers:

- They lose their AGI Bonus.
- Their movement speed is reduced to 1 second of Walking Speed with a Full Move or 1 yard of movement with a Step action.
- They get a -4 to Dodge.
- They are at -2 to Kick.
- They are at -4 to Initiative rolls.

Very sticky conditions can make these modifiers worse: a +1 Stuck condition, for example, would make the character at +1 to be hit, -5 to dodge, -3 to Kick, and -5 to Initiative.

If a condition is sticky enough, the character must make Grapple Rolls against some Grapple Strength every turn in order to move.

Slick

A character who steps on a bunch of marbles, is caught on a floor covered with oil, or is out on slick ice has some negative modifiers.

- A Full Move requires an AGI or Acrobatics roll at -3. This is made when the move is declared, if failed, the character will fall.
- The character must make an AGI or Acrobatics roll at -1 any time they declare a kick, dodge, or Step. This is made when the move is declared, if failed, the character will fall.
- A character loses 2pts of his AGI Bonus. If this reduces it below zero, it is reduced to zero.

Very slick conditions can make these modifiers worse. A +1 Slick condition, for example, would make the character roll at -4 for a Full Move, and -3 for a Kick, Dodge, or Step.

Move Chart

Action	REA	Notes
Full Move	8 REA Long or 5 REA Long	Gives you 3 seconds of movement. If you did a Full Move last Round or a Step-And-Keep-Moving action then you can continue for a 5 REA Long Action.
Step	5 REA Medium	1 second of movement or less.
Drive Vehicle/Ride Animal	5 REA Medium	This action is required to control a vehicle.
Turn To Face	0 REA Medium	You can turn to face someone who has run around behind you.
Turn Around	Varies	Often free—but under some conditions it is a 5 REA Medium Action.
Free Step	0 REA Medium	If you make your Initiative Roll by 5 or better you can take a free Step Action with any strike.
Step and Keep Moving	5 REA Medium	If you do this on Round 1 you can make a Full Move next Round for 5 REA (continuing).
Step Inside Reach	5 REA Medium	If you are facing a weapon with longer Reach than yours, you will need to Step Inside Reach to close the distance. Each Step closes one level of Reach.
Reaction Move	5 REA Long	When someone moves up to you and you were already moving last turn, you can take a Reaction Move to simulate the fact that both of you are "really" moving simultaneously.
Strike While Moving	Strike + Move	If both amounts of REA are paid and the strike is done at some substantial negatives you can move past someone and strike. If they don't *react* as you move by, you'll finish your move some distance from them.
Charge	Strike + Move	You can move towards someone with a Charge. This will do a bit of extra damage and give them a choice: react and hit you on the way in or block your strike.
Circling	5 REA Long	Moving in a circle around someone lets you "keep moving" while being in combat with them. With some optional rules it can make it easier for you to slip inside their reach or dodge/block their attacks.
Overrun	Move	If you "run right over" someone you can do/take damage.
Get Up	5 REA Medium	Getting to your feet after being knocked down (or waking up).
Crawl	2 REA Medium	If you have 2 REA you can move a little bit—but you get no AGI Bonus and are at +1 to be hit.
Jump/Acrobatic Leap	5 or 8 REA Long Action	The character makes a standing or running jump or an acrobatic leap!
Pounce	8 REA Long	A move animals can do (a move and bite combination).
Teleport	8 REA Long	A paranormal movement form: vanish in one place and appear in another.
Phase Out	8 REA Long	A paranormal ability to become insubstantial.
Super Step	5 REA Medium	If you are paranormally fast you can step far further than most humans.

Full Move

REA Cost: 8 REA Long Action to start moving, 5 REA Long Action to Keep Moving
Distance Moved: 3x Movement Rate
Description: The Full Move usually gives you three-seconds worth of flat-out running during a turn. If the character was at a stand-still they must move one Running Move and then two Sprinting Moves. If they were already moving they can move a full three Sprinting Moves.

As this is a Long Move, any character passed (within HTH range) can respond to it. If someone is approached they can respond and if you are engaged with someone and they try to "run away" you can respond as well.

If the character took a Full Move action last turn, they may take a Full Move action this turn for only 5 REA—but the action is still *Long*.

When approaching someone with a Full Move, you may stop at any point up to and including Close Reach range.

Being Stopped During Movement: If someone attacks you and scores a Dazed result your movement will be stopped (not so for a Stun). The attacker may determine at what point along your movement you were stopped (so it can be right away).

Approaching Someone in a Fight: When you are approaching someone you should say what *Reach* (or "Distance from the target") you stop at (if you stop) or at least how close you get to anyone who matters. Your options are Close (1 yard or less), Short (1-2 yards), Medium (3-4 yards), Long (5 yards), and Very Long (more than 5 yards). This determines whether you can strike each other (if one of you has a longer weapon than the other) and how many Step Inside Reach moves must be taken to close.

So you might say: "I dash towards the swordsman and stop one step outside of Medium Reach, and Wait."

Optional Rule: Flat Out Run

REA Cost: 10 REA Long Action (or all the REA you have if less than 10)
Distance Moved: 6x Movement Rate
Description: If no one is likely to attack a character they may be allowed to move 6x their normal move instead of 3x during a Turn. A character making a Flat Out Run gets no AGI Bonus and is at an additional +1 to be hit. NOTE: A normal Full Move usually involves some zigzagging or only running for part of the turn (it may not be exactly 3 seconds).

Optional Rule: Burst of Speed

REA Cost: +1 REA
Distance Moved: 1 yard per point an REA roll is made by.
Description: A character trying for a "burst of speed" may pay an extra REA and make an REA roll. Each point this roll is made by gives them a few extra yards of movement.

Behind Martin, the cycles were chewing up the distance he'd gained on the straightway. He punched the gas hard into a turn and kissed the thin aluminum guardrail between him and the cliff.

Nothing but sky, he thought randomly, like lyrics from a song. He heard the low, bass roar of a cycle behind him. They weren't firing—they wanted the car in one piece and that meant they needed a head shot.

Damn! Ahead the road twisted crazily. He cranked back on the wheel. In the mirror, the biker smiled—the black rod of a 9-millimeter flashed above the curve of the cycle's handlebars.

Martin slammed on the brakes.

With the biker three yards behind him he felt the car fishtail and smelled rubber burn as the distance closed like a lightning bolt.

The biker was still smiling when he slammed under Martin's back fender. He made a wet sound before the bike caught the rear axle and muffler. Martin, fearing the worst, mashed the accelerator.

The cycles were on him then, like a school of piranha, rushing in behind him. Too fast to escape, and too maneuverable to grossly overrun him they closed the distance.

He ducked low and prayed in the quick instants while the car seemed frozen or mired in the speeds below eighty miles per hour.

He heard the first crack of a pistol—terrifyingly close.

One trick left: with the road ahead wrapped around the mountains like a coiled snake his fingers found the switch—Nitrous Oxide.

Time to burn, the voice in his brain said coolly like he was hearing somebody else.

In a cold panic, he pictured the road ahead and pressed down hard.

He heard the crack of another shot—like a slap in the face—echo off the basalt wall of rock to his right. A fist of acceleration drove him back into the leather and his knuckles went white on the wheel.

Frozen, he raced towards the hairpin turn that dipped steeply to the right. Then he screamed.

Step

REA Cost: 5 REA Medium Action
Distance Moved: 1 yard to 1x Walking Movement Rate
Description: A Step is a Medium Action that moves you a short distance (often 1-2 yards, but possibly more). The closest a single step can get you to a hostile opponent is one level of Reach per step (so if you are at Long Reach from an opponent, a Step will get you to Medium Reach, a second Step will move you to Short Reach, and a third Step will get you to Close Reach).

Drive Vehicle

REA Cost: 5 REA Medium Action
Distance Moved: Dependant on the vehicle's rate of speed.
Description: If you are on a moving vehicle then it does not cost any REA to move along with it. However, if you are *controlling* the vehicle then you must take a 5 REA Medium action to control it. Usually the convention is that vehicles move on your Turn but if you do not take the Drive action the vehicle is "out of control."

What this means will vary a lot: A space ship will just go straight on ahead, a car might crash, and a skateboard will almost certainly dump the rider. The GM will make a judgment based on the specific circumstances of the situation.

Riding: Horses move with their own REA as an Advanced rule but it still takes a 5 REA Medium Action to ride them in combat unless the horse is a trained warhorse. An uncontrolled horse may flee from opponents, require Riding rolls at -2 to stay on (if they are ever uncontrolled in combat), and may need to make WIL checks (usually a 10- with negatives for scary opponents) to remain calm.

Cars: There are specific rules for vehicular combat in JAGS Have-Not. These can be used for an in-depth look at road combat.

Skateboards and the Like: If a character is on an uncontrolled skateboard there is a Sports roll at -4 to stay upright with additional negatives for terrain (if it goes down a staircase the roll might be -8 if it is uncontrolled).

Turn To Face

REA Cost: 0 REA Medium Action (once per turn, 5 REA after that)
Distance Moved: 0 – 1 yards (usually)
Description: If someone declares a Move action or step that puts them behind you can declare a Turn To Face response to turn on them unless they are 5 Initiative or more faster than you. You may not Turn To Face if you have declared an Attack Action against anyone else that Round.

NOTE: This does not mean no one can ever be attacked from behind. You must know the move is being made and be able to Respond to it to take a Turn To Face action.

Turn Around

REA Cost: Varies (see below)
Distance Moved: None
Description: Turning is a given with a Full Move—but if you need to turn in place for some reason it may cost REA.

1. A "slight facing change" is a *free* 0 REA Medium Action. On your turn you can change facing slightly (60-degrees) at will.
2. Turning to Face Someone who has run around behind you when you are *not* engaged with someone else is a 0 REA *Short* Action (see Turn-To-Face).
3. Turning Around *more* than 60 degrees is a 5 REA Medium Action *unless* you made your Initiative Roll by 5+ on a given turn—then you can do it once for free.

Advanced: Free Step

REA Cost: 0 REA Medium Action + any strike.
Distance Moved: 1 yard to 1x Walking Movement Rate
Description: If you make your Initiative Roll by 5+ you may take a Free Step action with any strike.

Advanced: Step and Keep Moving

REA Cost: 5 REA
Distance Moved: 1 yard to 1x Walking Movement Rate
Description: This Step action is a prelude to running. You can take a Step-And-Keep-Moving Action for 5 REA and then *next* turn take a Full Move (Continued) for 5 REA.

Advanced: Step Inside Reach

REA Cost: 5 REA Medium Action
Distance Moved: 1 yard
Description: Hand to hand weapons have a Reach statistic which is roughly 1 additional yard of striking distance from the "tip" of the weapon (or its swing radius). Usually one cannot close inside this reach without making a Long Move.

However, if you wish to move in slowly, each Step action taken in a fight will close the range one level. If at Short Reach you can Step Into Close Combat (which can be very valuable for grappling contests).

Advanced: Reaction Move

REA Cost: 5 REA Long Action (*Special*)
Distance Moved: As per Full Move
Description: A Reaction Move may be declared when you are already moving and someone moves in such a way as you may react to it (such as running up to you). This allows you to move away from someone trying to catch you.

The Move is a Long Move but it happens *before* the Declared move being reacted to (or, well, technically, at the same time). The rationale is this: if two people are running down a hall one 2 yards ahead of the other, if they sprint at equal speeds one will not just catch the other. Because of the way JAGS handles segmented movement (rather than having everyone confusingly move at the same time) this move allows for a character who rolled a poorer Initiative to essentially not be "standing still" until it is their turn to go.

NOTE: If the person in back beats the Initiative roll of the guy in front by 5+, though, the guy in front *won't get* a Reaction Move and will still be caught!

The cycle to his right, just against the back door—the owner's pistol over the rear seats—caught metal and spun out in a fatal, rolling, meat-grinder of a crash.

There's no way—Martin thought. His muscles were like ice under his skin: immobile . . . rigid.

Then he decided he wanted to live after all and swung out. He felt the left half of his wheels bite air over the edge of the roadway before he pulled it back. Riding the slide, he folded yards of ancient guard rail into his car while the cycles—their ranks broken by the spill—erupted in a sparkle of badly aimed muzzle flashes.

Martin screamed in victory—audible even over the engine—when the car crossed back over the yellow line and onto the straightway at the mountain bridge.

◊◊◊

Advanced: Strike While Moving

REA Cost: Move + Strike
Distance Moved: Up to a Full Move
Description: If you pay the REA cost for a move and a strike you may hit someone and continue moving (slashing at someone as you run by). This is a Long move (so they may hit you as you move by as well) and it isn't a good strike. A Strike While Moving has the following modifiers:

- -2 to hit.
- -2 Damage Modifier
- +2 to be blocked

Advanced: Charge

REA Cost: Move + Strike
Distance Moved: Up to Full Move
Description: A character may choose to Charge into combat. This is a Long Action that costs the REA of a Strike and a Move. When the character approaches the target will have a choice: If they take any Response Action (strike the character on the way in) they may *not* take a Defensive action (Block or Dodge) against the blow.

Furthermore, the blow does +2 Base Damage.

NOTE: If a charging person is Dazed on the way in they will be stopped and will not get to attack. If they have enough REA for a *second* attack, however, after Charging and being Dazed, they may take it.

Advanced: Circling

REA Cost: 5 REA Long Action (continuing)
Distance Moved: Usually 1-5 yards.
Description: Circling isn't really a *special* move—it's a use of the standard Full Move to try to get an advantage. If you just run around behind someone, they will do a Turn-To-Face move (for free) and you don't get much. However if you declare that you are Circling then you have some advantages.

- You are "continuing to move" so you can move away (or closer in) for only 5 REA.
- If the target ever decides to attack someone else you can move in because they cannot Turn To Face once they've done that (without paying 5 REA).
- If you are outside their striking range you can, with one 5 REA Long Move, control how close you get.

Optional: Speed Bonus. If you are Circling you get +3 to your Initiative *for purposes of being 5 Initiative <u>faster</u> than the person you are circling <u>only</u>.* This gives you a Continuing Move into range to which they cannot respond (because you are 5 Initiative Faster than them). NOTE: If they are Circling as well then both of you are Circling and it cancels each other.

Optional: Dodge and Block Bonus. If you are Circling someone and they are not paying REA to Circle you as well, you get +2 to Dodge and Block rolls against them.

The Optional rules will tend to make characters more likely to spend REA for tactical movement. This could lend excitement to games that, for example, take place in an arena or otherwise focus on the details of tactical battle.

Overrun

REA Cost: Full Move (Long)
Distance Moved: Up to Full Move
Description: An Overrun attack means charging someone to knock them down and keeping on going. This does damage as follows: (STR – 10) + BLD/5. There are more complicated rules in the Tools section for characters with extremely high velocities or BLDs. If the target's BLD is more than 3x yours, you take all the damage. If your BLD is 4x or more that of the targets' you take no damage. Otherwise, you take half damage.

Example

A character with 13 STR and 13 BLD charges a normal man (10 STR, 10 BLD) moving 8 yards per second. 3 (for STR) + [(13/5)] = 5pts total damage. Because they are roughly the same size, the man target is hit for the full 5 and the attacker suffers a hit for 3pts of damage (Base Damage).

Get Up

REA Cost: 5 REA Medium Action
Distance Moved: None
Description: If a character is knocked down they may use a 5 REA Medium action to stand up. If the rising character is Grabbed or Grappled, they must win an Offensive vs. Offensive Grapple Roll to stand. A character with Level 2 Acrobatics can make a roll to get up for 0 REA. At Level 3, this roll is at +2, and +4 at Level 4.

Advanced: Crawl

REA Cost: 2 REA Medium Action
Distance Moved: 1 – 2 yards
Description: A character who has no AGI Bonus and +1 to be hit for the entire Round can spend 2 REA as a Medium action to crawl (or stagger) one or two yards. This can also be done at the end of a turn to pull the character half-way to a standing position (they can stand next turn for 2 REA Medium Action and recover their AGI Bonus after that).

Advanced: Jump

REA Cost: 5 REA Medium or 8 REA Long
Distance Moved: Varies
Description: There are a three kinds of Jump Actions—standing Jumps, Running Jumps, and Acrobatic Leaps. These are handled separately.

Standing Jump: A character can jump as a 5 REA Long Move. The character needs to make a STR roll to make a "far" jump (about 4 yards for a normal person). A 5 REA Long Action Jump may include a single step (not a "Step action", just a 'step').

Running Jump: As part of a Full Move a character can terminate it with a Jump. This requires a STR roll to move an additional second worth of movement and an AGI or Acrobatics roll at -3 to land on one's feet.

Acrobatic Leap: A character with Level 3 Acrobatics or better can take a Step Action's worth of distance with Acrobatic tumbling and leaps as a 5 REA Medium Action. There is usually *no roll* necessary to clear obstacles the size of a kitchen table or smaller. Serious obstacles (a 6' wall) require an Acrobatics Skill roll.

Acrobatics can also allow a Full Move across Slick or Mired Conditions with a jump. If the character fails his Acrobatics roll they may fall down or be stuck (the grittier the game the greater the chance the character will fall).

Advanced: Super Jumps

Characters with super strength can jump far more effectively than normal STR characters. You can use notes in the Tools section to figure out how far a character can go (or just estimate it). Jumps are 8 REA Long Actions and there is no "continuing move."

If a Super Jump takes more than a second, the character will get negatives to be hit based on his speed and can make an Acrobatics roll at -3 to roll or rotate in air to get their AGI bonus (otherwise their AGI Bonus will be reduced to zero).

Pounce

REA Cost: 8 REA Long Action
Distance Moved: Up to Full Move
Description: A Pounce Attack is an attack some animals have (for a human to have it they must have some special training or abilities). When Pouncing the entire attack combines a bite or claw and movement into one 8 REA Long action. A fast animal may pounce and bite and then attack a second time when in close!

Teleport

REA Cost: 8 REA Long
Distance Moved: Varies
Description: Vanishing from one place and appearing in another is usually an 8 REA Long Action. It may be Responded to at either the disappearance or the appearance point.

Phase Out (Insubstantial)

REA Cost: 8 REA Long
Distance Moved: None
Description: Becoming insubstantial (or, as is also the case, invisible) is an 8 REA Long Action. You can be hit before you are insubstantial. Becoming substantial again may also be an 8 REA Long Action (meaning that if you Phase In and attack, you can be hit while becoming substantial).

Super Step

REA Cost: 5 REA Medium Action
Distance Moved: More than 15 yards
Description: Super heroes or other supernaturally fast characters can take a Super Step action. A Super Step is a "normal" step that moves you 2x or more the distance of a normal human's Step. When you have a Super Step (ground speed of 15y/s or more walking speed) you can do some interesting things.

- Retreat And Not Be Followed. If you declare a Retreating Block and your opponent is nowhere close to as fast as you are, at the end of the Block you will necessarily be outside of their range for another hit.
- Hit And Step Away. On your turn you can hit and step away (as a Medium Action to which they get no Reaction strike) and they will have to take one or more Step actions just to catch you (or make a Full Move).
- Flank. If you make your Initiative roll by 5 or more than they make theirs by, you can Flank them giving them a -2 to Block simply by taking a step action to "run around them" faster than they can turn-to-face.

None of these advantages apply if your opponent has a Super Step as well (including the Flank effect).

Flight

REA Cost: 5 REA Medium Action

Distance Moved: More than 15 yards

Description: Flight comes in three basic types: Hover Flight, Rocket Flight, and Winged Flight. The flight type will determine what moves are legitimate.

Acceleration and Top Speed: Characters who can fly will have a top-speed and an acceleration. Each turn they accelerate it cost them an 8 REA Long Action. To fly at their present speed (whatever it is) is a 5 REA continuing move (this is considered cruising).

Precision Flying: Any fast moving character (say, more than 20y/s) will need to make AGI or Acrobatics rolls to maneuver. Maneuvers may have substantial negative modifiers associated with them.

The Tools section gives some guidelines for maneuver—but the basic rules here are simply a guideline for how the GM may adjudicate modifiers for precision flying.

Maneuverability

Hover Flight	High Maneuverability
Rocket Flight	Low Maneuverability
Winged Flight	Medium Maneuverability

Ceiling: How high a character can go is dependant on how their flight actually works. A Low ceiling usually means they get up around building height. A Medium ceiling allows unrestricted flight within atmosphere at breathable levels. High ceilings allow flight into space (if the character can survive).

Hover Flight

Hover flight usually implies magic or some kind of advanced technology. Hover Flight allows the character to stop flying and stand still in air for 0 REA. The character can take a normal ground-speed step in any direction (although straight up will move *half* as far as across) as a 5 REA Medium Action.

Rocket Flight

The character must continue moving for 8 (accelerating) or 5 (cruising speed). The character cannot hover in place but must keep moving. Stall speeds (the speed below which the character will fall) is usually equal to one second of acceleration.

Winged Flight

Winged characters can "sort of hover" if they spend 8 REA Long actions (there may be AGI or Acrobatics rolls as well). Furthermore, winged characters need enough room for their wing-spread.

Defensive Moves

When someone declares an attack on you, you don't just have to sit there and take it. You can try to parry a blow with your sword skill, or attempt an unarmed block with Karate. You can dive behind cover when being shot at, or hit the deck when someone throws a grenade.

In order to succeed with a defense you have to spend REA for the Reaction and make a roll by equal-to or more than they rolled to hit you (so dodging an expert sniper's bullet is harder than ducking an unskilled round-house punch).

Calculating Defensive Roll

To figure out what your Block or Dodge roll is, look at your character sheet. If you have a martial art (like Karate) the Level you have it at gives you a Block roll that's close to your skill roll. If you've got Acrobatics skill you can use that to Dodge.

If you've got nothing else, you can roll against AGI (but the odds aren't good, especially if they have a weapon).

Example

Karate Level 2 gives a -2 Block roll against unarmed attacks. If a character has a 14- Karate skill, he has a 12- Block roll.

What You Need To Roll

Once you know what your roll is then, when you are hit, you must determine how much you need to make that roll by:

! Important Note

AGI Bonus Does Not Apply
To successfully block or dodge the character must make a defensive roll with the appropriate skill by equal or more than the amount he was hit by *not including his AGI Bonus*.

Performing a Defensive Reaction

This is what you need to know about defensive actions:

- Defensive actions are declared as Reactions to attack actions.
- If you are immobile (held, tied up, etc.) you can't dodge. If your arms are tied you can't block.
- You have to be aware of the attack.
- The character must pay the REA necessary to take the action.
- The character must declare the intent to attempt to a Defensive move *before* the attacker makes a to-hit roll.

Example

A knight with a 15- Melee Weapons skill takes a swing at a brigand with a 12 AGI. The Brigand wishes to Dodge. There are no other modifiers to hit in this situation.

1. The Knight's to-hit roll is a 13- (15- Skill minus the brigand's AGI Bonus of -2).

The roll for the Knight's strike is a 10. This gives a Damage Modifier of 3.

2. The Brigand's roll to Dodge is a 12- (his AGI). He must make his roll by 5 since his AGI Bonus does *not* count when determining how well he needs to roll to dodge and the Knight's to-hit roll not counting his AGI Bonus was a 15- (and he rolled a 10).

3. The Brigand, who needs a 7- to dodge, rolls an 8 and is hit.

A police man with Level 3 Firearms Skill on a 15- is shooting at a terrorist up on a rooftop who wants to Hit The Deck. The terrorist has a 12 AGI. The Range Modifier is -5 (it's a long distance shot).

1. The policeman's roll to hit is as follows:

Modifier	Amount
Range	-5
Terrorist's AGI Bonus	-1
Level 3 Firearms Skill	Ignore -3pts of environmental modifiers.
Total	-3 to hit

The policeman needs a 12- to hit.

2. The policeman rolls to hit and rolls a 12. This is a hit by 0 for Damage Mod purposes.
3. The roll to Dodge against a gun is AGI-4. However, a Hit The Deck action gives +2. The terrorist has a 10- Dodge Score. How much does he need to make his roll by in order to avoid the shot?

    The answer is 1 pt (he needs to roll a 9-)

    Why not 0 points (a 10- roll)? The Policeman hit by 0 points for purposes of calculating damage, but by 1 point for purposes of determining how difficult the shot is to dodge. This is because the terrorist's AGI bonus makes him harder to hit but *does not count* toward making the shot easier to block or dodge.

4. The terrorist rolls an 11 and is hit by the round.

Defensive Actions

Action	REA Cost	Description
Block	3 REA Short	Parry a blow or block with a shield.
Dodge	5 REA Short	Get out of the way of a strike. This is 3 REA if you have Acrobatics at Level 3+.
Retreating Block	5 REA Short	A block that gives up ground but gives you a better chance of success.
Hit the Deck	5 REA Short	You throw yourself to the ground. If you cover distance this is an 8 REA Short Action.
Roll With Strike	3 or 5 REA Short	A boxing move that can be combined with a normal Block. It gives you negative damage modifiers if you are hit.

Block

REA Cost: 3 REA Short Action
Roll: AGI against an unarmed attack, AGI-4 against a weapon if you are unarmed, or as per any Martial Art or Weapon Skill
Description: A Shield may be used to block (see Shields) below. Several attack types cannot be blocked: Overrun attacks, Grapple attacks, and Pounce Attacks. Attacks from Large Weapons are harder to block unless you have a shield.

Back Against The Wall: If a character has hindered movement they Block at -2.

Fencing Weapons: Light weapons get a -1 to Block any weapon with a +7 or higher. Base Damage.

Dodge

REA Cost: 5 REA Short Action (3 REA if the character has Level 3 Acrobatics or better)
Roll: AGI or Acrobatics against any hand to hand attack. A Dodge is at -4 against ranged attacks.
Description: Dodges are useful against any attack.

Retreating Block

REA Cost: 5 REA Short Action
Roll: The Block roll is at +2
Description: The character moves back several yards and is followed by the attacker (at the attacker's discretion, otherwise they will be a Step apart—note the attacker may choose to hit *and not* to Step). If a Retreating character cannot move back, they cannot take a Retreating Block. Moving "sideways" doesn't count (once the character hits an obstacle, no more retreating blocks).

NOTE: Most Blocks (or Dodges) give a bit of ground but a Retreating Block gives a *lot* up.

Example

Two swordfighters are dueling in a throne room. The first declares an attack and the target declares a Retreating Block. The attacker then decides whether or not he will follow the target.

He decides *not* to follow.

The attack is still rolled to hit (it does) and the defender rolls to block (he is successful). Now, however, the characters are a step distant.

Hit the Deck

REA Cost: 5 REA Short Action (8 if the character moves).
Roll: The Dodge Roll is at +2
Description: Hitting the Deck makes the character Prone and gives a +2 to a Dodge Roll (although the character may not be able to Dodge again once they are down there unless they take a Get Up Action or have Acrobatics skill or Ground Fighting). Note: A character who makes an AGI or Acrobatics may move a Walking distance with this for 8 REA.

Roll With Strike

REA Cost: 3 or 5 REA Short Action
Requires: Boxing Level 3+
Description: The character is adept at moving so as to absorb blows. A Boxing Skill roll is made as per a Block against the attack (the roll is at -4 if the attack is a weapon) and, if successful, the character gets a -3 Damage Modifier applied to the attack. For 5 REA this can be combined with a Block roll to avoid the attack altogether—but in that case, if the Block fails the character *still* gets the -3 Damage Modifier!

Optional Rule: Desperation Block/Dodge

REA Cost: As per the Block or Dodge

Roll: Normal—but it may be modified after it is missed

Description: When a block roll is *missed* a character can declare a "desperation Block" and retroactively improve their Block score by +1 or +2 if that is enough to make it have been successful. They suffer -3x the increase to all actions for the remainder of the turn and -2x the amount of increase for the following turn.

Recovering Balance: If a character spends 8 REA to "recover their balance" the remove these negative modifiers.

NOTE: This rule allows for more dynamic fights with less armor since characters can depend a little more on their Block scores. It might be appropriate in a Swashbuckler's game. The participants may wish to limit this defensive option to characters with Level 3 or better combat skills (or just "the heroes").

Optional Rule: Defensive Positioning

REA Cost: As per the Block or Dodge

Roll: Normal.

Description: When you are in a defensive position your vital organs are harder to hit. If this rule is in effect then any *attempt* to Block or Dodge an attack results in that attack taking a -3 Damage Modifier if it does hit.

NOTE: This rule makes using a Block or Dodge a very good idea whether you successfully parry the attack or not (you will tend to take less damage just for having *tried* to Block or Dodge). It might be applicable for a Swashbuckler's game or any other game without lots of armor but with fairly heroic characters. The participants may wish to limit this defensive option to characters with Level 3 or better combat skills (or just "the heroes").

Shields

Shields serve two purposes. Firstly, they can be used to Block attacks (including arrows). Secondly, they make you harder to hit just by being on your arm. Shields give the user a Block and a Shield Bonus which *substitutes* for the user's AGI bonus if it is better (the shield using character can choose which one he is using).

Blocking With A Shield

Shields use the Shield Skill to Block. This can be used to Block thrown weapons and arrows (but not bullets). If you can (easily) see it coming, you can Block it with a shield.

Shield Bonus

This negative to-hit the shield wielding character can be *substituted* for the character's AGI bonus. NOTE: The *entire* Shield Bonus applies against ranged attacks (unlike AGI Bonus, of which only half applies).

STR Min

For each point of STR a character is under the STR Min for a shield the REA cost to Block is increased by 1.

Shield Table

Shield	Shield Bonus	STR Min
Small Shield	-1	09
Medium Shield	-2	11
Large Shield	-3	12
Huge Shield	-4	13

"We," Trey said, "were not *this hard up for a job."*

"Yes we were," Calvin answered. The huge man was almost completely hidden behind the newspaper he had open. Around them the airport terminal went about its business of comings and goings as usual.

Trey scowled. He wore dark glasses but he still kind of hoped someone would *recognize him. His career in films, B-grade martial arts movies, didn't make him any kind of well-known celebrity and certainly, being noticed as an expert fighter right now might scuttle the mission. Still,it'd be nice, once in a while, to have a fan.*

Calvin turned a page.

"They're coming out now," Trey said. The passenger jet was deplaning and tourists, business men, and tired looking returning vacationers were spilling from the access door. "Put the paper down."

"Nope," Calvin said. "Tell me when you see the guy. I'm too recognizable."

"I could hit you*," Trey offered. "I'm the* damned *movie star* here.*"*

"I've never seen one of your movies," Calvin offered.

"That's because you're a—hey, there he is." Trey turned, and saw a ghost of himself in the windows. His suit was sharp, his hair was perfect. He smiled his movie-star smile.

"Good," Calvin said. "If he has the briefcase, we make the trade and we're out of here."

Trey beckoned. The little man, nervous and disheveled looking, glanced about in an almost comic pantomime of paranoia. Trey winced inwardly: if there was trouble waiting for them this guy would stand out like a beacon.

The man hustled forwards. He clutched the briefcase to his chest. Trey extended a hand and the man looked at it as though it were a poisonous snake. He shook his head.

"You have the money?" the man asked.

"Hi," Trey said, coolly. "Good to meet you and all that. Yes. You have the goods?"

"I do." He sort of bobbed the briefcase up and down. "Why do we have to meet here?*"*

Optional Rule: Shield Damage

If you use a shield to, say, block a spaceship's laser gun, it's not going to deflect. It's going to punch right through. If the ability of the shield to hold up under the attack is in question, it may act as 5/10 Armor if the GM feels the attack is likely to just go through (powerful handguns: Yes. Swords and arrows: No.).

Grappling Combat

If you decide to grab or wrestle with someone you are engaging in Grappling Combat. This happens at "Close Range" (meaning that larger weapons will be reduced in effectiveness) and may "go to the ground" (meaning the combatants are not standing as they fight). Grappling involves Resisted Grapple Rolls.

Advanced: Multiple Grapplers

In a many-on-one scenario you don't just add Grapple Scores. Here's how you calculate the group:

1. Use the highest grappler's grapple score.
2. Add [Defensive Grapple-10] for each additional person.

The person with the highest score gets to roll for the move that's being done but the GM may limit it to Grab, Hold, and Pin.

The Grab Action

Before we get into full blown Grappling, let's start with the Grab Action. A Grab is when you reach out and lock onto someone. When you Grab someone you declare the action, roll to hit, and then you must win a Resisted Grapple Roll of Offensive Grapple vs. Defensive Grapple. If you lose, they throw you off. If you win, you have Grabbed them!

Grab Actions

Action	To-hit	REA	Roll
Grab	+0	5 REA	Your Offensive vs. Their Defensive
Grab Weapon Arm	-2	5 REA	Your Offensive vs. Their Defensive
Take Something Away	-2	5 REA	Your Offensive vs. Their Offensive
Break Grab	None	5 REA	Your Offensive vs. Their Offensive
Push/Pull	+0	5 REA	Your Offensive vs. Their Defensive
Throttle (Choke)	-2	5 REA	Your Offensive vs. Their Defensive
Return Grab	None	0 REA	None

Grab

REA Cost: 5 REA Medium Action
Reach: Short
To-Hit Roll: AGI or any Martial Art skill.
Damage: None.
Grapple Roll: Win a Resisted Roll of your Offensive Grapple vs. their Defensive Grapple
Description: When you Grab someone:
- Both of your AGI Bonuses drop to 0.
- Neither party can move without either *dragging* the other person (see Push/Pull) or performing a Break Grab roll (or both agreeing to move).
- You are at Close Combat range (weapons

Example

A man with a 12 STR and 13 BLD and no special training tries to Grab a normal man (10 STR, 10 BLD). The attacker declares a Grab and rolls to hit using AGI. He hits—it doesn't matter by how much.

Resisted Roll: The attacker's Offensive Grapple is 12 (STR) + 1 (BLD/5) + 3 (Offensive Bonus of +20% rounded normally) + 0 (training) = 16. The normal man's Defensive Grapple is 10 (STR) + 0 (BLD) + 0 (training) = 10. The contest is 16 vs. 10.

Using the rules for Resisted Rolls on pg 21, the smaller of the two numbers is less than 20 so it is a straight comparison. The attacker has a 6pt edge (16 is 6 higher than 10) so the attacker's roll is 16-.

   The attacker rolls a 12 and the Grab works.

Advanced: Hanging Onto Clothing or Grabbing Moving Targets

These rules assume that during the Grab process you actually have a contest of strength and size and the winner hangs on—or doesn't. However, what if you just grab someone's belt or sleeve? What if they don't *battle with you* but just start running away?

Grabbing Clothing

In these cases there will have to be a judgment call about how hard it is to hang onto them. Just holding someone firm as in: "I reach out and grab the belt of the guy standing next to me" requires no roll if not in combat—and if you succeed (either rolling to hit or the GM adjudicating the action is legal) then you are "holding on." A sudden jolt might require you to make a STR roll to maintain grip (possibly at plusses or negatives).

The GM can rule that if clothing is grabbed and the character being grabbed is not *trying* to throw the grabber off, then there is no roll—or it is a STR roll modified by solidity of grip.

For example, if a character is falling into a chasm and reaches out to grab hold of another person, there is no "Grab Roll" against the person's Grapple Score (unless the person being held is an enemy). There might just be a STR roll (at some bonus, such as +2) or no roll at all.

Moving Targets

If you grab hold of a superhero as he flies by at 220mph, that's a different deal. Here's how we might figure that out:

1. GM adjudication: a super strong character may be ruled competent to grab onto a fast-flying target with a to-hit roll and a GM called for throw of a 13-. In this case the number 13 is made up by the GM as an adjudicated chance of success based on multiple factors. We strongly advise the number be decided on *before* the action is declared (unless the participants agree the character and player should not know what all is involved).

2. Using a Mechanical Approximation: Each 5 BLD moving at 1 yard per second is the equivalent of 1pt of Force (this is in the mechanics section and yeah, we know its complex).
>   A. The target is moving at 220mph—that is approximately 110y/s.

>   B. The character being grabbed has a 13 BLD. This is 3 (for 13 BLD) x 110y/s = 330 Force.

>   C. In a collision the moving character would inflict Force / 6 Damage = 55pts Damage.

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the man complained. "There are too many people."

"Because we are two of the best unarmed combat experts in the world," Trey told him. *"So we meet in an airport where it is difficult, if not impossible, to bring a gun or a knife. You,"* he said, *"are selling secrets of one of the most elite private fighting schools in history—so it is possible they will want to stop us. Hence lots of people, lots of security, lots of cameras."*

"And they're here," Calvin said, as though to no one in particular. Trey nodded. Across the concourse, walking towards them, were a phalanx of men with dark glasses, shaved heads, and jet black suits. The guy in the middle was almost as big as Proudbear.

"Take the big one down," Trey said, *"Tie him up while I go after the guy on the right."*

"I got him cold," Calvin said, neatly folding the paper and rising easily, a deeply tanned wall of muscle. *"This is going to be interesting."*

The little man whimpered. Time seemed to stop.

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Grab Weapon Arm

REA Cost: 5 REA Medium Action
Reach: Short
To-Hit Roll: AGI (or any Martial Art skill) -2
Damage: None.
Grapple Roll: As per a Grab. If you succeed:

- The weapon or arm cannot be used effectively until the subject makes a Break Grab move to free it.

Optional: A weapon in a grabbled arm is not necessarily *useless*. If the participants of the game wish to simulate the fact that it could be used—just a lot less effectively—it is legitimate to give the character a -3 to-hit and -3 Damage Modifier with any attack made by the weapon while the arm is grappled.

Take Something Away

REA Cost: 5 REA Medium Action
Reach: Short
To-Hit Roll: AGI (or any Martial Art skill) -2
Damage: None.
Grapple Roll: As per Grab but you go against their Offensive Grapple instead of their Defensive Grapple.

- If you win by 3 or more you have snatched away anything they were holding in their hand.
- If you win by 0 to 2 you have the arm grabbed and immobilized.

Choke (Throttle)

REA Cost: 5 REA Medium Action
Reach: Short
To-Hit Roll: AGI or any Martial Art skill
Defense: A choke is at +2 to Block. It is easier to defend against than a normal strike.
Damage: Base Damage with each Squeeze. Damage Mod is +5.
Grapple Roll: Your Offensive vs. Their Defensive
Description: You reach out and grab your opponent's neck. If you win the Grapple Roll you start doing damage!

- Your opponent will start suffocating. This is not fast (or pleasant) when done as a basic hands to the neck choke. If you can keep the Grab for their CON Turns, they will pass out whether you do any damage or not.
- You can Squeeze for 5 REA each turn after you apply the choke. This does Base Damage points of damage with a Damage Modifier of +5!

Break Grab

REA Cost: 5 REA Medium Action
Reach: Short
To-Hit Roll: None
Damage: None.
Grapple Roll: If you are Grabbed you may make a Break Grab attempt. This rolls your Offensive Grapple against their *Offensive Grapple* (this is Offensive vs. Offensive). If you win, the Grab is broken.

Push/Pull

REA Cost: 5 REA Medium Action
Reach: Short
To-Hit Roll: None if there is a Grab, otherwise AGI or a Martial Art.
Damage: None
Grapple Roll: Offensive vs. Defensive

You can decide to push or pull someone around. You do not need to have a Grab to do this—but if you do there is no to-hit roll. A successful pull score will move both characters together wherever the moving character goes. Unless the Pushing character is strong enough to lift the target (see Lift in the Mechanics section) the movement will be at half-rate.

A Push, if released from the Grab, will:
- Move the target back 1-3 yards (or so). A super powered push will move the target back Base Damage / (BLD/5) yards. This can send a character flying across the room.
- May force an AGI or Acrobatics roll at -1 per yard moved to stay standing.

Return Grab

REA Cost: 0 REA Medium Action
Reach: Close
To-Hit Roll: None
Damage: None
Grapple Roll: None

If you wish to let someone go, you may do so instantly for zero REA on your turn. This "releasing the Grab." However, if they don't *want* to be let go, they may have Grabbed you back. If you have been grabbed on you Turn you may declare a "Return Grab" to lock onto the person who grabbed you. This is free. If the person wishes to let you go, they can—but you're still holding them. They must win a Break Grab move to release you.

Grappling Actions

Grappling actions (Wrestling moves) are tighter and closer in than a Grab. They may also take place on the ground (ground fighting). In order to take many of the Grappling actions you must first "establish a grapple."

REA Cost

The REA the character pays to take the action. Note that a few of these change depending on conditions.

Range

Some Grappling actions can be done from range (the flying tackle takedown). Some only work from Close Range (lifting the person off the ground with a Pick Up action). If the Range says Close then it usually means the character must have a Grab or Grapple *already* established or else be at Close Range by having stepped into Close Combat.

To-Hit Roll

Usually AGI or a Martial Art. Even conventional striking arts (Karate) still use their to-hit rolls with a Grapple unless they say otherwise explicitly (Boxing).

Some Grappling Actions Require No To-Hit Roll: If you have already grabbed someone you don't have to roll to hit to lift them off the ground.

Damage

Some of these (like a hard takedown or a "slam") do damage. Some don't (like lifting someone off the ground). Often, instead of using your to-hit roll for Damage Modifier (because there may not be a to-hit roll) you use a number from the Grappling Chart (see below).

Defenses

You can't block a grapple attack (without some special training, anyway)—but you can Dodge one. A Resist Grapple action is usually allowed too.

Description

A discussion of the move and the various rules covering it.

Chart

The results for various levels of success on the Grappling chart.

Establishing a Grapple

What does "establishing a Grapple" mean? It means you declared an action whose result is a grapple and successfully hit with it and then won the Resisted Roll in order to hang on to your target. If the column Establishes is marked YES then this move can be used to *start* a Grappling contest.

The Grapple Chart

When you perform a Grapple Move (and you successfully roll to hit if that is required) then you roll on the Grapple Chart to see what kind of Success you got. This may translate into the target taking damage, being tied up into a pretzel, etc. Each Grapple Action has its own success chart listed with it.

Missed	+0 to +3	4 to 6	7 to 9	10+
Failure	Minor Success	Success	Major Success	Critical Success

> **! Important Note**
>
> If you try a Grappling move and Fail, your opponent may immediately pay 5 REA for a Break Grapple attempt (if they have the REA). Otherwise, you don't "lose" any position you already have.

Falling Down and Ground Fighting

If a character is knocked or taken to the ground see the rules on Ground Fighting for the appropriate modifiers and rules.

Change

Break Grapple Response

A substantial change from JAGS is the Break Grapple rule. If someone has you in a Hold, Lock, Pin, etc. and they try to switch to another move (like going from a Hold to a Mount) and get a Failure result, you can immediately pay 5 REA to try for a Break Grapple move.

Grappling Actions

Action	REA	Establishes Grapple	Notes
Grapple	8 REA Long	YES	Two handed grab. Establishes a Grapple.
Takedown	8 REA Long	YES	A tackle or otherwise going to the ground.
Wrestling Shoot	8 REA Long	YES	A special wrestling takedown.
Immobilize Limb	5 REA Med	NO	Lock up an arm.
Pick Up	5 REA Med	NO	Lift the target off the ground.
Slam	5 REA Med	NO	Lift target and slam him down!
Hold	5 REA Med	NO	Attempt to immobilize a target.
Lock	5 REA Med	NO	A squeezing hold (like a head lock).
Pin	5 REA Med	NO	Completely immobilize the target.
Mount	5 REA Med	NO	Ground and pound the target.
Resist Grapple	5 REA Short	NO	Resist one of the moves.
Break Grapple	5 REA Med	NO	Try to break the hold on yourself.
Jujitsu Throw	5 REA Med	NO	A martial arts throw.
Arm Bar	5 REA Med	NO	A martial arts limb-break/submission.
Choke	5 REA Med	NO	A submission move to cut off air/blood
Super Throw	5 REA Med	NO	Special high level Martial arts throw.
Break Fall	3 REA Short	NO	Take less damage from a fall.
Super Grapple	5 REA Med	YES	Tentacles, Telekinesis, etc.

Basic Grapple ("Cinch")

REA Cost: 8 REA Long or, if the target was Grabbed last round it is a 5 REA Medium Action
Reach: Short
To-Hit Roll: AGI or Martial Art
Damage: None
Defenses: You can Dodge a Grapple—but cannot Block it. Resist Grapple works as well.
Description: This is something like grabbing on to a person with both hands and getting in close.

Negative Damage Modifiers (DM): Due to being "in close" it makes it harder to hit someone. You can't wind up as well to throw the strike. You can't kick (although special training can overcome this). You can't Dodge. This applies to *everyone* in the grapple (the target and the person who started it).

Return Grapple: As a 0 REA Medium Action a character who was Grappled may "return the grapple" grabbing hold as well. If this is done, neither party may simply "Release the Grapple" and let go. They have to do a Break Grapple move.

Release Grapple: Letting go is a 0 REA Medium Action. The negative Damage Modifiers will instantly stop. If both parties are Grappling each other, then neither can Release Grapple but must instead win a Break Grapple move.

Missed	+0 to +3	4 to 6	7 to 9	10+
Your hands are shaken off.	-4 DM from punches. No kicks.	-4 DM from punches. No kicks.	-4 DM from punches. No kicks.	-4 DM from punches. No kicks.

Takedown

REA Cost: 8 REA Long Action or 5 REA Long Action if a Grapple is established.
Reach: Long (Full Move)
To-Hit Roll: AGI or Martial Art
Damage: See Result Chart
Defenses: You can Dodge a Takedown—but cannot Block it. Resist Grapple works as well. If you are Grappled, you cannot Dodge.
Description: This is a classic Judo or Wrestling Move (or just a flying tackle). When it succeeds both characters wind up on the ground. If you wish to throw your opponent down without falling yourself, use a Push, Slam, or Throw move.

Damage: The falling character may take damage this is computed as: ***Base Damage + (Target's BLD/5) + [listed number for success]***. The Damage Roll is a straight roll plus the listed Damage Modifier.
Flying Tackle: If you are further than Short or Medium Reach a Takedown may be done as an 8 REA Long Move action. If you miss the target, you will fall anyway.
Double Leg/Single Leg Takedown: From Medium or Short Reach (2-3 yards) you can do the Takedown as an 8 REA Long Action. However, if you miss the target, you will *not* fall.
Hold: A Hold is a controlling position. If the success of a Takedown is good enough, you wind up on top of the target. The Hold is described in its own section.

Missed	+0 to +3	4 to 6	7 to 9	10+
Attacker thrown off	Attacker gets a Grab	Both fall, attacker has a Grapple.	Both fall, attacker has a Hold.	Both fall, attacker has a Hold.
No Damage	No Damage	Normal Damage. +2 DM	Normal Damage +1. +4 DM	Normal Damage +2. +6 DM

Designer's Notes

Hurting Someone In a Grapple
A Grapple is pretty much close-in fighting. You can punch from there but it isn't preferable. Your best bet, if you want to dominate someone and then pound them is to start with a Grapple or Hold (especially a good hold) and then move to a Mount (see below). That will allow you to rain blows down on them with relative impunity.

Wrestling Shoot (Wrestling Tackle)

REA Cost: 8 REA Medium Action (or Long, see Description).
To-Hit Roll: Wrestling if they are not grabbed. No roll to hit if they are.
Damage: +2 Damage
Defenses: As per Takedown
Description: This move requires Wrestling Level 3. The character *must* beat their target's REA roll by 3 in order to perform it as a Medium Action (instead of 5 that it would otherwise take to do an unanswered Takedown action). Otherwise (if the Shooting character did not beat their target's roll by 3) it is a Long Action.

Damage: The falling character may take damage this is computed as:
Base Damage + (Target's BLD/5) + listed number for success. The Damage Roll is a straight roll plus the listed Damage (which has a +2 over standard Takedowns).
Flying Tackle: If you are further than Short or Medium Reach a Takedown may be done as an 8 REA Long Move action. If you miss the target, you will fall anyway.
Double Leg/Single Leg Takedown: From Medium or Short Reach (2-3 yards) you can do the Takedown as an 8 REA Long Action. However, if you miss the target, you will *not* fall.
Hold: A Hold is a controlling position. If the success of a Takedown is good enough, you wind up on top of the target. The Hold is described in its own section.

Missed	+0 to +3	4 to 6	7 to 9	10+
Attacker thrown off	Attacker gets a Grab or Grapple (no one falls)	Both fall, attacker has a Grapple.	Both fall, attacker has a Hold.	Both fall, attacker has a Hold.
No Damage	No Damage	Normal Damage +2. +2 DM	Normal Damage +3. +4 DM	Normal Damage +4. +6 DM

Immobilize Limb

REA Cost: 5 REA Medium Action
Reach: Close (Grab or Grapple)
To-Hit Roll: AGI or Martial Art (-2 to hit if done from a Grab)
Damage: None
Defenses: This can be Blocked from a Grab but not from a Grapple. You can Resist Grapple.
Description: This is described in the Grab Arm move. Until a Break Grab move is taken the character can't use the arm or a weapon in it.

Pick Up

REA Cost: 5 REA Medium Action
Reach: Close (you must have a Grab or Grapple)
To-Hit Roll: None
Damage: None (but some may come later)
Defenses: You can Dodge a Grapple—but cannot Block it. Resist Grapple works as well.
Description: You lift the target into the air. A lifted target will be held aloft for a number of Rounds specified by the success. This count starts the Round *after* you roll the success—so if you get "Two Rounds" then the round you lift them is Round "zero" and the next round and the round after they'll be held.

Holding Them Up: Holding the target up costs 0 REA. It does take a hand or two, though. If the lifting character wishes to keep them up, the action may be extended with another Pick-Up roll.

One Or Two Hands: It may be ruled that a "strong" (or maybe "angry") character can lift and strike someone. If you want to use a mechanic to approximate if a character can be lifted easily with one hand your (STR-10)/2 must be higher than their (BLD/5). It may be generally ruled that if a character is not judged strong enough to "easily" lift a character with one hand, they may lift them only for 1 Turn and only strike them once while they are held up (with the other hand).

Note: If a lifted character isn't fighting and the lifting character is strong enough to lift them there is *no roll* to pick up the character. The Pick Up action is rolled for in combat conditions.

Putting them Down: When the time runs out, at the end of the lifting character's Turn the person will be down. Otherwise, putting them down is a 0 REA Medium Action. If it is after the lifting character's Turn to act, they can "drop them" immediately, at any time. A scared or disoriented character or one not used to combat might fall (an AGI roll, possibly at a negative, might be called for) when dropped.

Effects

While up there they may be struck (if you have a spare hand) or slammed (more easily). They are also easier to hit in general (so your friends might attack them better).

A picked up character:
- Is at +2 to be hit by everyone else (they're dangling).
- Is easier to Slam (see the Slam Action).
- Can take any action they want, but can't dodge (they are grabbed) and are at -2 to any Block actions. They may kick their attacker. Striking others is usually at -2.

Missed	+0 to +3	4 to 6	7 to 9	10+
No lift.	No lift *but* +1 Turn of lift if they are *already* lifted.	1 Turn of lift.	2 Turns of Lift	Until released.
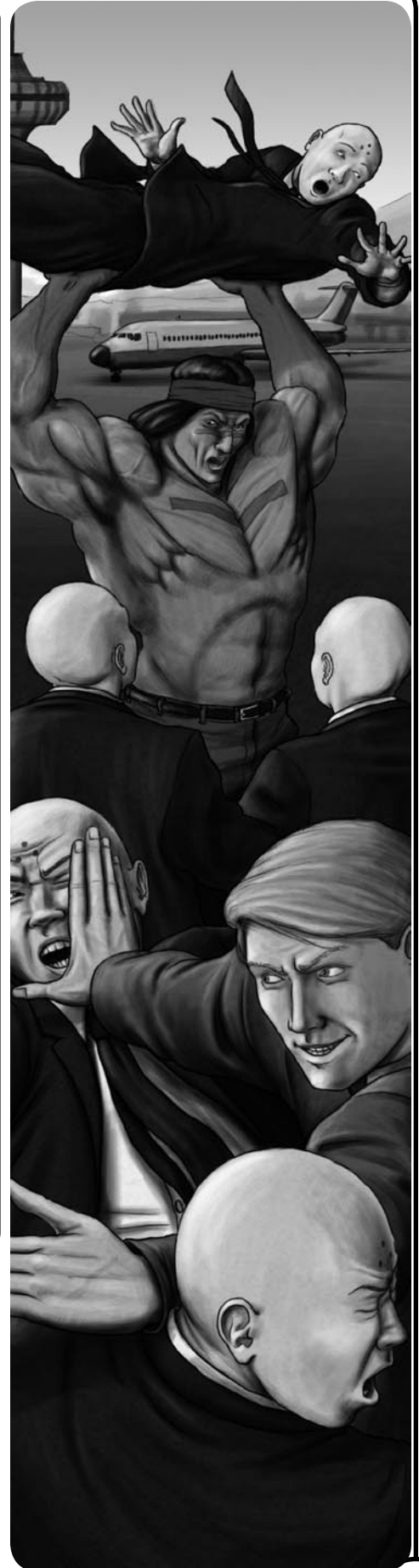
The man, high in the air over Calvin's head, looked terrified for the instant before he was driven into the row of seats hard enough to explode plastic and shatter bones. Proudbear bellowed as another of the men fired a hook-punch into his kidney. Trey had his own problems.

He wove between two of the enemy blocking a dazzling array of kicks and punches, ducking and striking back. There didn't seem to be any end to the black-suited assassins. Security, moving in slow motion compared to the fighters, wasn't going to be a factor either. This was going to be over almost immediately, one way or another.

Trey felt Calvin gather his Chi and risked a snap look over his shoulder. Calvin, in violation of what would commonly be considered the laws of physics, put the leader through one of the massive security windows that looked out on the runway.

There's our exit, Trey thought, before someone punched him hard in the jaw.

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Slam

REA Cost: 5 REA Medium Action
Reach: Close (you must have a Grab or Grapple)
To-Hit Roll: None
Damage: Based on the Slam Type. Damage Modifier is based on the Success.
Defenses: Resist Grapple.
Description: You lift the subject and then dash them against the ground or throw them across the room! Damage is determined by how successfully you win the Slam roll and whether you choose to release them or not (throwing them does more damage than hanging on).

A Slammed Target:
- Is on the ground (see Ground Fighting Modifiers).
- Is released, held in a grab, or held in a Grapple at the Slammer's option.
- Takes damage based on the Roll to Slam and the type of Level of Release.
- May move a distance based on how far they could be thrown. There are concrete rules for getting specific in the Tools Section of the book otherwise just imagine what it would look like and go with that.

Level of Release (whether you let go or keep the target held)
- Complete Release: Attacker's STR-10 (Min 4) + Target's (BLD/5) x 3
- Release to Grab: Attacker's STR-10 (Min 2) + Target's (BLD/5) x 2
- Keep Grapple: Attacker's STR-10 (Min 1) + Target's (BLD/5)

Missed	+0 to +3	4 to 6	7 to 9	10+
The Slam fails.	The Slam fails	The Slam fails *unless* the target was Picked Up. DM is +6	DM is +8	DM is +10

Hold

REA Cost: 5 REA Medium Action
Reach: Close (you must have a Grab or Grapple)
To-Hit Roll: None
Damage: None
Defenses: Resist Grapple.
Description: A hold is an attempt to immobilize an opponent. It might be a classic Judo hold or a more basic "sitting on someone and holding them down" type of thing. When a character is in a Hold they suffer negative Damage Modifiers to any attack they launch.

The Holding character _also_ suffers the _same_ negative Damage Modifiers. If you want to get on someone and pound them you need a Mount—not a Hold. A Hold can work from a standing position (bear hug or full nelson) but is most often done on the ground.

Improving a Hold

If you are Holding a character and wish to improve your status you may take another Hold roll. If you get a _better_ success you get that. If you get _the same_ success you had, you improve your Hold by one level! If you get a _worse_ success you ignore it.

No Other Moves

A character in a Hold can try no other Grappling Actions than Break Grapple. The character can still Strike or try other Actions (telepathic combat?).

Auto-Immobilize

A Successful Hold can automatically immobilize one limb (so if the subject has a knife you can immobilize that limb with a successful hold).

Missed	+0 to +3	4 to 6	7 to 9	10+
The Hold Fails	The Hold Fails	Hold Succeeds: -4 DM	Hold Succeeds: -6 DM	Hold Succeeds: -8 DM

Lock

REA Cost: 5 REA Medium Action
Reach: Close (you must have a Grab or Grapple)
To-Hit Roll: None
Damage: See Below
Defenses: Resist Grapple.
Description: A Lock (like a head lock) is a Hold where you can _apply pressure_ or "squeeze" the target to hurt them. This is a less efficient form of doing damage than the Arm Bar (which requires Martial Arts skill).

Damage: When a Lock is accomplished the character can Squeeze for 5 REA as often as they want. The damage done is as follows: **[Attacker's STR – 10] / 2** (minimum of zero). The Damage Modifier is based on how well the Lock is applied (how well the Grapple Roll was made).

Optional: Increasing Damage. Being in a Lock for several turns is worse as the person gets to really grind in. The Base Damage is increased by +1 for each turn the subject is held up to a total of +2 (on the third turn the target is in the Lock).

Missed	+0 to +3	4 to 6	7 to 9	10+
The Lock Fails	The Lock Fails	Lock Succeeds: +4 DM	Lock Succeeds: +6 DM	Lock Succeeds: +8 DM

A massive pro-wrestler with a STR of 13 and an Offensive Grapple Score of 26 is grabbing a thug with a Defensive Grapple score of 15, and a BLD of 13. This gives the Wrestler a 21- Grapple Roll against the thug. The Wrestler decides to Slam. He rolls and gets a 10, a +11 Success. He declares this will be a Complete Release (the Wrestler is throwing the thug against a wall).

The damage is: 4 (it would be 3 for the Wrestler's STR but there is a minimum) + 9 (the thug's (13 BLD/5) x 3 = 9) = 12pts of Base Damage! The Damage Modifier is a whopping +10. The thug is virtually shattered against the wall.

Pin

REA Cost: 5 REA Medium Action *You must have had a -8 DM Hold last Turn to attempt a Pin.*

Reach: Close (you must have a Grab or Grapple)

To-Hit Roll: None

Damage: None

Defenses: Resist Grapple.

Description: A Pin is the ultimate form of the Hold. It completely immobilizes the opponent and points any weapons away from you. When you have someone in a Pin they can no longer *try* to strike you through the Hold. About the only action allowed to them is Break Grapple.

NOTE: You must have *already* had a -8 DM Hold last Round to attempt a Pin.

Usually a Pin makes both use of two arms and two legs on the part of the attacker.

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Pin	Pin	Pin

Jujitsu Throw

REA Cost: 5 REA Medium Action

Reach: Varies

To-Hit Roll: None

Damage: See formula and Chart

Defenses: Resist Grapple.

Description: A Jujitsu or Aikido throw is essentially a form of Slam that is easier to do and requires special training for (a Martial Art that gives you Throw). When a target is Thrown:

- They are on the ground (see Ground Fighting Modifiers)
- They will be Grabbed or Grappled if a Grab or Grapple was established prior to the Throw. A Grab or Grapple may be released at the Thrower's option with a Throw.
- They suffer: **[Target's BLD/5] + [Thrower's STR-10] + Modifier Listed On Chart**. The Damage Modifier is also as listed on the chart.
- They may be Thrown about 1 yard. To move someone further, use a Slam.

When You Can Throw

- At Level 2 (Jujitsu) you can throw if you have a Grab or Grapple.
- At Level 3 and 4 (Jujitsu, or Tai Chi) you can Throw if you block an attack or simply roll to hit from Short Reach range and throw.

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Damage: +1 Damage Mod: +2	Damage: +2 Damage Mod: +4	Damage: +4 Damage Mod: +6	Damage: +6 Damage Mod: +8

Jujitsu Arm Bar

REA Cost: 5 REA Medium Action
Reach: Close (or in Response to an attack)
To-Hit Roll: None
Damage: See Chart
Defenses: Resist Grapple.
Description: A Jujitsu Arm Bar is a special kind of hold that immobilizes a limb (and it's hard to do anything with the rest of your limbs too) and allows the person holding it to apply pressure and *break it!*

Squeezing: Squeezing or "applying" an Arm Bar is a 5 REA *Short* action. It can be done in *Response* to the person trying to attack you!

Damage: Damage is a fraction of your Offensive Grapple Score. It is IMP damage (like all Grappling Damage).

Damage Modifier: As listed.

When You Can Arm Bar

- At Level 2 you must have a Grab or Grapple.
- At Level 3 you can Arm Bar from a block (or just declare an Arm Bar move from Short Reach range and roll to hit).

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Dmg: 1/4th Grapple (Min 4pts) Damage Mod: +2	Dmg: 1/3rd Grapple (Min 6pts) Damage Mod: +4	Dmg: ½ Grapple (Min 8pts) Damage Mod: +6

Grappling Choke

REA Cost: 5 REA Medium Action
Reach: Close
To-Hit Roll: None if a Grab or Grapple is established otherwise must be applied from behind with a Martial Art to-hit roll.
Damage: See Chart
Defenses: Resist Grapple, Block
Description: A Grappling Choke is a blood choke applied to the neck. It works more quickly than an air choke. When applied the attacker will immediately have a Hold at one level below their Choke.

Squeezing: It is possible to kill someone with a Grappling Choke by crushing their windpipe. Squeezing is a 5 REA Medium Action. Damage is based on a portion of the attacker's Offensive Grapple Score. The Damage Modifier is determined by the chart.

Lack of Blood to the Brain: The subject will accrue Unconsciousness Points based on the level of the Choke at the end of each Turn it is held for (including the first). When these reach the target's CON or higher, they will drop unconscious. This requires 10 REA spent on applying the Choke. It *may or may not* do damage at the option of the attacker.

NOTE: In order to choke someone you must *be able* to do damage, even if you choose not to.

When You Can Choke:
- At Level 2 with an art that adds to Grapple you must have a Grab or Grapple.
- At Level 3 or 4 with an art that adds you can declare a Choke when attacking from behind or from the side from Short Reach Range.

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Dmg: 1/4th Grapple (Min 4pts) Damage Mod: +2 Uncon pts: 2/Rnd	Dmg: 1/3rd Grapple (Min 6pts) Damage Mod: +4 Uncon pts: 3/Rnd	Dmg: ½ Grapple (Min 8pts) Damage Mod: +6 Uncon pts: 4/Rnd

Mount

REA Cost: 5 REA Medium Action
Reach: Close (you must have a Grab or Grapple). Target must be on the ground/Held.
To-Hit Roll: None
Damage: None … yet.
Defenses: Resist Grapple.
Description: Mounting someone means getting on top, with (for example) a knee in their chest, and then getting ready to pound them into the dirt. When you apply a Mount:
- They must be on the ground or Held, or in a Lock or Arm Bar.
- All Damage Modifiers due to Grabs or Grapples go away (see last point).
- They must still win a Break Grapple in order to disengage.
- You get pluses to hit them based on your Mount.
- They suffer Ground Fighting negative modifiers if they aren't trained in Ground Fighting.
- If they were Held in a 7+ Hold, Lock, or Arm Bar, or a Pin, they get a -4 DM against the attacker, and -1 to hit for each +1 of the Mount modifier against the attacker due to, perhaps, being on their back.

NOTE: The Mount to-hit modifiers mean you will tend to do more damage and be harder to block!

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Mount: +2 to hit	Mount: +3 to hit.	Mount: +4 to hit.

Super Throw (Jujitsu Lvl 4)

REA Cost: 5 REA Medium Action
Reach: Close (or in Response to an attack)
To-Hit Roll: As Throw
Damage: See Description
Defenses: Resist Grapple, Block
Description: The Super Throw is a more spectacular version of the standard Throw. It does +1 Base Damage for each -1 to Grapple Score the character takes when attempting it.

Super Grapple

REA Cost: 5 REA Medium Action
Reach: Long
To-Hit Roll: As Grapple
Damage: See Description
Defenses: Resist Grapple, Block
Description: Characters with tentacles, telekinesis, stretching, or other such unusual abilites can perform a Grapple as a 5 REA Medium action (like a Grab). A character who can Super Grapple can also perform a Hold the same Round the Grapple is established.

Defensive Moves

These are the defensive tactics that one usually employs in grappling battles.

Break-Fall

REA Cost: 3 REA Short Action
Description: The break-fall move is taught in many self defense classes where throws are used. When performed, it gives the character a skill roll against the amount the Throw, Super Throw, Slam, or Takedown was made by. If the roll is made by more than the grapple roll was performed by the character takes *no* damage. If the throw is not made by enough, the character takes a DM of -1 per Skill level. Note: the character still falls.

Who can Break fall
- Jujitsu Level 1
- Tai Chi Level 2
- Wrestling Level 1
- Street Fighting Level 1

Resist Grapple

REA Cost: 3 REA Short Action
Description: A Resist Grapple Move means you are actively fighting what someone is trying to do. This lets you exchange your Offensive Grapple for your Defensive Grapple when they try their Resisted Roll.

Break Grapple

REA Cost: 5 REA Medium/Short Action. **NOTE**: A Break Grapple may be tried for 5 REA any time an offensive Grapple attempt gets a Failed Result.
Description: You are trying to break their grip and escape from the Grapple. You apply your Offensive Grapple to their Offensive Grapple and roll. Each level of success you get reduces whatever you were suffering. If it goes down to the Failed Category then you break Grapple entirely. Then it is your choice to still have a Grab or not on them.

Note: To break a Pin you must get 4 Level of Reduction in *one* success.

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed: No reduction	Success: 1 level of reduction.	Success: 2 levels of reduction.	Success: 3 levels of reduction.	Success: 4 levels of reduction.

Trivial Moves?
Are Casual Moves "trivial?" Well, if you think some action the character is describing *is* trivial then it should be casual. If a character making a Long Move through a kitchen grabs a bite to eat on the way through it can be considered color—it shouldn't be penalized. Turns are 6-seconds in length. The Initiative and REA system is used to measure who gets priority *when it is important*. If it isn't important, you don't need to track it.

However: we stop short of using the "trivial" designation. Casual moves can be *very* important. The reason *not* to charge REA for them is that the REA system is meant to resolve questions of "what can I do that might be contested" in a Turn not just "What/How Much Can I Do?" We don't know exactly how much a character can do in six-seconds (and combat time for a Round might not even *be* exactly six-seconds—that's just our average). So if a move is considered Trivial then it should be Casual. If it's considered important though, it might *still* be Casual—the question will be whether or not the ruling is that there is sufficient cause to include it in the REA counts for a given Round.

"You're fine*," Calvin said. "Stop preening and get over here and help me."*

"Piss off," Trey hissed back. His jaw was painfully swollen and his ribs felt like they'd been crushed in a vice. He turned away from the mirror. On the bed of the hotel room, Calvin worked the locks on the briefcase. "You were already ugly. I, at least, had something to lose."

"You say," Calvin said. "This is supposed to be the good stuff?"

"Its video and explanation from a rogue master of the fighting secrets the Lotus guys would kill to protect," Trey told him. "They're one of the most venerable secret societies of assassins in existence. I'd say that's the 'good stuff.'"

"Those guys in the airport weren't all that."

"Right, because that was the closest chapter. And they prefer *to use guns, these days. If*

General Actions

What about actions that aren't attacks, defenses, grappling actions, or movement? How about things like: Opening a door, Writing a letter, throwing a switch, or driving a car? What kinds of actions are these? How are they handled?

Action	REA	Notes
Manipulate Object Simple	5 REA Medium	Free if "casual."
Manipulate Object Complex	8 REA Long	May take several Rounds,
Talkinng	0 REA Short	Talking is usually run loosely.
Drop Something	0 REA Medium	Sheathing may cost REA.
Look Around	Varies	Taking a good look or visual search.

Casual Actions vs. Tracked Actions

The first major distinction we are going to make here is that of a so-called "Casual Action" vs. a "Tracked Action." Casual Actions are things that you do (for free (0 REA), usually) as part of another action. Tracked Actions are things you pay REA for. The difference (and sometimes the same basic action can be ruled casual rather than tracked based on the situation) has to do with whether an action is "contested" by an opposing party.

Two Examples To Illustrate Casual vs. Tracked

The term "contested" is in quotes because it's a judgment call on the part of the participants (ultimately adjudicated by the GM—but it's our hope that people will mostly agree). The basis for making this judgment call is based on a few factors. Before diving into them, let's look at two examples:

Let the Gun Do The Talking
A character has just made an 8 REA Long Action to exit his house out to his front yard where he can see two other people locked in combat on his lawn. He is carrying a shotgun—and he wants to get their attention. He declares he will "fire it in the air" to get everyone to freeze.

Now: shooting someone is a 5 REA Medium action—the rules are pretty clear on that—however, the Player notes that *Talking* is considered a 0 REA Short action (you will see that a character can talk whenever they feel like it). He makes the case that firing the gun in this instance is *equivalent* to Talking in the sense that *no one in the combat* could either easily interfere with it or claim significant tactical disadvantage from it.

Now, the guy who's winning the fight on the front lawn *might* say that having a too-loud-to-ignore blast from a shotgun get his and his opponent's attention might stop the fight early—before he'd win—and say that's a "significant tactical disadvantage," but the GM (and other Players) consider this potential argument invalid: a really loud shout would have the same effect—making both parties look.

In this case, discharging the weapon is considered a 0 REA *Casual* General Action. KA-BLAM.

NOTE: doing this does not impel the fight to stop. In fact, depending on the specifics (if one of the characters is deaf, for example, or in a blind utter fury, or otherwise in an unusual mental state) it may not accomplish what the Player hopes to accomplish. This is one of those conditions where the situation could call for an Intimidate Roll or some other Drama Roll style-situation if the Player is invested in pushing for a specific outcome.

It is also advisable that if the GM feels the action *will not stop the fight* and the Player wishes it to, that the GM make this clear to the Player especially if there are any Player-empowerment issues at the table: (GM: "Okay—you can do this—however, I'll tell you that the big guy is actually *deaf*. Does that change your plan?" Player: "Can I ensure he sees the muzzle-flash?" GM: "Hmm. We can assume you fire at the exact moment he looks if you roll under a … 12." Player: "Good enough.").

Example

Opening Doors

A character with 13 REA is facing an opponent and has his back to a door (one yard distant). During his Turn, he declares: "I turn around, *Step* through the door, close it behind me, and lock it! Each of those is a Medium Action so my opponent can't respond!"

How this is resolved:
1. Turning around (180-degrees) costs 5 REA unless the character made his Initiative Roll by 5+ this turn (which he didn't). So that's 5 REA so far (see Move Actions: Turning Around). Note that Turning-To-Face is a free action but to do that you must be *reacting* to someone else's move.
2. Stepping through the door is a Step Action. If the door were further away than he could easily move with a Step (a few yards) then he'd have to take a Long Action to move it. But it's close: 5 REA.
3. How about closing and locking the door? Is that "one action"? Is it two? Are they *free?*

Closing the Door

The action: Manipulating an Object (listed below) is a Medium Action that is considered 5 REA if it is not *casual*. That goes for Opening a Door, Flipping a Switch, etc. So the question is: is this *casual*?

The test is pretty much whether someone is close by, is significantly impacted by it, and would like to interfere (and the GM can imagine ways they might interfere easily). In this case, because there is an opponent *right there* who is going to be *shut out* of the fight—there is significant impact.

What about interference? It's a Medium Action to Manipulate an Object. Well, if the opponent *were* waiting (they're not—but imagine they were) then they could interrupt our hero's turn and take their own Step Action to get into the doorway. This is a very clear case of "potential interference"—the opponent wouldn't even need to roll anything. Now, this means that in order to do this (slam the door) *before* the opponent can move, the character acting in combat would have to be pretty fast. So the GM assigns that it is <u>not</u> casual. It cost 5 REA.

Locking the Door

If the door locked by itself it'd be clear: no action is necessary. However, we apply the question again: if the door were closed, how would the opponent interfere? By opening it with a 5 REA Medium Action (Manipulate Object: Open Door). He's right there. He objects to it. If he *were* waiting, he *could* interfere easily. So the GM assigns that Locking the door, too, is <u>not</u> casual. It costs 5 REA as well.

Total Cost: 20 REA for the full suite. The Player picks another set of actions. He chooses a Full Move (Long Action, 8 REA) to move through the door and a 5 REA Medium Action to *slam* it. This costs a total of 13 REA and does get the door closed. The GM adjudicates that the acting character can be holding the door and leaning his strength against it. If he gets to act first next turn, he can lock it!

Why does the Move/Shut-door combo cost 7 REA less that "turn, step, slam, lock"? Well for one thing the latter move *doesn't* lock the door. For another thing, the Move/Shut-door combo opens with a *long* Move. The opponent gets a Response before he is shut out of the fight.

Manipulate Object (Simple)

REA Cost: 5 REA Medium Action if not Casual

Description: Flipping a switch, turning a lock, pushing a button are all simple manipulations you take on your turn. Note that for these purposes anything you can do in about a second can be considered a complex manipulation so you might get to hit more than one button.

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we'd given them more than about six hours to find out where we were meeting the real killers would've shown up."

"Then we'd need OJ."

Trey shook his head. "What's in there? What's in there is stuff that's a thousand years old. You should respect it even if you don't respect the clan or those guys in particular."

Calvin snorted, then: "I got it."

Trey hustled over. "Let's hope it's the goods," he said. "We can wire the guy the money if he ever resurfaces." In the chaos, everything had fallen apart. Trey, more by luck than anything else, had gotten out with the briefcase.

Calvin looked in. It was a cheaply made DVD box with the words "Lee Hong Fook Teaches Secrets of the Lotus Clan!" It had a splashy orange starburst in the upper right hand corner that said "WOW YOUR FRIENDS WITH MARTIAL ARTS MASTERY IN ONLY 40 DAYS!"

It showed a comical looking, elderly Asian man with a long white beard in a crane stance. "Centuries of Secrets Explaned!" read a banner along the bottom.

Calvin raised an eyebrow. Trey's jacket held a packet of money orders for over three million dollars.

"Who the hell is Lee Hong Fook? I think it's the Chinese restaurant from that Warren Zevon song" Calvin asked. "And they misspelled 'Explained.'"

"This," Trey said, "cannot be it."

"It's cheesy," Calvin said. "You think I should still respect it?"

Trey looked down. He frowned. Then he laughed. "Maybe we oughta watch it before we hand it over?"

"That," Calvin said, "was explicitly forbidden by our contract."

Trey shrugged. "It's a DVD," he said. "How will they know?"

◊◊◊

Manipulate Object (Complex)

REA Cost: 8 REA Long Action

Description: Actions such as setting up codes on a keyboard, disarming a bomb, etc. may take cluster of Long Actions. If an action takes more than one Round to accomplish (say it is ruled to take 30 seconds to disarm a bomb) then the character must usually stay there for the entire time---but breaks to take other actions are allowable).

Talking

REA Cost: 0 REA Short Action

Description: It is a general rule that characters can say anything at any time. The GM may adjudicate that certain conversations (such as demanding surrender) may not be *answered* until a character's turn—but in general you can talk all you need to. And we don't think the game is *usually* much improved by using stopwatches to figure out how much you can say during a six second turn. Unless the participants agree to "keep it real" (and we'd only advise that for something like a hard-core military simulation game) speeches and responses can go on for a while.

Dropping Something/Sheathing a Weapon

REA Cost: 0 REA Medium Action

Description: Putting a weapon away is usually a 0 REA Medium Action that can be done *if you haven't used the weapon this turn*. Doing lado style moves where you draw, strike, and sheath in one moment may require skill rolls to accomplish. Telling someone to "drop their gun" is something they usually accomplish on their turn.

Looking Around

REA Cost: See Below

Description: Looking around isn't an action but *searching* or *studying* something can be. If the player wants to take a perception roll at +1 due to a careful search that's usually a 5 REA Medium Action. If the character is physically searching something (pulling books off a shelf, tossing a drawer) that's usually a 5 REA Medium action (for a very simple search, pulling open one drawer) or an 8 REA Long action for a moderately quick "toss." Longer searches may take more time.

Scanning a crowd or otherwise looking *hard* for someone is an 8 REA Long Action and gives a +2 to perception rolls.

End of Actions

This is the end of the Actions section and their modifiers. We hope it is *comprehensive*—we know that despite the density of it, it isn't *complete*. There will always be actions that someone tries to take that aren't covered here. When this happens these rules should act as a guideline. Next we come to a common result of combat actions: Damage.

Damage

When a character suffers bodily harm the amount is expressed in Damage. Characters have a Damage Points score which represents how resistant/resilient they are when it comes to absorbing physical abuse. Weapons have a Base Damage number which is an indication of how much (on the average) destruction they deal out. This is how it gets handled.

Types of Damage

There are two general types of Damage in JAGS Revised: Impact and Penetrating (or Penetration—the terms are used interchangeably). Impact represents blunt trauma (but also fire, electricity, and damage from "blasters."). Penetration damage represents cutting and stabbing wounds (but also lasers and particle beams).

Damage Modifier

The Damage Modifier (DM) is the amount the attack hit by. In some cases special defensive abilities (mystical fields of protection, characters who are built using the *Fast Company* action hero rules, etc.) will *reduce* the Damage Modifier by some amount. This is done before checking for PEN Doubling.

Penetration Doubling

When a character is hit by a Penetrating attack (meaning that any Armor Saves failed and if there was a Force Field involved the Base Damage was 5x or greater the Power of the field) then, if the attack hit by 4 or more (4+) the Damage Modifier is *doubled*. This represents a hit to a "vital location" (such as the centerline of a human target … or the head!)

> **Example**
>
> A fencing master with a 17- Fencing Skill stabs an unarmored foe and rolls a 5! That hits by 12! Because the attack is Penetrating (swords do PEN damage) and the attack hit by 4 or better, the Damage Modifier *doubles*.
>
> When it is time to make the Damage Roll, the player adds *+24* to the number. The damage done by the stab is likely to be triple or even 4x the attack's Base Damage!

> **Example**
>
> An action-hero PC built using the *Fast Company* rules (see the expansion available from the website) gets a -8 DM against PEN attacks. This simulates the convention that sharp, internal-damage causing effects are less likely to score a "clean hit" on him: He may be grazed by bullets or scratched by knives but he won't (likely) be drilled in the chest by a hand gun.
>
> A terrorist opens fire with a Sub Machine Gun and has a 14- to-hit roll. The PC has an AGI Bonus of -4 to-be-hit because of his 14 AGI and, because of the special *Fast Company* rules, *all of it* (instead of half of it) applies against ranged attacks. But the terrorist gets lucky and rolls a 6.
>
> His to-hit roll is reduced from a 14- down to a 10- but the roll of a 6 hits by 4. This would be a DM of +4, which, because of PEN *doubling* would double to +8 on the PEN Damage chart (the PC has no armor). This would be a potentially serious wound! However, the *Fast Company* rules grant him a -8 Damage Modifier! This means the "hit by 4" drops to a "hit by minus 4!" It does not double.
>
> The GM, rolling for the terrorist, rolls a 9 for Damage and subtracts 4pts (due to the adjusted -4 Damage Modifier). This becomes an effective roll of a 5 on the PEN Damage Chart which is 1/3rd the weapon's Base Damage—*just a scratch*!

Damage Roll

Once a target is hit, an any armor save is made (or missed), it is time to roll for Damage. This is done on the Damage Chart for the Damage Type (PEN or IMP). The Damage Modifier is added to the roll (or subtracted if it is negative).

Weapons

Hand to hand weapons have a Damage Bonus (such as Broadsword +6 PEN) whereas ranged weapons tend to have a set Damage (9mm pistol: 6 PEN). The difference is that HTH weapons add to your Base Damage. It doesn't matter how strong the person who fires a gun is (an exception to this rule is thrown weapons where it *does* matter—another might be an energy sword where the strength of the user *doesn't* matter).

> **! Important Note**
>
> **A Character's Damage with a PEN Weapon is All Penetrating**
> A character's Base Damage added to a PEN weapon becomes PEN damage. If a character has a 2 Base Damage (12 STR) and uses a broadsword (+6 PEN) the total strike damage is 8 PEN.

Figuring Damage

When you hit someone, this is what you do:

Step 1	Know your Base Damage for your attack, its Type (IMP or PEN), and your Damage Modifier (how much you hit by usually).
Step 2	For PEN Damage, if your target is armored, they make an Armor Save. If the Armor Save is successful, Penetrating Damage becomes Impact damage for the purposes of that hit.
Step 3	For PEN Damage (unless there was an armor save) if you hit by 4 or more *double* the Damage Modifier number. This indicates a hit to a *vital* area. The number "4" is said to be the "magic number" in that a hit by 0 to 3 is a "non-vital" area (as a generalization) while a hit by 4+ indicates a more important area was connected with.
Step 4	Make a Roll and add your Damage Modifier to it. This isn't a roll against any number. Just make a standard JAGS roll and hope for as high as you can get.

PEN Damage Chart

Roll plus to-hit Modifier	0	1	2-3	4–5	4–5	6	7-8	9-10	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage Multiplier	1pt	.1x	.25x	.33x	.33x	.5x	-3	-2	1x	+1	+2	+3	2x	2.5x	3x	4x	8x

If what you hit by (Damage Modifier) plus what you rolled (Damage Roll) equals 9 or 10 then the damage dealt will be the Base Damage -2 (or -20% if it's a big number).

Step 5	Go to the chart for your kind of damage (PEN or IMP) and check the column for the number you got with your Damage Roll + Damage Modifier. This gives a multiplier number. Multiply your Base Damage by this number. This is the Damage done to the target.
Step 6	Subtract any armor's Damage Reduction from your Damage. This is what is marked on the target as damage taken.
Step 7	The target may need to make some checks to find out how well it held up.

Example

Let's see an example of the simple case (Impact damage, no armor). In this case Neil Books, a boxer, is being hassled in a night club by the bodyguard of a movie star who wants Neil's place at the bar. Neil, having had enough, turns around and decks the guy.

Step 1: Neil has a 12 STR and Boxing and hits for 6pts Base Damage. That's *a lot*. He also hits on a 15-. When Neil's player rolls to hit, he hits by 7! The damage, being a fist, is Impact.

Step 2 and 3: These are skipped, this is not PEN damage. There is no armor.

Step 4: Neil's player rolls for Damage and gets a 10.

Step 5: He hit his target by 7 and so the final number is 10+7=17. On the Impact Damage Chart this is +2. The damage done is Base Damage (6) + Chart Modifier (2) = 8 total.

Step 6: skipped. The target has no armor.

Step 7: The GM makes a CON roll for the bouncer and it results in him going down hard!

Example

Let's see a slightly more complex one. Dravel, a street-rat rogue from the undercity has been thrown in a cell with a hardened, sadistic, brutal ex-arena fighter. Dravel has a wicked knife he has managed to conceal in his clothes. When the guards, chuckling, turn their backs, the slab of muscle makes his move and Dravel is ready. Dravel stabs the guy hard!

Step 1: Dravel isn't big or strong and does 1pt Base Damage. He has a knife that does +2 PEN damage (together this gives him 3pts PEN damage total). He has Knife Fighting Level 4 on a whopping 17- and gets +2 Base Damage (total of 4pts PEN). He rolls a 7 and hits by 10!

Step 2 and 3: Skipped. The target is not wearing armor.

Step 4: Dravel hit by 10, which is a "hit by 4 or better." This means the number he hit by doubles so he has a hit-by number of 20!

Step 5: Dravel rolls for damage and gets a 13. He adds 13 (what he rolled) + 20 (effective hit-by number) and gets 33. On the PEN damage chart 33 is a 3x modifier. That means his damage is 4 (Base Damage) x 3 (from the PEN Chart) = 12pts of Damage.

Step 6: Skipped, target is not wearing armor.

Step 7: The target must make a CON roll to handle 12pts of damage! The brute withstands it fairly well—but Dravel is a knife-wizard and has two or three more of those coming!

Example: Here's one with a penetrating attack through armor. Leylan Rogers, the son of a wealthy merchant, is called out for a duel with the young, arrogant Baron LeVoy. LeVoy isn't half the sword-fighter Leylan is—but he has his father's chain armor shirt!

Step 1: Leylan has an 11 STR, and does 1 Base Damage. He is using a broadsword which does +6 PEN damage. His skill is Melee Level 3 on a 15-. He hits for 7 Base Damage and rolls a hit by 3 against the Baron.

Step 2: The Baron's armor has a PEN Defense of 8. The Resisted Rolls rules give the Armor an 11- save against the 7 Damage broadsword strike (compare 8 vs. 7 gives the party with the advantage an 11- roll. The rules say the Armor gets the roll). The GM, rolling for LeVoy rolls a 12. No save—it fails. The attack *stays* Penetrating.

Step 3: Vital hits double the amount they hit by for PEN damage. In this case, though, Leyland only hit by 3—*not enough to double*. His hit-by number stays at +3.

Step 4: Leyland rolls and gets an 11. His score is 11 + 3 = 14 on the PEN Damage Table. That's +1. His damage for this strike is 7 (his damage with the broadsword) +1 (modifier he rolled on the table) = 8pts.

Step 5: The Baron's armor has a 5pt Damage Reduction score. This reduces the damage done from 8 to 3 (8-5 = 3). The Baron takes 3pts of damage.

Step 6: This is a bleeding scratch (since the blow did penetrate) but the Baron is strong enough to withstand it. He grimaces and then grins … evilly.

Step 7: Since the damage is a sub-minor wound there is no CON check for Wound Effect.

Damage Charts

Here are the damage charts for Impact and Penetration damage:

Impact Damage Table

Roll plus to-hit Modifier	0-	1	2-3	4-5	6-7	8-9	10-11	12	13-14	15	16-17	18-20	21-25	26-29	30+
Damage Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	1.5x	1.75x	2x

Penetration Damage Table

Roll plus to-hit Modifier	0-	1	2-3	4–5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x

Exceptions and Odd Cases:

- The -3 to +3 numbers are short-hand for +/-10% to +/-30%. If playing with numbers over 10, use the percents.
- For very low Base Damage numbers, if a "lower" result is ever better (more damage) use that. So if a 2pt base damage IMPACT attack gets 2x damage (4) but the +3 result would result in 5pts, use 5pts.
- The minimum damage from an attack that hits is 1 if the Base Damage was 1 or higher.
- If the Base Damage of an attack is 0 or less then positive damage modifiers are needed to do even 1pt (a normal man strikes for 0 Base Damage—he will need to get a +1 result to do a pt). A 0-Damage attack that gets a multiplier result (1.5x, for example) will do 3pts of damage.
- A Damage Mod of 0 or less means 1pt of damage. No attack with a Base Damage of 1pt or better will ever do 0 damage if it hits.

Example

A PC is being abducted. She has a concealed blade and stabs her attacker! Her Base Damage is 2 PEN and she hits by 4. This doubles to +8 (a vital hit) and she rolls an 11 on the PEN damage table for 8 + 11 = 19 on the table. This is 2x damage.

Now, her Base Damage is 2—so 2x that is equal to 4. However: the next *lower* down column on the chart gives +3 Damage—and that's *better* (because her damage is so low) so we don't penalize her for rolling well: she gets the +3 damage result and that gives her a total damage of 2 (her Base Damage) +3 (Damage Modifier from the chart) = 5pts Damage.

Example

Large values. A man with a 31 PEN Damage rifle shoots at a bear. He gets a poor hit by 2 and rolls a 14 for his Damage Mod roll. This is goes in column 2 (for what he hit by) + 14 (what he rolled) = 16. On the chart, 16 is +2. This is +20% since the Base Damage number is above 10. The damage done is 31 + 20% = 37 (it's really 37.2, which, rounded normally, becomes 37).

Example

Base Damage of zero. A normal man is involved in a fight in a tavern. He turns and hits an opponent with a normal punch. He hits by 2 and rolls an 11 on the Impact Damage table (fists are blunt) for a total of 13. This is +0 Damage. His Base damage is 0 + 0 (what he rolled) = 0. The blow hurts and might even leave a mark—but it does no actual damage!

Armor and Armor Saves

Any protective covering whether it is worked metal plates or a bio-armored shell is treated the same way. Armor has two statistics: Damage Reduction and PEN Defense Value.

Damage Reduction

This is the amount that is subtracted from Damage done by an attack. If the result is zero or less the attack bounces off the armor.

PEN Defense Value

This is the number that the armor uses to make its Armor Save against incoming PEN attacks. If the save works, the *type* of damage is changed from Penetration to Impact (which is often a good deal less severe).

Fantasy Armor

Medieval Armor (or, really, any heavy or metallic suit) has two more values associated with it: STR (required to wear) and Stealth Modifier (because it is loud and heavy).

STR

The Strength necessary to wear the armor effectively. For each point of STR the wearer is below the listed STR for the armor they are at +1 to be hit (up to +5) and lose 1pt of Initiative.

Stealth Mod (Stealth)

Because medieval armor is loud and heavy compared to, say, a Kevlar vest, people in heavier armor get negative modifiers to Stealth rolls or pluses to be heard. Each negative modifier of Stealth is applied to any Stealth roll the wearer makes. If the user doesn't have Stealth it adds to the perception roll of anyone listening for the character.

Fantasy Armor

Armor	Dmg Reduction	PEN DEF	STR	Stealth
Light Leather	2	4	9	-0
Heavy Leather	3	5	10	-1
Mixed Armor	4	6	11	-3
Padded Chain	5	8	12	-4
Plate Armor	6	9	13	-6
Fine Plate	7	10	13	-6
Heavy Plate	8	11	15	-8

Modern Armor

Armor	Defense	Pen DEF
Heavy Leather Jacket	1	2
Light bullet-proof vest	4	16
Heavy Vest	8	35

Example

A man in a heavy bullet proof vest is shot by an AK-47 assault rifle round. He has 8/32 Armor, it does 23 PEN damage, and he is hit by 5! This is a hit to a "vital" location so, if the armor fails its save, the hit-by number will *double* and the man will be looking at (likely) double Base Damage or more! Enough to kill him.

The armor's PEN Defense Value is 35 compared to the AK's Damage of 23. The smaller of the two (23) is between 21 and 100, so both numbers are divided by 5 and compared. This is 5 (AK) compared to 7 (armor). The result: advantage 2pts—armor.

The armored character is the one who makes the Armor Save and he has a 12- roll (2pt advantage = 12- roll). He rolls: a 12! That *saves* (albeit barely).

So the damage is IMP. The hit-by number is 5 (the Damage Modifier is 5) and the attacker rolls a 7. The total is 7 + 5 = 12. On the *Impact* Damage chart that's -1 or, since the AK's damage is above 10, -10%. The adjusted damage is 21 (it's 20.7 rounded up to 21).

The armor's Damage Reduction is 8pts so that comes off the 21pts reducing it to 13pts of Damage. This is enough to knock the man down and break his ribs—but it doesn't slay him!

Partial Coverage

In many cases a person will have armor only over *some* locations. This may mean that some blows will hit *around* the armor. When a character has partial armor their armor has a Coverage value. Coverage works as follows:

When a character is hit by an amount *equal or greater than the Coverage* of his armor, the *attacker* can choose to have "struck around the armor" and *reduce* his Damage Modifier by the Coverage number but ignore the armor.

Example

A warrior wears a 6/9 Plate Armor breast plate with Coverage 4. When he is struck in combat and the attacker hits by 5, the attacker has a choice:
- Reduce the hit-by number to 1 and strike "around" the armor, ignoring it.
- Take the full hit-by 5 but apply the armor.

The attacker chooses to strike around the armor and the Damage Modifier drops to a hit-by 1 (5 – Coverage of 4 = 1). This does not get the PEN doubling (since it's below 4).

Armor	Coverage	Dmg Reduction	PEN DEF	STR
Large Breast Plate	4	6	9	11
Armored Trench Coat	5	4	16	10
Light Bullet Proof Vest	4	4	16	09
Ballistic Plate	2	12	24	09
Light Breast Plate and shoulder guards	3	6	9	11

Force Fields

Force Fields are hypothetical energy fields (usually high-tech, but possibly mystical) that absorb damage. Force Fields differ from Armor in a few important ways:
- They are *degraded* by damage and may fail.
- They do a really good job of stopping Penetration Damage so long as they are up and strong enough.

Power (a.k.a. Field Strength)

Force Fields act like Armor in terms of Damage Reduction. A Force Field with a 40 Power will reduce damage done by 40pts.

Penetration Resistance

No Penetrating attack will roll on the PEN damage table against a Force Field protected foe unless the Base Damage of the attack is higher than *five times* the remaining Power. If it is, then there is no roll to Penetrate—it just does Penetration damage (unless the target has armor as well).

Field Degradation

When a field is hit, compare the damage to the Field Strength (Power) and use the following rules:

- If the damage done is less than or equal to half of the remaining Field's Power then there is *no* degradation. The Field's strength is not changed and the attack bounces off.
- If the damage done is more than half the remaining Power but less *than* the remaining Power (that is, no damage got through) then 1/10th of the damage done will be subtracted from the Power of the field.
- If the damage done is more than the Power of the field then 1/5th the damage done will be subtracted from the Power of the Field.

NOTE: Degradation is applied *after* damage to the field's occupant is computed.

Field Reinforcement

Most Force Fields can be reinforced. This is usually a 5 REA Medium Action and restores 20% of the Field's full Power to its present strength.

> ### Example
>
> A visitor from the future has a personal Force Field of 40 Power. He is shot at and hit by a frightened hunter with a 31pt Base Damage hunting rifle.
>
> The rifle shot is PEN damage but it would have to be over 200pts to roll on the Penetration table. The damage is rolled on the Impact table and the result is +1 (or, in this case, +10%) for a total of 34pts.
>
> The damage is greater than half the present Power of the field (40) but does not exceed it—so all that happens is degradation: the Power is reduced from 40 to 37 [40 – (34/10)]. The visitor is surprised and fumbles for his stun gun.
>
> He is shot again. This time the shot (still rolling on the Impact Damage Table) gets a +3 (+30%) and hits for 40pts of damage. This exceeds the field's now-reduced Power.
>
> The visitor takes 3pts of damage: 40 (the damage done) – 37 (present Power of the field) = 3. The Field is reduced by 8pts (40/5) down to 29.
>
> When the visitor reaches down and adjusts his field he restores 8pts of Power to it, brining it back up to a healthy 37.

Damage: Effects of Wounds

When a character suffers Damage Points they may be hurt or even killed. Here is how Damage is applied to living beings in JAGS.

Step 1	Keep a tally of all damage taken so far before this latest hit.	Keep track of all damage as a total. Don't "subtract" damage done from your damage points—just keep a running count of how much you have suffered.
Step 2	Know your *current* Condition Level (not counting this hit)	The total damage you have taken gives you your *Condition Level*. There are four Condition Levels: Normal, Hurt, Injured, and Serious. **NOTE:** Condition levels do not change as a result of damage. They only change when your character gets more Damage Points (as a result of getting experience and getting tougher).
Step 3	Each Condition Level tells you how many points of Damage constitute a kind of Wound. What kind of Wound did you take?	When you are hit, compare the Damage done by the blow to the four Wound Numbers for your present Condition Level. This gives you one of four types of wounds: Sub-Minor, Minor, Major, and Critical. **NOTE:** Your Wound type and CON roll (if any) is made at the Condition level you *were* at before this blow landed. You do not add the damage to your total and *then* look on the chart. Determine the wound
Step 4	If the Wound was Minor or worse, roll for Wound effect on the Wound table.	If the Wound is Minor, Major, or Critical you make a CON Roll and check the amount you made or missed it by on the Wound Table. This gives you an effect (or, if you make your roll well enough, no effect).
Step 5	Apply the Wound Effect if any.	Wound effects can be things like being Stunned, Dazed, knocked out, or dying or dead. Each effect has a description.
Step 6	Add the hit to your total damage so far.	This may make your Condition level become worse if the new wound adds up enough to push it over.

Erik

Erin had the plasma-hammer going: I could feel the heat from the other side of the ridge. It was three hours into the night cycle and the battle-front looked like sunrise.

Seconds counted in this and I came over the top pouring laser fire on targets I didn't take time to aim at. On the comm-link Erin was bellowing and firing. Clouds of plasma rose from the tight beam of hellfire coming from the close-combat assault weapon.

I could see right away that the rest of the squad was dead. The wave of Horde had been boiled to component sub-atomic elements by the hammer but it hadn't been fast enough to save his mate and, swarming out of the three tactical worm-hole gates, the Horde kept coming.

I watched their molecularly thin claw tips tear up the rock. As he swept left to right they poured in from the left, trying to reach him.

I set my laser to wide-beam and slammed into the ground beside Erin. He blew it and one of the brown, fleshy Horde hurtled itself under the arc-light of the plasma hammer. I felt it puncture the armor around my leg.

I killed it without thinking—the wound hurt so bad you wouldn't believe it for about a second before the suit cut in and amputated—so the toxins wouldn't get me.

As the leg switched to robotic I fired high. You can't stop—you can't even pause. All that training for aim was out the window.

I'd had enough—I put my last atomic grenade dead center in one of the grayish worm-holes. In synchronization, they winked out. Ha!

"Erin," I managed. Next to the hammer even the tight-beam communicator was full of static. He fumbled to shut it down.

"Yeah?" he said. He sounded almost laconic as he struggled to keep the thundering weapon under control. His right arm was in robot-mode. The suit had taken his right foot too. The scars on his armor suggested it might be even worse.

"We got to get out," I said. "They hit the Westminster Command Complex. Charon high-command was wiped out sixty-three minutes ago. They opened worm-holes and unleashed the Horde on the station."

"Crud," Erin said.

The Wound Chart

Each character has a Wound Chart telling you what their Wound Levels are at each Condition Level. Let's take a look at one:

A warrior has 18 Damage Points. This is his Wound Chart:

Condition Level	Wound Chart	
Normal: 0 to 5 DP Taken	Sub-Minor	0 to 5 DP
	Minor	6 to 17 DP
	Major	18 to 35 DP
	Critical	36 or more DP
Hurt: 6 to 17 DP Taken	Sub-Minor	--
	Minor	1 to 17 DP
	Major	18 to 35 DP
	Critical	36 or more DP
Injured: 18 to 35 DP Taken	Sub-Minor	--
	Minor	1 to 5 DP
	Major	6 to 17 DP
	Critical	18 or more DP
Serious: 36+ DP Taken	Sub-Minor	--
	Minor	--
	Major	1 to 5 DP
	Critical	6 or more DP

Example

This guy has taken 12 DP from a couple of sword blows. That puts him at Hurt Condition. When he's hit for a whopping 15pts of Damage, we go to the Hurt Condition line and see that's still in the Minor Wound range. He makes a Minor Wound roll.

But now he has taken 12 (total so far) + 15 (damage from most recent blow) = 27 total damage. That puts him in the Injured Condition level. That's not good.

He's hit again for a comparatively minor 6pts of damage. However, since he's now at Injured Condition, this is a Major Wound—he still gets to make a CON roll—but that's likely to take him out of the fight!

Understanding the Wound Table

Here's how the wound table works conceptually:

When you are basically unhurt, walking around normally, a hit for *less than* 1/3rd of your total DP is, like, nothing to be worried about (by itself—they can add up!).

If you are hit for 1/3rd of your DP—but less than *your full DP* score then you are "rocked." That's a Minor Wound and it might stun you or knock you down.

If you are hit with a single blow for damage *equal* to your DP—well, that's a heck of a shot. It is a Major Wound. It'll probably take you out of the fight if you aren't really tough or lucky (it depends on your CON roll).

If you are hit by a single blow for double or more than your DP that's very possibly terminal. That's a Critical Wound and it's very likely to end the fight (and maybe end you).

That's not so hard to imagine, we don't think.

Here's the more complex part: these wounds add up. Enough jabs will start to take their toll—so we track Condition level too as part of an overall measure of how hurt you are.

At Hurt Condition, having already suffered damage equal to 1/3rd your DP, *any* blow for damage causes at least a roll on the Minor Wound chart. At Hurt Condition you are starting to feel it.

At Injured Condition, having taken damage equal to 1x your normal DP, a blow that *would normally* be a Minor Wound (when you are unhurt) becomes a fight-ending Major Wound. At Injured Condition it might be time to surrender—if that won't be worse than possibly getting really badly hurt.

At Serious Condition, having been beat up for 2x or more your normal DP, you are very possibly disabled. You are *badly* hurt. Any hit is a Major Wound. A hit that (if you were unhurt) would be a Minor Wound becomes a life-changing Critical Wound. If you *are* still awake, it's definitely time to run or play dead or surrender.

> **Example**
>
> A normal man has 10 DP. He is shot by a Glock 9mm round for 12 Damage. This is a Major Wound (it's more than his listed DP but not double) and slams him into Hurt Condition.

> **Example**
>
> A boxer has 15 DP. He has been battered for 14 Damage so far. He is 1 Damage shy of Injured condition so he fights defensively. When he is hit for a mere 1pt of Damage, however, he must make a Minor Wound roll (since at Hurt Condition, which he is at) *any* damage causes a Minor Wound roll or worse. He is also inched up to Injured Condition (total damage take is 15, now, equal to his DP). It's time to throw in the towel.

> **Example**
>
> A thug goes to mug an old lady who happens to be a high level black belt. He has 12 DP and she kicks him for an incredible 11pts of Damage. This is a Minor Wound and puts him at Hurt Condition. A Minor Wound is something he can take and still keep fighting (although he is staggered).
>
> However: it was a heck of a shot! He is 1pt away from Injured Condition and, although he can take another hit like that (a second 11pt hit would still only be a Minor Wound) another hard blow will put him frighteningly near Serious Condition: that's probably hospitalized (maybe life threateningly). He decides to break it off while he can still move under his own power!

He looked at me and I could see where the suit—capable of vivisecting the human body to keep it alive—had cut down into the right half of his brain.

Whatever was left of him had been capable of firing the hammer—and that was all that mattered.

"Erin, buddy," I said, not sure what else to say. "How long does the suit say you . . . have . . . uh . . ."

"Suit says I'm fine," Erin said. "Unlimited action."

"But . . . your brain . . ."

"Hey," Erin said smiling, "we're infantry."

◊◊◊

The Wound Effects Table

When you suffer a wound, you make a CON roll and check the row for the Wound Type against the column for how much you made/missed it by, and your Wound Effect is across the top.

> **!** **Important Note**
>
> **Damage Type Doesn't Effect Wound Effects**
> Damage Type (Impact or Penetrating) doesn't matter for purposes of Wound Type (Sub-Minor, Minor, Major, or Critical), Condition Level (Normal, Hurt, Injured, or Serious), or the Wound Table (Stunned, Dazed, Unconscious, etc.). It *may* have some effect on the specifics of, for example, how fast you might bleed to death (faster for Penetrating Damage). But those rules are optional. Once you take Damage, all that matters is *how many* points.

Wound	No Effect	Stunned	Dazed	Unconscious	Internal Damage	Dying	Dead
Minor	+3 or more	+2 to +0	-1 to -3	-4 to -5	-6 to -10	Nil	Nil
Major	+8 or more	+7 to +5	+4 to +3	+2 to -1	-2 to -3	-4 to -5	-6 or worse
Critical	+10 or more	+9 to +7	+6 to +5	+4 to +0	-1 to -3	-4 to -5	-6 or worse

> **!** **Important Note**
>
> **Only Use the Worst Wound Effect in a Given Round**
> If, in Round 1, you are Stunned twice and Dazed, the net effect is only Dazed. Multiple wounds in the same Round apply only the worst of the effects. This means that once you've been Stunned, for a given Round the only thing you have to worry about is a Daze or worse (for that Round)

> **Example**
>
> The normal man shot by the 9mm suffered a Major Wound. He has a 10 CON and rolls a 13. This misses his CON roll by 3. On the chart, looking along the Row marked Major Wound, we see "-2 to -3" is in the **Internal Damage** column. He goes down bleeding badly (suffering Internal Damage).

> **Example**
>
> Justice, a blind martial arts crime fighter, descends on a thug in an alley way and she punches him for 8 Damage. He has 11 DP and this is a Minor Wound. He makes a CON roll. He has an 11 CON and rolls a 10. This makes his CON roll by 1pt. On the table we look along the Minor Wound row and +2 to +0 is in the **Stunned** column. He is Stunned for a moment by the blow!

> **Example**
>
> A massive, muscled gladiator has 24 DP. He is stabbed for 12pts of damage! This is only a Minor Wound (note that for the example with the normal man it was a life threatening Major Wound). He has a 14 CON and makes a CON roll. He rolls an 11. This makes his roll by 3.
>
> We look on the Wound Chart under Minor Wound and find that "+3 or better" is in the **No Effect** column. This sword blow, although it does damage, doesn't slow the gladiator down for even a moment!

Optional Rule: Really Bad Minor Wounds

As we see in the examples, a character who is hit twice for 1pt less than a Major Wound still only suffers two Minor Wounds (although they're well on the way to Serious Condition). That's a high survivability for two really hard hits. If the participants want to get more granular about how bad a Minor Wound is, they can assess a -2 CON roll penalty if the wound is within 1/4th total DP of a Major Wound (so for a guy with 10 DP, damage from 7-9pts would be a Minor Wound at -2 to CON roll).

This rule can also be applied only to "normal people" when the PCs are "greater than normal."

This is a good rule for costumed crime-fighter games where the characters will do a lot of damage but maybe not enough to guarantee fight-ending Major Wounds with one shot. It'll let them trash ordinary guys more easily.

Optional Rule: Mooks!

The term Mook in RPG-lingo usually applies to the mass of opponents who are not "named characters" or "serious opposition." In this case, the GM may rule that any character who is hit for a Minor Wound and is not a "main character" or "hardened combatant" (i.e. a Mook) rolls on the Major Wound chart instead but treats Internal Damage, Dying, or Dead as simply Unconscious results.

It is also legitimate to simply treat someone who is at or close to Injured condition as unconscious.

As a final method of speeding things up, the GM can even not-track-damage and simply make the CON rolls for opponents.

If you want faster combats against many more people, this will speed things up a lot and trim the record keeping down. It'll also give a lot more detail as to how the PCs are injured while not "focusing the camera" on characters that may be deemed "minor."

Wound Effects

These are what the various Wound Effects mean.

No Effect

Self explanatory. You may get bruises and even cuts or scratches—but you suffer no measurable effect in terms of combat ability.

Stunned

You are shocked, shaken, or "rocked." It's the kind of blow where you spend a moment going "Owww!" You lose 5 REA shaking it off. The number of attacks you can make with a hand to hand weapon is reduced by 1 for that turn. If you have already spent your REA this Turn you pay the 5 REA and suffer the loss of the attack *next turn*.

If you have 3 or 4 REA remaining in a turn you can pay it that turn (instead of the full 5).

Advanced: Defenses Drop

People who are Stunned are easier to hit! Until you pay the Stun off, you are at -1 to Block or Dodge.

Dazed

A character who is Dazed is rocked so badly they may be wobbly and unable to respond much for a Turn or more. They might be reeling on the ground, swaying on their feet, or otherwise temporarily neutralized.

A Dazed character loses 8 REA and must make a CON roll each subsequent turn to recover or they remain Dazed for that turn. They lose 1 attack with a Hand to hand weapon each turn they are Dazed as well.

If the character has less than 5 REA remaining on the Turn he is Dazed, he loses *that* as well and must <u>still</u> pay the Daze next Round. If he has 5 or more remaining REA, he pays that and the Daze is considered paid (and rolls to recover may begin next Round).

Any character who is performing a Long Action and is hit during the action and Dazed will lose the action if the attacker wishes it (the attacker may declare the attack at any point along the completion of the action so it may have happened "right at the start").

Example

A boxer is hit for a Minor Wound, misses his CON roll by 1 and is Dazed. He has *not yet* acted this Turn—so he has not spent any REA. He has 13 REA and it is reduced to 5 this turn as he pays his Daze. He has 5 REA so he can take a swing back at his opponent. He does so, and misses.

At the beginning of the next Round, he makes a CON roll and succeeds. He recovers from being Dazed *immediately* and can take his turn normally.

Example

A character with 10 REA is running for cover and is shot and Dazed. He spent 8 REA for a Full Move action already this Turn and has 2 remaining. That is not enough to "pay the Daze" so he loses that and ends his turn.

At the beginning of next Round, the Daze has <u>not</u> been paid so he must pay it (his REA for that turn is only 2—he can't do anything). The Round comes to a close.

On the next Round, at the beginning of it, he makes a CON check. He *misses it*. He is *still* Dazed and will continue to be so until he makes a CON check at the beginning of a Round and may then act normally.

Advanced: Dazed Modifiers

Characters who have been Dazed are vulnerable. They suffer the following penalties:
- -2 to Strike or attack.
- -2 to Block.
- Grapple Scores are halved.
- -2 to any Skill or Perception rolls.
- -2 to any STAT rolls other than CON rolls.
- Movement, if available is reduced to 1 second worth of Walking for a turn as a Full Move. Step actions are reduced to 2 yards.

Optional Rule: Knocked Down or Knocked Back

It is very common to have characters make CON rolls to see if they are knocked down or knocked backwards some distance. A CON roll might be called for, even for combat-ready characters to see if they are knocked down or back. A roll missed by 3 or more might mean they are sent flying backwards and land in a heap.

Again, this optional rule will focus on the dramatic effects of combat. It might be invoked when a dramatic blow has been struck and the participants wish to use a dice-check to see if more colorful results have occurred.

Optional Rule: Dropping a Weapon

A Dazed or Stunned character might need to make a COR roll to hang onto a weapon or other object in hand. This might be at -2 for Dazed characters and no negative for Stunned ones.

This optional rule can be invoked when there is interest in whether or not someone retains something important. It is unlikely that a skilled combatant would drop a weapon when hit—however, a less skilled or otherwise badly injured character could have something dislodged by a hard blow (especially if they weren't dedicated to hanging onto it). Invoking this rule could be a good way to distinguish between a trained and untrained fighter.

Unconscious

A character who is Unconscious has passed out. Other interpretations might be that they are simply immobile or have collapsed (while retaining basic consciousness). A character who is unconscious gets to make CON or WIL rolls (if the ruling is that they have something *specific* to fight for and their WIL roll is better) to recover.

- If they are at Hurt Condition they may make a CON or WIL check to recover in three Turns counting the Turn they were hit.
- If they are at Injured Condition they may make a CON or WIL check to recover within "minutes." If this is failed they may recover within 10's of minutes or even hours.
- A character as Serious Condition may be unconscious for a long time.

Optional Rule: Dramatic Recovery

Rolls at an appropriate modifier can be called for to see if a character can "pull themselves out of unconsciousness" at a dramatic moment. These may even be at substantial plusses.

This rule would be invoked when the characters are supposed to be "heroes" in a traditional sense who come through at the right times. The purpose for having a roll at all would be to build tension (if the roll is failed, the situation may become more and more grave and difficult). A GM who is playing with a group that has agreed to this rule might give a character who is unconscious two rolls when a pack of wolves set upon someone he was protecting—one when they are circling, and one when they begin the attack.

Optional Rule: Dazed on Awakening

A character who awakens may be treated as Dazed when they come out of the unconscious state.

This rule has a certain verisimilitude to it (you usually don't just jump up after being knocked unconscious). It also highlights the effects of damage by having the character stagger around a bit after being knocked out, making the effects more dramatic.

Internal Damage

Internal Damage usually means the character is badly injured (and, often, unconscious). Examples are broken bones, internal bleeding, etc.

When a character suffers Internal Damage the *default* ruling is that they are Unconscious. However, depending on the circumstances, that may not be the case.

- The person controlling the damaged character may request a broken limb instead of being unconscious. If the person controlling the attacker agrees to this, it is the case.
- The person controlling the damaged character may request severe bleeding instead of being unconscious (the GM may adjudicate this is not applicable if the attack was not Penetrating). If the person controlling the attacker agrees to this, it is the case.
- The GM may adjudicate the exact effects of damage as above (or add others) at his or her discretion—however, if the target is left alive, the negative effects should be on par with unconsciousness. It is probably more acceptable to leave a PC bleeding to death (but still active) than a major villain whom the PCs were trying to kill anyway.

Death In the RPG
There are a lot of ways characters can die that don't involve an explicit Death result on the Wound Table. For example, some neurotoxins don't roll on the Wound Table—but have their *own* table that can result in Death. To be less pedantic, a character who is shot out into space without a spacesuit may not go through damage assessment and Wound effects but could still be ruled dead. However, the issue here is what the *social* conventions for the real people involved are concerning the removal of a character from play.

This is discussed in the Situation Creation section. If it is decided that either a GM or Player can prevent actual PC removal from play then what does a Death result mean? Here are the guidelines:

1. Whatever stakes you were fighting for in the combat that resulted in Death you probably lost. If the Player decides to keep the character alive it is common to rule that whatever else was happening in the fight, the GM will adjudicate a situation that leaves the PCs alive but loses the stakes the fight was for (again, as discussed by all the participants and finally adjudicated by the GM). If the battle was purely for survival there may be some other loss such as gear, loot, etc.
2. The character may be out of play for some time. In order to keep a sense of consistency, Death will likely be interpreted as very severe (but survivable) damage. Unless the time-scale of the game allows it, the character will likely not be able to participate for a while (NOTE: this is not intended to punish the *Player*— it is acceptable to bring in another into play).
3. In situations where Death is environmental rather than the result of a single blow (the spaceship the characters are on blows up) the GM, with help from the Players, will need to figure out what "really" happened so as to keep continuity without removing the characters from play (maybe they are in a life-pod, maybe the explosion is ruled smaller—enough to take out the ship and leave it looking dead but not enough to kill everyone aboard).

The standard effect is as follows:

Internal Damage Standard: The character is unconscious and will be for some time (hours?). When they *do* recover, they will suffer -3 to all rolls requiring physical exertion and a loss of about 3 REA due to wounds. This condition will remain for several days unless they receive medical attention (see the Tools section for rules on healing). A character who is not hardened will need WIL rolls to do just about anything physical. These might be at substantial negatives.

Broken Limbs: A character who is conscious, but has suffered broken limbs will be Dazed. Broken Limbs leave the character at substantial negatives—1/4th Grapple scores (and WIL rolls to even fight). The character will be at -3 to all rolls. If a leg is broken, they will move by crawling a few yards a second. If a fighting arm is broken they will fight at an additional -2 to all rolls involving striking with that arm.

Broken ribs might involve the Standard effect as above.

Bad Bleeding: A character who is badly bleeding is in serious danger of death (and this should not be invoked on a PC without the Player's permission). They will usually fight for CON-8 Turns before collapse. During that time they may fight at -2 to rolls (the GM may call for WIL rolls with appropriate modifiers if the character is fighting for something specific to fight normally).

At the end of this time the character will collapse and, if they don't get first class life-saving care, die.

Optional Rule: Bleeding to Death
Internal Damage is worse than Unconscious because, at least in some conventions, you could die because of it. See the Bleeding Rules in the next section for details on how to handle Internal Damage and blood-loss in a more detailed fashion.

Optional Rule: Severed Limb
Characters who are hit with a cutting weapon may suffer a severed limb as an optional effect. Usually the owning character must agree to the limb-loss. Disfiguring scars and permanent damage (a limp) are also possible here. An owning character might agree to losing a limb, or suffer a disfiguring scar in order to suffer a Dazed result and keep fighting (or escape).

This rule will highlight games where combat is bloody and characters may be crippled. It is not appropriate to do this to a PC without the Player's permission. If Players are okay with having such fates befall their characters, the ability to lessen an Internal Damage result for some permanent injury can make battles more dramatic and the stakes higher than they would be with purely temporary effects. It can also be used to highlight the kind of dramatic action seen in samurai movies where less important characters being crippled is common.

Dying
A Dying Result is effectively the same thing as a Dead result if you don't have immediate medical care. The standard effect of a character who suffers a Dying result is that they will suffer a Dead result in CON seconds if they don't get immediate medical attention.

NOTE: See the section on Death and the rules about PC Death in Situation Creation before removing a character from play.

Optional Rule: Permanent Damage

As with Internal Damage, it is appropriate for the owning character to request a lesser result (but still some form of permanent damage) rather than a Dying result. Losing a limb, permanent disability, etc. are all legitimate requests.

Invoking this rule is, as stated above, a good way to reduce the ultimate stakes (PC death) but keep consequences very real. It can also create a gritty feel with characters retiring from action with crippling injuries—if a dark world is sought, this kind of rule can be a good way to achieve it.

Dead

The ultimate result on the Damage Table, Dead can mean the character is removed from play or it may simply mean "Serious Damage" has resulted. In this case, while the specifics are up to the GM, the character is probably effectively removed from the rest of the scene and is likely laid up for weeks and may suffer permanent effects. Even in the most rules-centric games, a result of Dead applies only in the "clinical" sense. Medical rolls, specific conditions (like extreme cold), and the like can result in a Dead character being revived if gotten to quickly and with the right life-saving equipment.

Advanced: Automatic Death

When a character takes damage equal to 5x or more their DP score they may be considered automatically dead without a roll. This rule puts a limit on how lucky someone can get with the CON rolls and provides a rule for mass-damage attacks such as nuclear explosions.

Condition vs. Wounds

As we've said, JAGS Revised tracks two separate things with regards to damage: the size of any one wound (which has an immediate effect based on a CON Roll) and the Condition Level of the subject (which is the cumulative effect of damage). As damage adds up your Condition Level will become worse and worse.

There are four Condition Levels

- **Normal.** Total damage is from 0pts (unhurt) to one less than 1/3rd your Damage Points. At this level of damage you are not adversely affected in any significant way. You might be sore or bruised or have a bloody nose—but when it counts, you aren't impaired.
- **Hurt.** Total damage is from 1/3rd your Damage Points to one less than your Damage points. At this level of damage you can still perform normally but you are visibly injured. At this level of injury any hit—even 1pt of damage—will force a CON roll.
- **Injured.** You are badly hurt. You have taken damage from 1x your Damage Points to one less than two times your Damage Points. You can't move all that well any more. Depending on the grittiness of the game you are playing and the injuries you took, you might be bleeding to death. This level usually results in hospitalization.
- **Serious.** You are possibly mortally injured. You have taken 2x or more damage than your Damage Points (the general rule is that at 5x your damage points you are unequivocally dead). At this point you may not be able to stand, cannot do more than stagger around, and are greatly impaired.

Describing the Effects of Damage

We don't get into exactly what Damage and its effects *looks* like. There's a reason for this: it can vary a lot. A shot that does 10 points of damage will drop a normal man with a Major Wound but a physically "normal" character who is an "action hero" might have 45 Damage Points (an *incredible* amount).

When he is shot for 10pts of Damage the effect might be described as *graze* even though, for the normal guy, the same numerical value is a shot in the gut. Usually the total amount of damage will give some clue as to the strength of the blow. A bad Damage Modifier can indicate a more grazing or glancing blow (or give a hint as to hit location). The character's CON roll can determine how much "grit" the subject had but can also change the description from something more major (you score Internal Damage and *spill his guts*!!) to something relatively minor (you get a Daze result and the blade wound is a painful stab to his side!).

Advanced: Condition Effects

When you are badly hurt you'll suffer some negative modifiers outside of the immediate effects of wounds. These are modifiers to all rolls, *including CON rolls*, and negatives to movement.

Condition	Roll Mod	Movement
Hurt	-0	No effect
Injured	-1	Max speed is 2-seconds of Walking with a Full Move and ½ second of walking speed with a Step.
Serious	-2	Maximum speed is 1-second of Walking with a Full Move and 1 yard with a Step.

Optional Rule: Complex Bleeding Rules

A character who has suffered a Major Wound from being impaled by a sword but rolls an effect like Dazed is not "bleeding" as per the rules for Internal Damage or Dying. However, unless it was a wound-cauterizing laser sword, they are certainly *bleeding*. How this is handled by the rules will depend a lot on the grittiness of the game.

Invoking these rules will make the time *after* combat as or more deadly than the time during combat and using these rules shouldn't be done lightly.

Impact Damage: Unless the character suffers Internal Damage or Dying, they will not be bleeding internally or otherwise getting worse and worse.

Penetration Damage: Penetration damage *bleeds*. The amount of damage a character suffers from bleeding depends on the size of the wounds they suffered. Use the largest wound to determine bleeding speed.

Bleeding Speed

A character who suffers a bleeding would will lose Damage Points every so many seconds or minutes. When they change Condition Level (going from, say, Normal to Hurt Condition) they must make a CON roll at the listed modifiers for the appropriate wound type:

CON Roll

Condition	Wound Roll
Character goes from Normal To Hurt	Minor Wound
Character goes from Hurt to Injured	Major Wound
Character Bleeds while at Injured Condition	Major Wound
Character goes from Injured to Serious	Critical Wound
Character Bleeds while at Serious Condition	Major Wound
Character reaches 5x DP Total	Dead

Bleeding Speed and Roll to Stop

Worst Wound Type	Bleeding Speed
Sub-Minor	No "after the fact" bleeding for any real effect.
Minor	The character will bleed [Minor Wound] DP per 5 min until a CON-1 roll is made.
Major	The character will bleed [Minor Wound] DP per 10 Rounds until a CON-2 roll is made.
Critical	The character will bleed [Minor Wound] DP per Round until a CON-3 roll is made.

NOTE: The Condition Modifiers for the CON roll are factored in.

Example: A character in a "gritty" game with a 10 CON and 10 DP is shot for 12 PEN damage by a handgun. This is a Major Wound. He rolls a Dazed result and is staggered. He is also *bleeding*. He will bleed for 3 DP every 10 Rounds (a minute) until he makes an 8- roll.
- Each time he bleeds he must make a roll on the Major Wound table.
- On the third turn of bleeding he will go from Injured to Serious condition and must roll on the Critical Wound table.
- After 13 minutes of bleeding he will have suffered 39 pts of bleeding damage. If he has not died already, this plus the 12 he took initially, will kill him.

Stopping Bleeding

In all but the most gritty games a character staunching the wounds will prevent blood loss. However, if you want to create a game with very grim consequences for combat you can require Medical Skill rolls. Usually the medic can make one skill roll each time the character bleeds.

Condition Level/Wound Effect	Medical Roll
Hurt/Internal Damage	Level 1, -0
Injured	Level 1, -2
Injured/Internal Damage	Level 2, -1
Injured/Dying	Level 2, -3
Serious	Level 2, -3
Serious/Internal Damage	Level 2, -4
Serious/Dying	Level 3, -6

Example: The character hit above was at Injured and rolled a Dazed result. This requires a Level 1 -2 Medical Skill roll to stop the bleeding.

Optional Rule: Medical Dramas.

In the Tools section you can see how to use the Drama Rolls rules to set up life-and-death dramas involving medical skills and bleeding if the game is going to have a focus on that.

Rationale

The use of bleeding rules creates a very gritty feel to the game. It may also create a sense of verisimilitude if the participants all agree that, yes, they'd expect people who suffer serious injury to die without medical attention.

General Advanced Damage Rules

We've gone through the standard Damage rules and here we want to look at some odds and ends: energy attacks such as electrical and fire damage, "called shots" to the arms or legs, and the like. These rules are all considered Advanced.

Lightning Damage

Electrical damage tends to cause muscles to seize up and have stronger debilitating effects. If you are playing with this rule, Lightning causes a -1 to CON rolls. Metallic armor is halved against lightning damage.

Fire Damage

When you are hit by flame you can be set on fire! Usually a target simply *exposed* to flame will only catch fire if either they are ruled to be for some reason flammable or a roll of an 8- is made. If they are hit with a burning liquid, however, they will usually be ignited.

A character who is burning will be hit for half the initial damage at the end of every turn. Spending an 8 REA Long action to stop, drop, and roll will put out normal fires but not something like napalm (which will burn until neutralized with an agent).

Explosives

Explosive attacks in JAGS Revised hit an area of effect with a blast wave. Here's how you resolve them. Explosive damage is denoted with an 'X' in weapon descriptions.

Bonuses to Hit

There is no direct bonus to hit with an explosive weapon--however a miss by one or two usually results in a hit for half damage.

Base Damage

An explosive, like any other attack, has a Base Damage which represents the power of the explosive charge.

Reducing Damage By Distance From Ground Zero: The Easy Way

For speed of play you can simply assign an "area of effect" for an explosive based on its Base Damage / 5 in yards (so a 100pt Base Damage explosive has a 20 yard radius). Within this radius all targets not within 2 yards will suffer $1/4^{th}$ damage (25 Base Damage Blast).

This is quick, easy, and gives reasonable results.

Reducing Damage By Distance From Ground Zero: The More Complex Way

If you want to model explosives in a way that makes distance from the blast area a bigger factor. This may also meet some people's idea of "realism."

Radius (RAD)

Damage to targets distant from ground zero, the point of the explosive, is reduced by the *inverse square law*. Here's how you figure it:

Damage At Range = Base Damage / (Distance from Ground Zero in Yards/RAD)^2

Example

A bomb does 100pts of Base Damage and goes off 10 yards away from a character. The RAD of the bomb is 2 yards. Damage is: $100 / (10/2)^2 = 60/25 = 4$pts.

Damage Modifier

The Damage Modifier for explosives is always +4 unless the explosive attack actually *hit* the character (as with an explosive rocket) in which case the *minimum* Damage Modifier is +4.

Explosives Table

Explosive	Damage	Notes
Frag Grenade	20 X	12 PEN Damage Shrapnel on a 14- in a 5 yard radius.
Blast Grenade	30 X	No fragmentation.
AV Satchel	500 X	An anti-vehicle bomb.
1 Stick TNT	12 X	Each additional stick adds +6 X damage.

Streaming Attacks

Some attack forms like wind-blasts, water cannons, and force beams do knockback damage even if you aren't using the optional knockback rules. Here is how they work.

- Streaming Attacks use the Continuing Beam rules—however, instead of hitting a target four times if trained on a single person, they only hit twice (once before the attack and once after).
- Most of these attacks do IMP damage as well as having the knockback effect. This is resolved normally.
- Each weapon has a Knockback Strength. This Strength is modified the same way as Impact Damage is (and by the same Damage Mod roll).
- When a target is hit, they are pushed back: ***Strength/(Target's BLD/5).***
- The target must make an AGI or Acrobatics roll at -1 per yard moved to stay on their feet.

Pinning Someone With A Streaming Attack

If a target is knocked back into a wall they may be pinned. The attack has a Grapple equal to the Knockback Damage. If it scores a successful roll the target is Held (-4 to attack and -4 to any DM). The attacker may continue to pin the target by paying 5 REA at the start of every Round to keep the hold.

> ### Advanced: Escaping From a Streaming Attack
>
> An AGI-5, Escape Artist -2, or Acrobatics-3 roll can be used with a 5 REA Medium Action to attempt Escape from a Streaming Attack that has one pinned. It must be made by more than the original to-hit roll.

Unusual To-Hit Modifiers

These rules cover some unusual attack types such as "gaze attacks" (the legendary basilisk's ability to turn you to stone) and similar odd conditions. Many of these attacks will be Resisted Attacks (see below).

Aura Attack

When being in your presence has some combat effect (such as a Terror Attack) then this effect will be rolled at the start of the Round after Initiative. If you must do something to start it up, however, *activating* it is a 5 REA Medium Action (but once started it happens immediately at the start of every Round).

Gaze Attack

When you simply need *look* hard at a target to affect it (petrifaction attack) then you attack as a 3 REA Short Action. You can do this after all "beginning of the Round" stuff (including Aura Attacks) is taken care of and, in order to be able to *try* to Block, characters must have beaten your Initiative roll.

Touch Attack

If you don't need to *hit* someone and simply need to reach out and lightly *touch* them you get +2 to hit and -2 to be blocked if the person is barehanded. However, if you must touch bare skin, this becomes a normal to-hit roll if the target is ordinarily clothed.

Other Hazards

Suffocation, toxins, and the like are covered in the Resisted Attacks section (next) and the Tools section (following the Combat rules).

The Role of Called Shots in the Game
Called Shots can have a variety of uses. The first is to allow less-than-lethal combat by targeting non-vital locations (a fleeing felon is shot in the leg by a police officer character). A second one is to display mastery (a dead shot shoots the guns out of people's hands). Another common one (that is problematic for some groups) is when a tactical edge is sought to be gained by using the Called Shot rules.

We have tried to make Called Shots, in general, *less* effective than normal attacks while still giving them some special effects that make them worthwhile in certain situations (stopping a running character). If they are slowing the game down or otherwise bothering the participants it is legitimate for the GM to adjudicate that Called Shots are not part of the game save for use against "minor characters" (that is, not PC's or NPCs the GM deems important).

Called Shots

An attacker can try to specifically target a leg or arm of a target. Some special shots (like shooting a gun out of someone's hand) can be interpreted this way as well.

Attack to the Head

Any hit that does decent damage could be a head hit—and any strike *could* be targeted to the head in terms of how it is described. However, blows aimed directly at the head can be modeled slightly differently if these rules are in effect.

Attacking the Head gives the following modifiers:
- It is at -1 to hit in hand to hand combat and -2 to hit with a ranged attack.
- Attacks to the head are at +1 to be Blocked, Dodged, or otherwise defended against as people naturally protect their head.
- Blows that hit the head give the subject a -1 to their CON roll.

Optional Rule: Hard-Boiled Fiction

In a lot of noir detective fiction a blow to the back of the head is a clean knockout. If you are playing with this convention then any character will suffer Unconsciousness if a blow to the back of the head is landed and they are not ready for it.

Using this rule will simulate literary conventions as well as allowing for capture or neutralization of PCs without a fight (and without killing them). Keep in mind that it is done as a plot device and not a combat strategy.

Other Optional Wound Effects

Wound	Effect
Major Wound	A blow with a PEN weapon like a sword or axe will decapitate a target if it scores a Major Wound or better. This rule might only be applied against relatively helpless targets.
Daze	The character will fall down. They may get up when they make a CON roll to recover as per a normal Daze (however, they will not pay the REA for a Daze).
Unconscious	A character who is rendered Unconscious might suffer memory loss or other "trauma."
Internal Damage or Worse	This can result in lasting injuries, nasty scars, and other medical complications depending on the grittiness of the game.

Attacking a Leg

Attacking a leg gives a -2 to hit modifier and, if the attacker lands the blow, a Damage Effect result will mean movement is impaired in some way.

Wound	Effect
Stun	The character is limited to walking speed for 1 turn. They must make an AGI roll if running or Sprinting in order not to fall.
Daze	The character will fall down. They may get up when they make a CON roll to recover as per a normal Daze (however, they will not pay the REA for a Daze).
Unconscious	The character will likely fall. The leg will be useless for at least 10 Turns—movement is an 8 REA Long Action hobble. The character has no AGI Bonus.
Internal Damage or Worse	The leg is likely broken, possibly severed (a Dead or Dying result could mean that). The character will Hobble as above but may do so for several weeks.

Attacking an Arm

Attacking an arm gives a -2 to hit modifier and, if the attacker lands the blow, a Damage Effect result will mean use of the arm is impaired in some way.

Wound	Effect
Stun	The character loses the use of the arm for a turn (no weapons in that arm can be used) but does *not* pay the REA.
Daze	The character loses the use of the arm until a CON roll is made to recover it (as per a Daze). Anything in the arm will be dropped. Grapple scores are halved until its use returns (note: this is for sudden loss of the arm—a character that is simply *missing* an arm will have learned to deal with the loss).
Unconscious	The arm is useless for at least 10 Turns.
Internal Damage or Worse	The arm is likely broken and possibly severed.

Shooting a Gun out of Someone's Hand

This doesn't do *Damage* but it's covered here because it's the sort of thing one might do with a Called Shot. Targeting a gun in a person's hand is usually at -4 due to Size in addition to all other modifiers. If the gun is hit, and the target is deemed an important character by the GM (or is a PC) the damage of the shot, +10 is rolled against the target's Offensive Grapple. If the shot wins, the gun is dislodged. If the game's convention involves mooks, then any shot that hits a held weapon will dislodge the held gun.

> ### Advanced: Bigger Targets Take More Damage
> If a target is at pluses to be hit by Ranged Attacks due to its size, *add* that positive modifier to the explosive's Damage Modifier. Smaller targets, similarly deduct their to-be-hit modifiers.

Inanimate Objects and Machines In Combat

Damage to non-living objects (blocks of cement, cars, robots, moving statues) is handled somewhat more simply in JAGS than attacks on living beings. If you target the engine block of an automobile, try to kick down a door, or *are* a five-ton war machine, this is how you take damage.

The Simple Way

The easy way to handle inanimate object damage is this: give the object some amount of Damage Points. If these are equaled or exceeded, the object breaks—otherwise the object is essentially fine. This works well for things like breaking down doors (or shooting their locks off), smashing vases, and punching out your computer monitor.

It does not work as well for determining if you can stop an automobile by shooting at its tires (or hitting the person inside) or gunning down a robot or cyborg (both of whom may be degraded somewhat before being broken).

Chart (Examples)

Object	Armor	Dmg	Notes
An Exterior Door	2	6 DP	A good kick by a strong guy will break it. Put some really good locks on it and you could get it up to 12 DP to kick it down.
Shooting a Lock	5	1 DP	A good shot from a gun will break it.
Breaking a Vase	0	1 DP	Fragile!
Smashing through an interior wall	1	20 DP	It will take several blows to make a hole big enough for a person to easily get through.
Smashing through an exterior wall	5	40 DP	This is a strong exterior wall (cement) and a hole big enough for a person to get through.
Stopping a Car	7	14 DP	Shooting the engine will take a good deal of damage and a big hand gun. Shooting at tires reduces the armor to 0 but is at -2 to hit for size and possibly a lot more for speed, distance, and if you are moving too, your own speed.

Advanced: Different Damage Types

Obviously firing a machine gun at a wall won't make a human sized hole unless you are very careful with the spread of bullets. Firing *through* a wall, for example, might just treat the whole wall as 5/15 *Armor*: the small bullet holes won't significantly damage it.

When dealing with damage to inanimate objects the GM will rule on whether an attack is likely to deal most of its damage *to* the object or *through* it. If the object is going to be treated as armor, usually its armor value is whatever stats it has for armor and its PEN Defense Value is a third or less its listed DP.

The More Complex Way

If you want more dramatic structural damage (such as to robotic PCs) these rules can be used.

Structure Rolls (STC)

Inanimate objects don't have a CON (Constitution) score—they have Structure (STC) and that Structure almost always starts at a 15- roll. When an inanimate object is hit, the damage done will *reduce* this STC roll, the object will make a roll, and the results will determine what happens.

Reducing Structure

When an inanimate object is damaged, its STC roll will be checked for reduction (if the amount of damage was sufficient) and then an STC roll will be made. Here is how you determine if the amount of damage done was enough to reduce the STC roll of the object:

Amount To Reduce = Total Undamaged DP of Object / STC.

Skeleton

PHY 11	STR 12	BLD 4	STC 15-	DP
REF 11	COR 11	REA 13	AGI 11	30
INT --	RES --	MEM --	WIL --	

Skeletal Body: Any piercing style attack (an arrow or bullet) hits at -6 against Skeletons.

Weapon Skill: Melee Weapons 14- L2

Base Damage: 8 PEN (Broad Sword)

Total Damage	Roll
0 – 1	15-
2 – 3	14-
4 – 5	13-
6 – 7	12-
8 – 9	11-
10 – 11	10-
12 – 13	9-
14 – 15	8-
16 – 17	7-
18 – 19	6-
20 - 21	5-
22 – 23	4-
24 – 25	3-
26 – 27	2-
28 – 29	1-
30+	0

Example

A heavy metal door has 150 Damage Points and a (standard) 15- STC. The amount of damage necessary to reduce its STC is 10pts of damage (150/15 = 10). When a super hero smashes it for 40pts of Damage, its STC drops from 15- down to 11- and then it makes an STC roll to see how well it held up!

Designer's Notes

Make A Chart

If you have something in the game that is taking Inanimate Object Damage a lot (like a Skeleton monster) then make a chart that will let you quickly see what the Structure roll has been reduced to.

Note that each Crack would be kept track of as well since those reduce the roll as well.

Types of Damage and Inanimate Objects

Inanimate objects, as a general rule, don't suffer Penetrating Damage nor doubling of PEN Damage Mods. However, as this works for, say, large blocks of stone or animate statues, it does not work so well for, say, complex robots who may have vital organs.

Complex Machines

A machine may be said to suffer PEN Damage and PEN Damage doubling based on specific rules for its construction (the Vehicle rules for JAGS Have-Not have armed vehicles suffering PEN Damage doubling).

Core Systems

Some objects will have a number of Damage Points set aside as Core Systems (or vital systems). When a hit is determined to have hit the Core System, the Simple Way rules are invoked: if the total amount of damage dealt to Core Systems exceeds the damage points, the machine breaks.

This allows one to, for example, disable a car with a few shots from a powerful handgun: one need not destroy the entire massive vehicle to stop it from moving. How Core Systems get hit varies a lot and depends on the specific rules being used but when you run into the term, this is what it means.

Core Damage

The concept of Core Damage is an important one. Trying to *completely* destroy an object can be very difficult—imagine someone trying to knock down a building by smashing every fixture and breaking every wall—it would be incredibly difficult, even with high explosives!

However, most structures can be destroyed with applied force to a relatively small area. Shooting the tires out of a car won't "destroy it" (like a compactor does, for example) but will render it unable to be driven. Similarly, most buildings can be taken down if you know how to apply explosives to support structures.

This is similar, philosophically, to the way that Penetrating Damage works on living beings. The net effect is that if you are trying to destroy an object it is usually pretty easy compared to the chances of destruction if you just randomly damage it.

Here is a list of DP vs. Core DP we think some common things have. Note that the determination of whether or not Core Damage happens depends on how the item was damaged and, if it was a sincere attack, what the to-hit roll was.

Object	DP Total	Core DP
Office Building	100,000	800
Computer	12	2
Handgun	18	6
Sword	24	20

Cutting Beams

Some special types of attacks (like energy swords or "molecular blades") do normal PEN damage with doubling even to objects that don't specifically "take" PEN damage. This represents special high-tech attacks that are extremely good at slicing through things.

Making an STC Roll

An object must make an STC roll when it is damaged. There are, however, some advanced conditions that can be invoked.

Advanced: No Failure Check

Lightly Damaged Structures Don't Have To Roll
If a structure is hit and the amount of damage done doesn't change its STC roll—and the STC roll is still 10- or higher, it won't have to roll. This prevents someone from, say, "scratching" a vault door doing 1pt of damage over many many attacks hoping for an unlikely failure.

Steps for Resolving Structure Rolls

Step 1	Determine Damage Type	Inanimate objects *usually* only use the Impact Damage Table.
Step 2	Roll for Damage	This is done the same way it is done for an attack on a biological target.
Step 3	Deduct Armor	There may be an Armor Save as per normal. Armor (or Force Field) damage reduction works as it does for biological targets.
Step 4	Apply Damage	The total damage taken is updated to show the new damage total. **NOTE:** If an object is reduced to DP of zero or below it is destroyed without requiring an STC roll.
Step 5	Check for STC Reduction	If the damage done is sufficient to reduce STC, mark down an STC reduction appropriate to the amount of damage taken.
Step 6	Make an STC Roll	The Structure makes an STC roll if called for. If it fails the roll, check the Failure chart to see what kind of Failure (minor, major, or critical) happened.
Step 7	Apply Failure	Determine the specific effects of the failure.

Failure Chart

When a structure makes an STC roll and it succeeds, nothing happens. If it *fails*, on the other hand, something bad happens to the object attacked.

STC Roll Missed By	Failure Type	Notes
-1 to -4	Minor Failure	Crack! The object doesn't suffer any systems failure but the STC roll is reduced by an *additional* -1.
-5 to -9	Major Failure	The object is significantly broken. If it was at 10- STC roll or higher it is "significantly reduced" but may keep on going to some degree. If the STC was 09- or lower it may have some remaining function but is essentially destroyed.
-10 or more	Critical Failure	The object is shattered, crushed, or otherwise totally non-functional.

A Closer Look At Failures

These rules can be considered Optional: the reason to get into detail with inorganic objects failing is that in the case of some things (robot PC's, space ships you are on, armed cars you are

(trying to outrun post-apocalyptic cycle gangs in) it can be more interesting, exciting, and dramatic to figure out what, exactly, went wrong.

Minor Failure

The Crack Effect means the object will start to fail more quickly. It's rare that an object will go to "total destruction" before it suffers a Major or Critical Failure. Certain "minor systems" (like a car's FM radio) may be declared damaged on a Minor Failure.

Major Failure

The general (simplified) rule is that an object that suffers a Major Failure is broken and the fight is over even if it retains *some* utility. However there are a few options—*especially* in the case of an unlucky roll.

Walls and Doors

Walls and doors that suffer Major Failures are open enough for people to easily pass through. Very small characters might be able to get through a wall or door that had only suffered a few "cracks" at the GM's discretion (depending on how the damage was dealt and what the target was).

Optional Rule: Robot Rule

When a Robot suffers a Major Failure, it makes *three* additional STC rolls.

Made all Three	It is "unconscious" for three turns and then gets up.
Made two of the three	It is "unconscious" for three minutes before coming back online.
Made one of the Three rolls	It is "unconscious" for three hours before coming back online.
Made none of the rolls	It is "unconscious" until repaired.

The reason for using a rule like this is to create more drama in the destruction of a robot or to give PC robots a degree of protection from unlucky rolls.

Critical Failure

Critical Failure usually means the complete, irrecoverable destruction of the object (without being rebuilt). It may not mean the utter demolition of it (a car which suffers a Critical Failure wouldn't drive again without being rebuilt but it might, for example, still offer a barrier to hide behind—it isn't *vaporized*. Damage of 5x the listed DP would usually unambiguously shatter an object.

Resisted Attacks

Having gotten through the general combat system we are now going to look at "Resisted Attacks." These are special rules to handle things such as:

- Poison
- Mind Control
- Charisma Attempts
- Stun guns (or Tasers)
- Death Magic
- Etc.

In these case the general methodology involves a Resisted Roll made by the attack against a character's Stat (such as CON for a toxin or WIL for mind control). The amount the character succeeds or fails by determines the effect.

Resisted Attack Chart

+4 or Better	+3 to +1	-0 to –3	-4 to –6	-7 to –9	-10 or worse
No Effect	Minor Effect	Standard Effect	Major Effect	Critical Effect	Catastrophic Effect

Effects and Results

Each Resisted attack has a table that looks something like this:

Effect	Result
Minor Effect	Description of result specific to the attack type.
Standard Effect	Description of result specific to the attack type.
Major Effect	Description of result specific to the attack type.
Critical Effect	Description of result specific to the attack type.
Catastrophic Effect	Description of result specific to the attack type.

As you can see each kind of Resisted Attack has its own list of results: a Major Effect for a Paralysis attack will be different than one for a Death Ray. Here is the table and several examples of Resisted Attacks:

Optional Rule: Resistance Points

Some characters may come with Resistance Points to Resisted Attacks. These act as a sort of ablative armor: when a roll results in an Effect other than No Effect, the pool of Resistance Points is reduced by whatever number is necessary to shift the Effect to *No Effect*.

These points are recovered at some rate—but probably out of combat.

This rule can represent a certain toughness or resistance some characters have to common Resisted Attacks (possibly due to experience in being exposed to them). It can also be used to prevent one-shot-drops from happening to PCs and important NPCs.

Example Resisted Attacks

Poison

Poisons (the standard kind, anyway) have a Base Damage and a Power. Here is a sample list:

Poison	PWR	Base Damage
Cobra Venom	17-	32
Arsenic in Drink	16-	16
Cyanide Tablet	17-	24
"Standard" Poisoned Weapon	13-	8
Semi-Deadly Scorpion	14-	12

Effect	Description
Minor Effect	Target takes ¼ Base Damage immediately and the same each 10 Rounds until a CON roll is made
Standard Effect	Target takes ½ Base Damage immediately and the same each 5 Rounds until a CON roll is made
Major Effect	Target takes ¾ Base Damage immediately and the same each 2 Rounds until a CON-1 roll is made
Critical Effect	Target takes 1x Base Damage immediately and the same each 2 Rounds until a CON-2 roll is made
Catastrophic Effect	Target takes 1.5x Base Damage immediately and the same each Round until a CON-4 roll is made

Paralysis

The Paralysis toxin here is non-fatal (in real life your lungs or maybe even your heart stops—here it's just your major muscles that freeze up and loss of consciousness).

Effect	Description
Minor Effect	-2 Initiative (not REA) for 3 Rounds.
Standard Effect	-2 REA for 3 rounds.
Major Effect	Stunned for 1 turn then Dazed for 2 turns. -3 REA for 3 turns.
Critical Effect	Stunned for 1 turn, Dazed for 2 turns, then unconscious for 3 turns.
Catastrophic Effect	Unconscious for several minutes.

Terror

Terror is some kind of fear effect. It may be caused by the supernatural, some sort of "fear gas," or, at the GM's option, a really scary event. This is resisted with WIL. The Fearless Enhancement adds to rolls against Terror.

Effect	Description
Minor Effect	Spooked: Target jumps! -2 to Initiative Rolls next turn. Should role-play a sudden "fright."
Standard Effect	Shaken: -2 to Initiative rolls for 3 turns. Stunned. Target feels dread for the event or source.
Major Effect	Frightened: -3 to Initiative rolls for 5 turns, Dazed. Attacks to hit object of fear are at -2. Must make WIL roll not to flee.
Critical Effect	Horrified: -3 to Initiative rolls, loses 3 turns to running or cowering. Attacks are at -3. Must make another WIL-3 roll or flee the subject.
Catastrophic Effect	Terrified: Target faints. If the target has a bad heart roll vs. CON or suffer a heart attack!

Taser

A Taser is an electric stun-gun used by police. When a character is hit it sends high voltage electricity through the body in a way that causes muscles to seize but so as to do no actual damage (such as you'd get from a lightning bolt).

NOTE: Although this is an "official" designation we (the authors) are not clear on how effective a Taser "really is." This should be considered an effective rendition of it. The participants should consider the ramifications of using lots of Resisted Attacks.

Effect	Description
Minor Effect	Shocked! The character loses 1 REA and takes a -1 Roll modifier to their next action.
Standard Effect	Dazed. The character is treated as Dazed by the electricity.
Major Effect	Staggered. The character is treated as Dazed but rolls at CON-2 to recover.
Critical Effect	Knock-Down. The character is treated as Unconscious for 10 Rounds.
Catastrophic Effect	Subdued. The character is treated as Unconscious for 2 minutes.

Blinding (Blinding Flash)

Attacks that blind the target (usually using a pulse of light) are covered here. Note that a Flash Bang grenade may use a combined Resisted Attack.

NOTE: When a Blinding attack is used on a target they usually get a Short Defensive action to "look away." This is done as an REA based Block which must be made by 0 or more assuming they are not surprised by the attack.

Karg rolled. The web-nets of the black shiny spider-thing arced over him. He darted towards it and then jigged left when one of the smaller, bulbous white spiders that clung to the big one's under belly jumped off and scampered towards him.

They'd meant to shackle his legs for the arena—to make him an easy kill—but the hilt of the axe had contained his lock-tools and he was free of the leg irons. He still had one trick left.

The white spider jumped; its massive stinger seeming to quiver with venom. Karg's axe caught it in the air and split it from maw to midsection splattering its stinger splattered like an overripe fruit.

The big thing reared up and Karg saw hundreds of the smaller ones clustered there—suckling at it. Disgust coiled in his gut and he fought nausea. They were starting to break free then, working their way out of the massive spider's flesh. The stone corridor it had come out of was still open—but he'd never make it running—not past that thing.

A white spider plopped onto the ground. Karg snapped his last trick out of the handle of the axe.

It was a thin spike—needle sharp—balanced for throwing. He'd learned to use it in the forbidden lands to the east. The poison on the blade would kill almost anything . . . instantly. To hold the blade was to kiss death. The edge was so sharp he'd never even feel it cut. In the east they trained for years before ever touching a live one. He had no such luxury.

He hurtled the spike at the massive creature and, not even watching to see if it hit, he stepped back and swung at the deadly white spider trying to sink it's stinger into his foot.

Karg heard the cry from the crowd go up around the arena in a horrified roar before he heard the monster fall. When he looked up from the dead spider, he saw it, overturned, its legs flailing. The smaller ones staggered and fell around it.

The exit gate was still opened while the shocked spectators tried to make sense of their fallen god.

Second mistake, Karg thought. Second mistake.

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Effect	Description
Minor Effect	The character is flashed and loses either 3 REA or suffers spots in the eyes as below. If the character *took* a "look away" action, this counts as No Effect.
Standard Effect	Spots in eyes! The character suffers a -1 Visual Modifier for the next 3 Rounds. This requires a Perception roll at -1at the beginning of each Round or all to-hit rolls are made at -1.
Major Effect	Dazzled! As above but the Visual Modifier is -3.
Critical Effect	Temporarily Blinded. The character cannot see (-6 visual modifiers if they can even determine where people are—such as having been hit by them). This lasts 5 Rounds.
Catastrophic Effect	Blinded. The character is blinded as above. This lasts at least 10 Rounds and might be "permanent" (up to the participants as to how vision comes back).

Flash Bang

A Flash Bang grenade is a non-lethal attack that works to stun or daze opponents.

NOTE: A 5 REA "Hit the Deck" style Dodge Action will work against such a grenade if an REA roll is made by 0 or more.

Effect	Description
Minor Effect	Stunned! The target suffers the Stun effect.
Standard Effect	Dazed! The target suffers the Daze Effect.
Major Effect	Disoriented! The target suffers the Daze Effect and recovers at -2 to CON rolls.
Critical Effect	Blinded and Confused! The target is treated as Dazed, recovers at -2 to CON rolls, and is Blinded for 5 Rounds.
Catastrophic Effect	Neutralized. As above but the recovery is at -3 to CON rolls and the Blinding effect lasts 10 Rounds.

Death Ray

A high-tech or magical "death beam," this is one of the "ultimate attack forms" in the game.

Effect	Description
Minor Effect	Minor Wound. The target suffers DP equal to 1/3rd Normal DP and makes a Minor Wound Roll.
Standard Effect	Major Wound. The target suffers DP equal to 1x Normal DP and makes a Major Wound roll.
Major Effect	Critical Wound. The target suffers DP equal to 2x Normal DP and makes a Critical Wound roll.
Critical Effect	Dying. The target suffers the Dying wound result.
Catastrophic Effect	Dead. The target suffers the Death Wound result.

Tear Gas (Mace)

A crowd-dispersal system, tear gas is an aerosol irritant that makes it hard to see and unpleasant to operate. If you are operating in a Tear Gas area there is an automatic -2 Visual Modifier for each 10 yards a target is distant. Additionally, you will get an attack re-rolled every 4 Rounds.

The roll is against CON or WIL, whichever is higher.

Type of Attack	Power
Over The Counter Mace	11
CS Grenade	13
Military Strength Mace	14

Effect	Description
Minor Effect	Annoying. You suffer -1 to all rolls for the next 10 Rounds.
Standard Effect	Very Uncomfortable. You suffer -2 to all rolls and an additional -1 visibility modifier (meaning that you make Perception Rolls at -3 or fight at -3). This lasts 10 Rounds.
Major Effect	Strongly Hindered. You suffer -6 to all rolls and an additional -3 Visual Perception Modifier (meaning you make Visual Perception rolls at -5 each turn or operate at -5). You will be strongly encouraged to get out of the area. If you fail a (standard) WIL roll to stay the GM may give you strong advice as to the play of your character.
Critical Effect	Blinded. You take -8 modifiers to everything. Any WIL rolls called for to stay in the area are at -2. You lose 3 REA per Round due to pain.
Catastrophic Effect	Blinded and in Agony. You are Blind as above, WIL rolls are at -3. You lose 5 REA per Round due to pain.

Charisma Attempts

Although they don't do damage … and may not even be hostile, Charisma attempts are covered under the combat section. For a complete description of what these effects are, look at the Character Generation section to see how the numbers are generated and what they mean.

Charisma Effects in JAGS Revised are treated as Resisted attacks vs. WIL. A "No Effect" is treated as a "Minor Effect."

Charisma attempts, when done in combat, are 5 REA Medium actions—which may usually only be attempted once (in a given combat).

Charisma and Skills

Say you have an exotic appearance and the Vamp skill (the skill in putting the (sexual) moves on someone): how do they inter-relate? Firstly Charm can be done by anyone of a given gender to anyone else regardless of their sexual orientation—that's different from Vamp—so the two aren't necessarily identical (although the effects can be).

Using a skill (be it Con Artist or Diplomat for Persuade, Vamp for Charm, Interrogator for Intimidate, or Showmanship for Recruit) gets bonuses if you make your Charisma roll (it can get negatives if you blow your charisma roll—or the target is otherwise not swayed).

When to Use Social Skill Rules

Social Skills and Charisma Attempts are used in *JAGS Revised* when a PC is trying to influence an NPC to do something. Use this procedure:

1. The GM may ask the Player "What do you say and do?" and evaluate the situation based *entirely* on that. If the GM isn't completely swayed, a bonus (usually +1 to +4) can be given for a well played approach. If the Approach is bad, the GM may call for a roll of some Charisma attempt or Social Skill at a negative (usually -1 to -6).
2. If the result is not satisfactory to the Player or the Player doesn't wish to speak/act word-for-word for the character then a roll (Charsima or Skill based on the situation as determined by the GM) may be used (and the results are whichever result would be preferable to the Player).
3. If what the Player says is, in the GM's opinion, *entirely unsuitable* to the situation, the GM may rule the Charisma attempt will fail—but this should be an extreme and unusual case. Usually applying negative modifiers is sufficient.

JAGS Combat

The meeting with Eddie had left Hammerhead awash in conflicted emotions. He could see how people, exposed to the man's sheer force of personality, came away feeling transformed—even saved. With his brain put back together and reinforced with the mass of psychological implants he'd been stable, sincere, friendly, and lucid.

He'd apologized for his actions and explained that he had no real recollection of talking to McLear—only the records to show it had occurred. He said there were still holes in his security since he did get private time and sometimes there was a collapse.

He didn't know how his multiple had found McLear—but it wasn't important. He didn't think anyone was trying to kill him and if they were he had the finest security possible. Hammerhead asked if he trusted his handlers and Eddie Byline had pointed out that, on a daily basis, his actual brain was literally in their hands. If they wanted him gone, he'd be gone.

Hammerhead couldn't argue with that.

Now he had to make some unpleasant choices about his job and, he though, his life in general. He looked back at the super-sky rise where Eddie's penthouse covered the top five floors. Even across the city it was visible. Eddie was safe up there, he thought, until his brain collapsed and he degenerated into unrecoverable psychosis. He stuffed his hands into his pockets and walked against the stiff wind.

There was something in there—a card— with an address and a single word on it "Exegesis." Hammerhead stared at it. Where had that come from?

The air whipped around him. He narrowed his eyes.

The top of the building exploded in a flash of man-made sunrise. Even from the distance McLear could feel the heat as a small glowing mushroom cloud rose slowly into the sky casting a hellish light over the city.

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Persuade

Effect	Skill	Description
Minor Effect	-2	Target evaluates the offer on its logical merits only. If a skill was employed other than Diplomat, the target will probably be angered.
Standard Effect	+1	The target examines the proposal on its logical merits only.
Major Effect	+2	The target is motivated to do what the persuader asks. The target trusts and likes the persuader.
Critical Effect	+3	Trust is won! Even moderately hostile juries or targets are swayed. Something that is obviously a fairly bad deal may still be taken to please the target.
Catastrophic Effect	+4	The target is devoted in a lasting fashion to the persuader. Sacrifices will be undertaken gladly.

Recruitment

Effect	Skill	Description
Minor Effect	-2	Target is of unchanged loyalty and feels manipulated.
Standard Effect	+1	As above but target doesn't feel manipulated.
Major Effect	+2	Troops get +2 to WIL rolls in scary situations. Attentive crowds are swayed. Neutral characters will join as soon as they see some good or progress in the character's cause.
Critical Effect	+3	Troops rally to the character's side (+4 WIL). Crowds are swayed. Individuals called will see make personal sacrifices to the mission.
Catastrophic Effect	+4	Followers are fanatic (+8 WIL rolls). Crowds are totally under the character's command. Double agents switch sides. Assistants go way beyond the call of duty.

Charm

Effect	Skill	Description
Minor Effect	-2	All but the most naïve targets feel they are being manipulated.
Standard Effect	+1	Target is not especially attracted to the character. If the character is a knockout then it may be tone or actions that have put the target off.
Major Effect	+2	Target is very attracted. Perception rolls and RES rolls to notice trickery are at -2. Target will exercise poor but not horrific judgment.
Critical Effect	+3	Target is entranced: -4 to rolls to spot tricks. Target will execute very poor judgment.
Catastrophic Effect	+4	Target is in love—will do very foolish things..

Intimidation

Effect	Skill	Description
Minor Effect	-2	Target is no more intimidated than is logical. He may even feel he has the edge.
Standard Effect	+1	Target is no more intimidated than is logical.
Major Effect	+2	Target gets -2 Initiative rolls for the first round of attack if acting against the intimidator. Target is at -1 to RES or WIL rolls to avoid pressure or deception. Target may try to deal.
Critical Effect	+3	Target is scared and will run. -4 To initiative rolls and -2 to hit the character for the first three seconds of combat.
Catastrophic Effect	+4	Target will flee or cower or deal (some other surrender type effect).

End of Combat Section

This brings us to the close of the (long) section on combat in JAGS Revised. There's a lot here—a huge amount, really—and we hope you haven't tried to digest it all at once. A great deal of the material is either advanced or optional and that's, really, the plan. These pages should be a *reference* to help keep the game on track—unless you are playing out a highly complex tactical situation many of these rules may never come into play.

Finally, if you want to examine a trimmed down version of these rules, we again suggest you look at JAGS-2. It covers what we do in over a hundred pages in about 20. The next and final section, Tools, covers some conventions of the game we think you can use to design your own rules for situations we *haven't* covered. See you there.

The blow from the axe handle crunched into bone as Karg dashed under the gate and bolted up the wide stone corridor.

There were two guards at the top. Both died with frozen looks of horror on their face and neither tried to defend themselves. Karg barely slowed down: he knew where the horses were.

There was an alarm being raised but he could tell by the silence in the narrow, twisty streets of the town outside the arena that the entirety of the cult was back there, in the stadium, staring in uncomprehending horror at the dead thing that they had worshipped.

There was an outer wall—and probably a thin guard on it—but they wouldn't stop someone like him—they weren't prepared *for someone like him.*

Karg smiled grimly as he took the confused looking man-at-arms in the stable. They'd put all their might in one place and now it was paralyzed. Third mistake, *thought Karg, kicking the horse to a gallop—*third mistake!

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Transparency

One of the hardest things to figure out exactly is what information about a game should be shared with the Players up front. In some games there can be big surprises—such as if the group of modern-day technologists are going to get teleported back to medieval times (another example is the classic murder mystery where the fact that there will be a murder may be secret and who did it is certainly secret).

How much of the situation is made clear to the players and how fast this "hidden information" becomes clear is called 'transparency.' We believe that the greater the transparency the greater the ability the Players have to interact with the game world but the lower the sense of surprise. So it's a trade off.

Here are some considerations:

- **Don't bait-and-switch**. If you tell the Players the game will be a modern-day detective game and then have them kidnapped by aliens, they may feel somewhat cheated. We advise that any big change in story direction be laid out to the Players before play starts (same for going back in time—a case where some character designs may be far more effective than others).
- **Don't 'pixel-hunt' the PCs to move the game forward**. In some computer games you have to move the mouse cursor over every pixel of the screen looking for a hidden item or clue. This is painstaking and annoying. You don't need to do that in human moderated roleplaying. If there is something of interest that is vital to the pacing of the game, the GM can simply describe it *without calling for a perception roll or any other skill check*. This is a transparency issue because, if the GM is up-front about clues (although not necessarily what they mean) then the Players can be reasonably assured they have all the information they ought to and are not simply missing things because they didn't think to say something like "I search the desk."
- **Decide if the game focuses on "figuring things out" vs. "what to do about them."** Players playing a group of Navy Seals attacking an enemy installation will have a very different experience if they are given a map of the installation with all the sentries marked on it versus having to infiltrate it themselves and discover the sentries during the raid. The first is much more about the tactics they employ with a knowledge of the situation (a good plan is much more likely to work). The second has a much higher luck factor. This also applies to a murder mystery where solving it would be "figuring things out" and judging the killer would be "what to do about it." The more the game is about "what to do" the higher your transparency up front will be.

Situation Creation

Making characters is only part of making the "game" (and here we mean the work for the actual play not "the rule book.") There are a lot of ways to go about setting up a game and you are welcome to do whatever you find works best. Here we are going to give you our idea of a "best practice" we think not only works well but integrates with the Character Creation rules.

Basic Overview

The GM creates the back story for the "Situation" of the game (also called "the Scenario" or "the Story" depending on what experience and perspective you have on this). This involves doing preparatory work for what's going on, back-story, NPCs the characters may meet, and probably some information about things the Players (and characters) may not know (who dunit?).

The Players then make the PCs, who are the main characters of the story and begin play by interacting with the situation in the form of making decisions for their characters and offering input about the game world (as we have seen, players can and do create NPCs, set up conflicts, and otherwise influence the prep-work the GM does).

With that basic dynamic we have a simple method that structures things for maximum ease of integration of Player input and GM input. That's what this chapter is about.

The Steps of Situation Creation

These are the steps we're advising for a group of participants who've come together to play.
1. Discussion of the basic approach to the game.
2. Creation of the Situation Foundation.
3. Creation of Characters by the Players and sharing information about them.
4. Creation of the Situation by the GM.
5. Framing to the opening scene(s).

Step 1: Discussion of Approach to the Game

These rules do not cover every conceivable question or methodology a group may have to play. That's intentional: they are presented to give a resolution method that is generally a *best fit* to simulating an imaginary world. This means that various "conventions" or "meaning" will be supplied by the participants. What does *that* mean?

Well, for starters, it means that the rules can give a "Death" result (or, at least, a "Grievously Wounded" one) in circumstances the group of players might not like (i.e. your character is killed in a "trivial" battle creating an unwanted and unsatisfying sense of anti-climax).

In the section on Damage Effects (see the Combat section) we discuss whether a "Dead" or "Dying" result, by itself will actually remove the character from play. Answer: it depends on your group's decision about that. Some groups will rule that even if a Dead result comes up the GM must *validate* it (that is, the GM may override it, ruling that the character simply suffers a terrible wound or serious loss but will recover). In some groups, the *Player* must validate the death (that is, the GM *can't* kill the character unless the Player agrees). In still others, the result of Death will mean the character dies whether the participants really like it or not.

All of these approaches have their value. In the first, the GM can help ensure that characters stay in the game unless they do something that is a *really bad idea* (in which case the GM will validate the death). In the second case, assuming it doesn't lead to situations the group hates, (like PCs cavalierly jumping off cliffs) it means no Player will have to worry about an unwanted death. In the third it means that all tense situations may have an "objective" feel to them where you roll the dice and take your chances.

This is the kind of discussion we advise should have before play. Here are a few areas of interest we think should be discussed at least once for any group:

PC Death	How do PCs die? And if a PC does die, what's the general procedure for re-integrating the player into the game? Options: • A "Death" result is absolute. • A "Death" result must be validated by the GM. • A "Death" result must be validated by the Player. • Other (group consensus?)
Comfort Zone	What kinds of things would you *not* want to see in the game (depiction of torture? Mushy romantic dialog? Etc.) Options: • Participants state up front what actions, concepts or scenes are "not allowed" in the game. • Participants discuss what elements will be glossed over or "shown off screen." • Participants reserve the right to "pull the plug" on objectionable content. If this happens play will stop and the group will work to rectify things immediately.
Rules Usage	Is there anything the group wants to change from the printed rules? Are there any rules you wish to bring into the game? This is also the time to discuss optional and advanced rules. Options: • List all changed, optional, and advanced rules in the game. • Participants can introduce optional or advanced rules during play with agreement from the Players and GM (a player may call for a "Desperation block" (an advanced rule) and, if there is no strong objection, it enters play.
PC Hijacks	Can the GM (or the rules) "assume control of the Character" away from the Player? We feel that this should never be done to *resolve* something the Player is interested in—but in some cases groups may cede such power to the GM (or group vote). If a fantasy elf is talking in gangster speech, the GM may have the power to legitimately call a halt to the game and intercede with play that is hurting the experience for everyone. • If play is judged to be detrimental to the experience of the group by a participant, then the GM may adjudicate and, if it is deemed that the game is improved by the GM forcing the character's hand, that will happen. • Only a Player may control self-directed actions by their character (input is still welcome). • If a character is acting in a way to be deemed "out of accordance" with a Trait, a WIL roll with modifiers deemed appropriate by the GM may be called for. If made, the Player is in charge. If failed, the GM is in charge.
Gritiness of the game	Aside from the absolute question of PC Death the participants will want to discuss how grim and gritty the tone of the game will be. Things like bleeding rules, attention to recovery times from combat wounds, and how cheap life will be should be discussed. These can be done as "tone" questions. A light tone indicates that characters will not have bleeding or disease tracked and NPCs who are "down" will not be explicitly tracked to see if they die.
Cooperation vs. Competition	We think the default for RPG-play is that players are generally cooperative and no one is intentionally gunning for anyone else. If that isn't the case, if you are likely to engage in PvP play, bring it up before the game starts so no one is caught unawares. If the play of the game simply leads to PvP (i.e. in-game conditions lead to a duel between two PCs but neither player in the game came in with the explicit intention of going after each other) then we suggest checking in with both actual players before continuing the conflict.
Heroic vs. Conventional	In some games the characters will be the kind of people who usually don't screw up. When things go wrong it's because the situation is hard or something unexpected happens. In other games the characters will be more mundane and may suffer trials and tribulations that plague ordinary folks. In the heroic convention, Players will be told by the GM when he or she thinks plans are going to go awry. When the dice indicate failure it'll usually be mitigated in some way other than that the PC simply wasn't good enough. When things fail the character will not look foolish or stupid unless the Player agrees.

Example

In the game for Hammerhead McLear, the Death will be adjudicated by the GM (the general feeling, however, is that a Death result will be mean the removal of the character from play), there is no specific comfort zone, and any participant may introduce an optional or advanced rule if there is no objection.

The game *world* includes behavior modifying chips (which neither character has installed at the start of play). If that were to happen, however, the result would be that the character was, in fact, no longer under control of the Player. However, this is like mind control or some other loss of control due to environmental factors. This isn't directly addressed by the "Character Hijacks" discussion.

The GM suggests that Players will be in charge of their characters and there will be no assumption of control due to Traits or other character descriptors (i.e. if I have the Trait Greedy it means I want to have my character be Greedy—but the GM will not take control to enforce that). The GM would award Success Points as a bonus for aggressively playing negative Traits.

Characters in Motion: Kickers and Flags

From Indie RPG theorists Ron Edwards (Adept Press) and Chris Chinn, come two terms we think are awesome and can be used to increase the Player input to your game: Kickers and Flags.

A *Kicker* is a Player-generated starting situation. The Player says what's going on when the game starts and the situation includes some dramatic event the PC *cannot ignore*—it demands action! This jump-starts the game in a way that is very specific to the PC and has the Player's interest (since they came up with it). A Kicker should be presented well before play starts so the GM will determine what's behind it. The amount of information a Player gives the GM should be roughly limited to what the PC knows—the back-story behind the Kicker is part of the GM's domain.

Flags are things the Player has noted about the character that they'd like the GM to key on during the game. If my character is an expert race car driver then I can "flag" my driving skill and that tells the GM I'd like a driving scene somewhere in the game. Same for enemies, friends, etc. If the Player wants some aspect of the character in the game they can "flag it" (discuss it with the GM, put a mark on the character sheet) and it says "hey, this is something I think is cool—I'd like to do it in the game."

Neither of these are required but both can give the GM a good handle on what will motivate and interest the Player.

Step 2: Creation of the Situation Foundation

The Situation Foundation is defined as "the least amount of information about the upcoming play to allow the Players to make fit characters." This includes (usually):

- The setting (Modern day? Far future? Some kind of fantasy?)
- The general genre if there is one (Zombie horror? Action adventure? Western?)
- An idea of what the action will be and parameters on who the characters may be. This includes what Archetype Abilities are legal.
- Some clue as to what the major conflicts might involve.

Example

Example: A modern-day horror game where the characters are medical students at a major university. A beloved and trusted professor has summoned his head students (the PCs and some NPCs) and told them that something is amiss. He does not go into detail but explains that a former friend and now disgraced physician has asked for a dinner with the professor's head students. He has severe misgivings about this but has agreed to it. The characters feel this is some sort of test … or clash of philosophies.

The players are told that there is something unwholesome that may be revealed at the dinner and the characters should come to the game with a philosophy as to *why* they practice medicine.

Example: The characters are young adventurers in a fantasy world with underground caverns, mysterious magical treasures, and the like. They are setting out to make their fortunes. They will be presented with a map of the surrounding area with possible cavern-areas marked on it (a treasure map). There will be no "pressing objective" for the characters (i.e. they will not be sent on a mission). The Players are encouraged to come up with new additions to the world which the GM will work in.

Example: The characters are secret agents who will be sent on missions by their super-secret organization. The game parameters involve a James Bond-esque good vs. evil dichotomy (the character's organization is "good") and while the characters may find it a bit bureaucratic or stuffy, they are expected to make agents who will participate in the missions. There will be little moral ambiguity in the missions. The genre is "action adventure."

Step 3: Creating the Dramas

In JAGS Revised there are a number of "sub-systems" for handling certain kinds of special events that may occur in games. The first one is the *Combat System*. In JAGS Have-Not, there is the *Vehicle System*, and so on. These collections of rules get more and more refined when it comes to a specific kind of event.

For situations that are important and dramatic in the game, but for which there is not a suitable sub-system, there is the Drama Rolls system (explained in the Drama Rolls chapter). In this case, a specific, expected in-game event that'll be important is considered and a Drama Rolls *Framework* is developed for it (usually by the GM).

If your game is going to include some specific dramatic situations then you should create and define some Drama Roll Frameworks for those situations so that Players will know how to create characters for them.

Example

Example: There are no specific jousting rules in JAGS Revised so a game where the PCs are knights might involve a Drama Roll Framework for Jousting (using Melee Weapon skill as the primary skill and Riding skill (horsemanship) as a secondary skill.

Example: A game that mimics a Legal Drama TV show would probably have a Drama Roll Framework developed for handling court-battles.

Step 4: Creating the Characters

Once you have the Situation Foundation, you build the PCs. We discussed this previously but to reiterate:

- Don't make characters in a vacuum. Talk to the other players about what you are going to do. It's okay to leave some stuff for exposition during the game but everyone needs at least a reasonable chance to be on the same page with each other.
- Characters, Archetype Abilities, and Traits should be in line with the parameters set out in the Situation Foundation. If you are deviating substantially, talk it over with the GM and other Players first.
- Don't forget to make an attempt to have the characters be relevant to each other in some fashion. This is another way of building momentum for the shared play experience.

Step 5: The GM Creates the Situation

Given the Foundation and the Characters and their Archetype Abilites, Traits, and other data, the GM puts this all together to create the game. This should include:

- A good faith effort to include any significant Player input. If a Player has a character whose nature doesn't fit, the GM and Player should re-work it until it does.
- The action in the game should revolve around the characters. Why is this happening to *them?* How is the story *tailored* to the PCs (how would it be created differently if it were another group of characters built to the same Foundation)?
- What sorts of decisions will the characters likely have to make? The Players? Are they the same?

Best Practices

Here's some advice we have for the creation of the Situation.

- Don't have pre-determined scenes. If you have the major bad-guy show up at the beginning of the game and figure the PCs will meet but not fight with him … and they decide to fight, you should be prepared to lose him (so if you're not, how about having an *agent* of the major antagonist show up?)
- Don't pre-determine endings. We think it's best when the ending or solution is up to the *participants* (a combination of the GM and Players)—not either set.
- Design the situation so that it interests the *characters*. Characters have goals and motivations. The situation should provide a plausible reason to engage them.
- Design the situation so that it interests the *Players*. This is different but equally important. A character may be highly motivated when his life is threatened. If the Player doesn't think that's fun then you have a problem.

Opening the Game

Play is ready to start and the GM determines when, where, and what's going on when it does. Some suggestions:

- Beginning the game with a high-energy event (like a combat the PCs are very likely to win) can be a good way to spike initial interest. Explain what's going on later!
- Use a map of the known area if the PCs are going to be exploring anything. Props like maps are a good way to "grab" player interest. This also gives the players a basis from which to make informed decisions.
- Spotlight a character (this is good for continuing the game too!). If the initial action focuses on some character's nature that's a good way to let that Player shine. Just make sure the spotlight moves around fairly.

End of Situation Creation

With Characters and Situation you are ready to play. The next part of the game focuses on various game mechanics (Combat, some general world-physics stuff) that is more specific than the Drama Rolls system (and uses the Stat, Skill, and Resisted Roll mechanics in a good amount of detail). Keep on reading!

Designer's Notes

Scenes vs. Exploration

In some games the PCs will be moving around in a well understood (at least by the GM) imaginary terrain. An example of this would be 1920's adventurers searching for the source of the Nile in a world where there is low-key magic, mythical African lost-empires, etc. In this case, the PCs will decide where they go and the GM will tell them what they find when they get there. This is one classic game dynamic and we'll call it Exploring.

Another classic game dynamic is where the PCs are trying to accomplish something and they already know what's involved and where things are. An example would be a political intrigue game in a fantasy court: the PCs know all the NPCs and know where everything is pretty much (minus a secret passage here or there, maybe). In this case, each action on the part of a PC *creates a "scene"* like you might find in a book or movie. In this case, the GM may ask (if it isn't obvious) what the Player is trying to accomplish in the scene and, keeping that in mind, it can be properly played out.

JAGS Revised Tools

In this last section, we get to JAGS's Tools. The JAGS rule-set is not intended to concretely cover every possible situation or answer every possible question that could arise during play: that task resides with the group itself with the GM acting as the final authority.

The rules we've presented are a framework that, in our experience, makes for a positive gaming experience (very detailed combat, flexible character generation, guidelines for common environmental situations, etc.). Here we go into deeper detail and discuss some of the thought behind the rules and mechanics to help you extend them.

Core Guiding Principles

JAGS Revised has four guiding principles behind its rules. We advise the participants to keep them in mind when interpreting the rules and making judgment calls. They are:

- **Balanced Combat**: We feel that combat is exciting—and more exciting when decisions involve trade-offs and there is no absolutely dominant strategy or character design.
- **Verisimilitude**: We have provided rules that we hope will provide a general sense of "being there." When possible we have tried to make sure that the way the rules resolve things is at least *reasonable* with regards to what you'd expect from reality or at least realistic fiction. The rules are clearly *not* a painstaking simulation of things—but hopefully they will not produce absurd results.
- **The Needs of the Narrative**: All games create some kind of story. How the group emphasizes that and interprets that varies *a lot*. We have included some elements of design that should provide mechanical support for certain types of activities that will help the participants directly influence or address elements of narratives.
- **Player Empowerment**: Although the GM is the final authority, we intend that Players should always be consulted about rules decisions and input solicited. Furthermore, where PCs are meant to be heroic or otherwise "dominant" (perhaps above what their raw numerical scores would suggest) there are some mechanics that can assist with that. Finally, the rules provided should give Players input over the in-game situation and some say over what is important in the game.

Game Balance: Unusual Combat Situations

The JAGS combat system is pretty concrete: actions are broken down in to specific types and then checked for success (often with resistance attempts, exact damage, etc.) However, during the game, situations may arise that the rules do not explicitly cover.

Example

A small humanoid troll has attempted to grapple a character and has failed (but has a Grab). The GM declares that the troll is "on her back, hanging on—but has not wrapped its arms around her." The Player then declares she is going to grab the troll's arms and throw herself on her back to smash it. There are several different ways the existing rules might be applied—however there is no exact rule for this. Here's why it is an unusual case:

- The rules do not detail *exactly* what happens when you have a Grab, go to a Grapple, and fail. Specifically, nothing in the rules specifies that the troll would be "on her back."
- There is nothing that is a perfect analogy for throwing yourself on your back to crush an opponent. A Slam is pretty close but this seems like a far easier situation than just lifting and thrashing a target—the troll is already up in the air.
- This kind of move isn't literally a "can't miss" move—but it does seem like it's more likely to hit than not … and the PC doesn't really have to *overpower* the troll to pull it off.
- The exact damage isn't clear from the rules. It's a short fall. The PC is falling on top of the troll but they're falling together.

Example

A Kung-Fu expert wishes to kick a gun out of someone's hand. There is no specific *disarm* move. How is that handled?

In cases where an unusual situation presents itself in combat, the GM will adjudicate it using the existing body of rules as a *framework* for making a decision. In these cases we recommend some attention to the principal of "game balance."

That is: it is probably not good for the game if the decision about a unusual situation is that it is *overwhelmingly good* tactics. We recommend that judgment calls prevent "special circumstances" from being *dominant* in the game.

How do you do that?

Here are some principles you can follow:

1. Damage from a blow counts as a 10 + Damage Done grapple force where applicable.
2. Unusual moves tend to do damage *about* like a punch or kick. Sometimes a character's BLD/5 can be added to STR damage if the character's full weight is involved somehow.
3. Moves that seem likely to hit usually get +1 to +4. This bonus *may not* apply to Damage Modifiers.
4. Any move that seems to require great skill or "luck" to pull off can often be accomplished with an Acrobatics roll at -1 to -6. Characters who traditionally do things like knock one person into another or otherwise pull of wild stunts should have Acrobatics skill in JAGS.
5. Usually moves that are beneficial have an associated risk with them (for example, if a character decides to knock one character into another, an Acrobatics roll at -5 might be called for to set up the shot: if missed, the REA for the attack would be spent but automatically miss—the extra Acrobatics roll is an extra associated risk).
6. If a move is likely to really screw over another character, you usually have to *dominate* them in the fight. The kinds of characters who can reliably kick guns out of people's hands are the types of characters who can usually dominate the gunmen if they are unarmed. Requiring a Standard or Major Success on a resisted roll is often required to really mess someone up.
7. Defenses against special moves often get +1 or +2.

Using these guidelines, let's look at the situations:

Example

Slamming the Troll: The GM rules that the attempt will be handled as a Slam where:
- The target (troll) is already *picked up*.
- The attacker (the PC) will fall down *as well*.
- Falling down as well makes the attack "more likely to hit" and is generally disadvantageous to the character who falls, so the GM arbitrarily grants a +3 Grapple Score to the PC.

JAGS Tools

Designer's Notes

If you find yourself flipping through the JAGS Revised book (or scrolling through the PDF) looking for *how far someone can jump* then be sure you have already followed this guideline:

Unless <u>someone</u> at the table considers the ruling important don't waste time calculating it or referencing it.

That's key: one of the most powerful ways a GM can keep a game moving is to make decisions that promote enjoyable play (or, in the case that something doesn't turn out the way someone wanted, are considered *fair*). These tools shouldn't get in the way of that.

There are large and complex issues around setting-expectations, GM-Player trust, and pre-existing agreements. These printed rules will *help* with some of that—however, we do not believe that our rules for, say, Jumping, will always produce realistic results nor even "acceptable" results and we haven't tried to present a consistent model of physical activity (or anything else here). We're presenting tools we've used to figure things out when *we did find it useful*.

Change

In JAGS all damage was completely linear: a character with a 200 STR could throw an object 10x further than a character with a 20 STR. This was, we felt, pretty realistic but it had some problems with super characters: we decided that we wanted *relatively* low-powered super characters to be able to toss heavy things around … at least a little. So while we haven't gone to exponents we do have "force multipliers" on things like how much a STR of X can lift or throw.

Example

Kicking the gun out of someone's hands: The GM makes the call as follows:

- The GM calls for a roll to "hit the gun" (or even the hand). This, according to the rules is at -2.
- When the character does hit, the GM will call for a Grapple Roll of the Kung Fu expert's damage +10 against the target's Offensive Grapple (as a Grab attack, which this is likened to, is Offense vs. Offense).
- Disarming the gunman is pretty severe—however, the GM decides that it's an unexpected move and the spirit of this game is geared towards flashy action and requires only a Standard Success.

The character has a 15- Level 3 Kung Fu skill and hits, even with the -2 for 6pts of Damage. The gunman has an 11 STR and an Offensive Grapple of 13. Comparing the attack's damage (10+6 = 16) to the gunman's Offensive Grapple (13) the attack has a Grapple roll of 13-. The Kung Fu expert rolls an 11, which makes a Standard success: the gun goes flying.

Verisimilitude

In our experience there are often questions about how things related to the physical universe might work (how far can a super-strong human throw a soda machine?). These rules take a stab at answering some of these questions. They are not meant as a rigorous *simulation* of an imaginary universe as a computer might provide, but rather as guidelines and a framework from which to approach these questions.

Physics: Throwing, Jumping, Falling, etc.

A lot of things involve the concept of Force: how far a strong character can jump, the distance a superhero can toss an automobile, and how far back you'll fly when hit by a cannon (if it matters) are all questions of Force. Ultimately damage from falls and collisions are covered by the Force rules as well.

Mass

The first thing you do when using these rules is determine the object in question's Mass. This is it's weight/75lbs or its BLD/5 (which is the same thing). Normal people have a Mass of 2.

Force

The second thing you do is determine how much Force is acting on the object. This is done by taking the (STR-10) of the acting character or the amount of damage an attack does and converting it to Force using the below rules. Usually this means multiplying that number by something.

Damage or (STR - 10)	Force Multiplier
1 – 29	1x
30 – 40	2x
41 – 60	4x
61+	8x

The Damage number may also be modified: a hit from a rifle won't throw you back as far as a being rammed by a car will!

Damage Type	Damage Multiplier
Piercing (PEN) like a realistic bullet or arrow	.1x
Slicing (PEN) like a sword or axe	.25x
A blunt blow (IMP)	.5x (bullets in "cinematic" games)
A collision, tackle, jump, or throw	1x (super powered punches as well)

How Far Does It Go?

In JAGS the basic question of how far something goes when it is pushed or hit is as follows:

Yards Traveled = Force / Target's Mass

Force is rated in points, like damage, and is *roughly* equivalent to IMP damage. However, there are a lot of cases where the number used for Force is actually quite a bit different than the damage done. These are:

- Super Strength
- Things with very low Mass.

Example

A normal man with a Mass of 2 (150 lbs) is rammed by a car for 10pts of Impact Damage. In this case, because of the specifics, Force is *equal* to Impact Damage and the man is thrown 10/2 = 5 yards back.

High Numbers (Super Strength)

The first case where Force is different from IMP Damage is when we are dealing with relatively *high* amounts of damage. A guy who can lift a car pretty easily (their STR damage is equal to its Mass) can, under the above equation, throw it about a yard. That's not satisfying and it probably isn't "right." Rather than try to do some kind of unified equation, we have broken most of these rules up into categories of power from the ordinary human scales to the super-human.

Very Low Masses

Let's say that instead of hitting a normal man with a car, I ram a *puppy*. It's despicable, but let's stick to the equation. The normal man weighs about 100-150 lbs. The puppy? About, let's say, three pounds. In terms of Mass that's .04. So if we do the equation, the puppy is thrown not 5 yards (10/2 for the normal human) but *250 yards*. We expect the puppy to fly further—oh, okay, he's a *super indestructible puppy*, he won't be *hurt*—but not <u>that</u> much further.

So you will also see some rules, below, for handling smaller, every-day style objects.

So how do you get Force? Well, here are the rules.

- Tractor Beams, Streaming Attacks, and Collisions all use their Damage (or, for a specific superpower some fraction of the damage) as their Force.
- Punches and Kicks usually use half their damage as Force.
- Penetrating Attacks either apply no Force (since if they penetrate they'll punch through and maybe, at most, move the target back a yard or two) or use about 1/5th their damage as Force (so a 31pt PEN damage rifle has a Force of 6 and knocks a normal man back about 3 yards—that's like something out of the movies if you want to play that way).

Knockback

Knockback is the term for someone or something being sent flying when it is hit. This is most commonly the case in superhero games where mighty blows send opponents soaring all over the battlefield. Here is how knockback works in JAGS Revised.

Rules for Knockback

- If a character *declares* multiple strikes before rolling for any of them, knockback for all the strikes is added and applied after the last one hits. That means: if you declare up front you are hitting a target twice, they won't fly back after your first hit, depriving you of the second.
- A character must be hit by 4+ to generate any knockback whatsoever from a normal attack (not so from a Streaming Attack).
- Attacks designed to cause knockback (a tackle) or push will use the Push rules. If a character is on the edge of a cliff, any hit could cause a small amount of knockback and the GM may allow a (STR-10) + [(BLD-5) -2] against the damage done to

Change

Knockback doesn't Damage the Character Who was Knocked Back
After some playtest and deliberation we have decided that the default rule for JAGS Revised is that getting thrown back by a blow does no additional damage to the person or thing that is flying—only what is hit.

The reasons for this are as follows:

- Handling Time. Doing second-stage damage calculations for flying characters was deemed to take too long.
- Fun Factor: Knockback is kind of cool. Being slammed through a wall is cinematic, dramatic, and fun to imagine. Taking extra damage from it usually is not.

determine if the character moves "a little." It is also legitimate for the GM to ask for AGI or Acrobatics rolls if the character tries to stay standing in one place.

Knockback Distance

The *distance* a person knocked back will fly is based on the Force calculation. NOTE: although it violates expectations ('realism') to preserve the integrity of the combat system ('balance') the damage that a target who is knocked back deals to an object struck is handled differently.

Damage or (STR - 10)	Force for purposes of Distance Flown
1 – 29	1x Damage
30 – 40	2x Damage
41 – 60	4x Damage
61+	8x Damage

Directional Knockback

Usually people cannot direct exactly how they will hit their target (getting the perfect parabolic arc to knock someone into the next zipcode is tough). We advise that so long as a character is getting an AGI bonus against an attack (i.e. aware of an attack coming from a facing direction) they will be hit in a fairly flat arc directly backwards.

This usually means they will impact a wall somewhere along the way rather than flying for a mile or two (in super-battles).

Damage to Targets Hit

Damage to the target that is hit is equal to the force of the original hit and no more.

Example

Vita-Man (a tragically named superhero) strikes The Face Melter for 70pts of IMP damage. He hits by 5 (enough to generate knockback). The Face Melter has a Mass of 3 (15 BLD) and the Force is (70 x 8) / 3 = 187 yards flown!

The battle is taking place in a city and The Face Melter is blasted backwards, across the street, and hits a wall for 70 damage (to the wall only, not to him), smashing through it and through two more interior walls besides.

Resisting Knockback

If you have grabbed the person striking you, you won't suffer knockback. If you have *hover flight* you can take a 3 REA Short Action to reduce the effective damage by your Flight's Power *before* checking it for Force.

Lifting

How much you can pick up, when it is in question is determined by your STR. There are a lot of different ways to measure "lift." If you use your legs and back to heft something about midway up your body that's "Dead lift." Really strong guys can do around 400-500 lbs. If you lie on your back and push with your arms that's bench-pressing. The most we've ever seen is 600lbs. Lifting weights over your head is usually called a Snatch or Jerk Lift. Doing this with 300-500lbs puts you in world record range. When weight is distributed all over your body and you are carrying it, that's called Encumbrance. The army would like to keep soldiers under 100lbs of gear but that turns out to be hard. You can, however, move and fight in around 100-150lbs of distributed weight.

Here are some rules you can use if these values are questioned.

Normal STR Ranges for Lifting

STR	Force	Bench Press	Lift over head	Dead Lift	Encumbrance
0-9	.5	10lbs per point	10lbs per point	20lbs per point	5 lbs per point of STR
10	0	135 lbs	135 lbs	150 lbs	50 lbs
11 - 29	1 - 19	135 + (Force x 75)	135 + (Force x 50)	150 + (Force x 100)	50 + (Force x 50)
30 – 50	40 - 80	135 + (Force x 75)	135 + (Force x 50)	150 + (Force x 100)	50 + (Force x 50)
51 – 70	164 - 240	135 + (Force x 75)	135 + (Force x 50)	150 + (Force x 100)	50 + (Force x 50)
71+	480+	135 + (Force x 75)	135 + (Force x 50)	150 + (Force x 100)	50 + (Force x 50)

Making a STR Roll

Each point you make a STR roll by will increase your STR by an effective +1 up to STR +2 (or +20%, whichever is more). The GM can call for a STR roll if you are lifting near your maximum or otherwise performing a feat of STR that is in question.

If the character's STR is 10 or below a STR roll will be necessary to do most ordinary tasks that "require Strength" (such as moving boxes efficiently or opening stuck jars). We think it should go without saying that in a condition where a person with, say, an 8 STR is moving out of their house, rather than making a zillion rolls the adjudication would be "it takes twice as long as normal and is really miserable," but we're going to say it anyway. Save the rolling for situations of high drama.

Example

A solider with an 11 STR has the following characteristics.
1. He can bench press up to 210 lbs (exact press may fall anywhere from 136 to 210 lbs).
2. He can perform an overhead lift of 185 lbs.
3. He can dead lift 250 lbs.
4. His Encumbrance number is 100lbs.

Example

Vita-Man's 80 STR gives him 70 damage x 8 (Force Multiplier) = 560 Force. This has the following Lift numbers:
1. Bench press: 560 x 75lbs = 21 tons
2. Lift over head: 560 x 50 lbs = 14 tons
3. Dead Lift: 560 x 100 = 28 tons

How Encumbrance Works

Encumbrance, the condition of being weighted down, effects how well and for how long you can do strenuous things. The rules for getting tired from physical exertion are covered in the Endurance rules further on in.

Assuming you are under your Encumbrance weight you treat activities normally for Endurance purposes.

Encumbrance Level	Effect on Endurance Activities
Under Encumbrance Level	No effect.
At Encumbrance Level or above it	Every activity that cost END costs 2x as many points (1 Round of fighting gives 2 END points). STR rolls to perform feats of strength are at -1.
At 2x Encumbrance or above	Weighted Down • AGI bonus drops to zero and they are at +2 to be hit as they are (mostly) non-moving. • They make Skill or AGI rolls for physical activity at -2. • They lose 5 REA per turn.
At 3x Encumbrance or above	Character is *immobile*.

Jumping Distance

Jumps, in modern athletics, are measured in feet and inches—JAGS Revised tries to measure everything in *yards*. Keep that in mind when the rules say your little-old-lady character jumps about as well as your sprinter. We did try measuring in feet: *people hated it*.

Jumps are 8 REA Long Move actions. You can substitute a suitable Sport Skill for your STR. An AGI of 12+ adds +1 to Effective STR. Each full 2pts of BLD above STR deducts one from effective STR for Jump purposes. The Out of Shape Trait will reduce STR by an effective 2pts.

Standing Broad Jump

The Internet tells us that athletic people jump from a standing position about 1-2 yards and the records go to about 3 yards. Here's the rule for human-like characters:

STR Roll	Distance
Missed	½ yard
Made by 0 - 4	1 yard (or 1.5 yards if you want to get picky).
Made by 5 – 9	2 yards
Made by 10+	3 yards

Super Strength Standing Broad Jump

For super-strong characters, Force is a matter of *how strong* they are:

STR	Force
1 – 29	1x (STR - 10)
30 – 50	2x (STR - 10)
51 – 70	4x (STR - 10)
71+	8x (STR - 10)

Running Broad Jump

A running broad jump has Olympic records in the 8-9 meter (converted to yards for JAGS, yeah, we know …) range. How many steps you get to take is important and there are actually a few different *methods* to doing the jump (who knew). This is how we're doing it. A running broad jump is a Full Move and an additional 5 REA action. If you were already moving that's 10 REA (Long). If you just started moving and want to do it in 1 second, it's 13 REA. If you can't pay that much REA, pay what you have and take a -4 to the roll.

STR Roll	Distance
Missed	Move + 3 yards of jump
Made by 0 - 4	Move + 5 yards of jump
Made by 5 – 9	Move + 7 yards of jump
Made by 10+	Move + 9 yards of jump

Super Strength Running Broad Jump

For super-strong characters, Force is a matter of *how strong* they are:

STR	Force
1 – 29	1x (STR - 10)
30 – 50	2x (STR - 10)
51 – 70	4x (STR - 10)
71+	8x (STR - 10)

High Jump

Wikipedia (which is never wrong about anything) tells us that world records reach about 2.5 yards. It seems you get a running start. For characters in the normal range, jumping anything over 5 feet requires special training and special technique. Here are the rules for clearing an obstacle.

Acrobatics Roll or STR-2	Distance
Missed by 5	Characters who are not heroic will need to roll to clear even small obstacles and, if they miss the roll by 5, they'll fall and be tangled. Heroic characters can clear anything under a yard (even if it's just an inch) with no roll—and the Player should be informed if a roll is required.
Missed	½ yard with no problem.
Made by 0 -4	Clear 1 yard.
Made by	Clear 2 yards.
Made by 10+	Clear 3 yards.

Super Strength High Jump

For super-strong characters, Force is a matter of *how strong* they are:

STR	Force
30 – 50	2x (STR - 10)
51 – 70	4x (STR - 10)
71+	8x (STR - 10)

Throwing Objects

The maximum distance most people think a grenade will go with any accuracy is 27-30 yards. A shotput record heaves a 25lb ball about 15 yards. A long football pass (American football) seems to be about 40-50 yards. If you're really good, you can throw a javelin about 90 yards.

Usually, with thrown objects, there is a COR roll to *hit* and there really isn't a factor for maximum distance (clearly you can't engage someone at 100 yards range with a thrown rock). However, if you must know, judge how good the thing is for throwing (bricks are poor, grenades are good, and javelins are excellent).

Object Weight

Light +2 (grenade, baseball)
Heavy: -2 (frying pan, brick)
Really heavy: -4 (shotput)

STR Roll	Poor	Good	Excellent
Missed	3 yards	6 yards	25 yards
Made by 0 - 4	5 yards	20 yards	50 yards
Made by 5 – 9	10 yards	30 yards	75 yards
Made by 10+	20 yards	50 yards	100 yards

Super Strength Throwing

For super-strong characters, use this table for Force.

STR	Force
30 – 50	2x (STR - 10)
51 – 70	4x (STR - 10)
71+	8x (STR - 10)

Example

A 60 STR superhero throws a 50 BLD *pickup truck*. His damage is 50 IMP so his Force is 50 x 8 = 500. The car goes 400/50 = *8 yards* and hits targets for 50 IMP damage.

Advanced: Hang Time

We presently assume that all travel is pretty much less than one Round long. This makes sense except for incredibly long jumps. If you do not want to do the physics, assume that anything thrown, anyone jumping, or otherwise propelled, will take 1 second to reach their target per X-yards flown where X starts at 20 yards and then doubles with each second after that (so something going 140 yards would be airborne for 20 + 40 + 80 = 3 seconds).

Collisions

There are two kinds of collisions in JAGS Revised: the kind where you stop moving and the kind where you keep moving. The first kind, a "heavy" collision, is when you hit someone's car head-on with yours or fall out of a window. The second, a "light" collision, is when you run a serial killer over in your giant SUV: it doesn't stop because it hit the body.

The GM determines which type it is and the damage is as follows:

Light Collision: Damage = (Velocity (y/s) x Mass) / 50
Heavy Collision: Damage = (Velocity (y/s) x Mass) / 2

- **NOTE:** In the case of one human running into another there will be an Overrun attack which adds STR Damage.
- **NOTE:** There will be a minimum damage for collisions of even a modestly serious nature.

Example

A 50 Mass car moving 30mph (15 yard/sec) hits a guy. The guy, being a human, will not stop the car. The damage is 15 IMP.

Falling Objects

Falling Objects do damage as though from a collision (where Velocity is increased by 10 yards/second each second up to the thing's maximum falling speed in atmosphere—which we don't presume to be able to tell you).

Falling Object	Minimum Damage
Light object (a book)	1pt
Medium object (a box from the attic)	3pts
Heavy object (medium sized rock)	5-10pts
Very Heavy Objects	As per STR necessary to lift them.

Falling

Statistics tell us that falls from a height of 5 stories or more are about 90% lethal (don't ask where we got those statistics). We boil this down to the idea that it is likely to do a Critical Wound to just about anyone. Now, we know Critical Wounds are not really 90% lethal but we're sticking with that assessment.

However, we do think that people falling out of airplanes *almost always die.* That means they suffer 5x their Damage Points or more (average of 10 DP) and there's no roll or anything— they're dead. A person traveling at *terminal velocity* (the fastest speed a falling body will reach in atmosphere, which, for a human who is not in a diving position is about 120mph or 60y/s) takes about 60pts of IMP damage.

If you do the math, and assume falling is a Heavy Collision, you will see the following:
(60 x 2) / 2 = 60pts. That's how much a terminal velocity fall does in JAGS Revised. Here're some more quick reference points.

Distance	Damage
Falling Down	Usually *no* damage. However, extremely non-heroic characters in some situations *could* hurt themselves. We suggest determining damage for slips and falls by working with the Player. Damage from a bad slip and fall would be up to about Mass + 2 IMP. Again, this would be invoked in unusual situations. An AGI-2, Acrobatics, or Martial Art roll that gives the ability Breakfall would negate this damage with a roll.
Falling off a Chair	As above but the conditions where one might take the damage would be more common. We wouldn't apply this to heroic characters but might to "competent" ones.
Falling off a roof (1-story fall)	We assume the roof is 1 story high. We also assume that "1-story" is 12 feet (4 yards). This will have a Force of 4: so the damage is (4xMass)/2.
Falling off a high roof (2-story fall)	Now we are up an assumed 8-10 yards. The Force is 10. Damage is (10xMass)/2.
Falling off a 3 story building	Force is 12. Damage is (12xMass)/2.
Falling off a 4 story building	Force is 16. Damage is (16xMass)/2.
Falling off a 5 story building	Force is now 20. Damage is (20xMass)/2.
Falling off a 6 story building	Force is now 24. Damage is (24xMass)/2.

Falling Damage Modifier (DM)
What does "the ground" hit by? It hits by +4. When rolling damage for a fall, roll and add 4.

Falling into Soft Earth or Spikes
The assumptions above lean towards the character hitting something solid. If you fall through a bush and into a spongy lawn then the Damage Modifier would probably be +0 instead of +4. If you fell on a spike the damage might be Penetrating and get a +6 value or something (the GM may adjudicate).

Endurance
If you need to know how long someone can fight, run, cast spells, etc. without getting tired, you can reference these rules. It'll also get into how much you can *carry*. As with the rest of these rules, they are there for people that are looking for a reasonable stab at an answer: anyone who has fought knows you cannot fight all day—we do not presume that these rules model every case one might run into or that their answers will be acceptable for all fiction (characters in the movies regularly exceed normal limits).

Tracking Endurance

We're including these rules for completeness sake. Some people really like 'em. However, before you start spending time tracking endurance make sure that people around the table really get something out of this activity. In some cases (a group of people stuck in a dungeon, being assaulted by wave after wave of foes) it might create cool drama.

If someone wants to know how long they can keep doing strenuous activity, this can be pulled out. But mostly? We don't track this and you shouldn't do it out of habit, either. We have made no real effort to "balance" the game based on Endurance so that shouldn't be a problem.

Strenuous Activity

Endurance activities are separated into four categories:
- Rest (thinking, writing, etc.)
- Walking Difficulty – something you can do for hours without getting exhausted.
- Running – something you can do for minutes without getting exhausted.
- Sprinting – something you can do for seconds without getting exhausted.

Endurance is tracked using Endurance Points. Each time you do an activity you get an Endurance Point and when they are equal to you CON you are tired, double your CON, exhausted.

Any Combat or Sport Skill at Level 2 adds +2 to Endurance. At Level 3 it adds +4, and at Level 4, +6.

Activity Level	Endurance Points
Rest	-1 per 10 min
Walking	1 per 15 min.
Running	1 per min.
Sprinting	1 per Round.

Sample Activities	Activity Level
Fast Ditch Digging	Running
Fighting	Sprinting
Climbing	Running
Sports	Running, usually.

Total Endurance	Effect
CON	Tired. Take -1 to all rolls until you've rested.
2x CON	Exhausted. Make WIL rolls each time you gain a point of END or stop. All rolls for skills or stats (save CON) are at -2.
3x CON	Spent. Make CON rolls at -2 each time you gain a point of END or fall down. All rolls (save CON) are at -4.

Suffocation

How long can you hold your breath? About CON seconds if you are doing some exertion. You can go CON x 5 seconds if you have good lung capacity and are conserving motion. At that point you will no longer have air and will begin to die from lack of oxygen.

Drowning or Asphyxiating

If you are completely deprived oxygen (under water or in space) you will last CON/6 (usually 2) Rounds and then, at the end of the third suffer a Dying result, falling unconscious.

Chokes

Standard chokes (someone throttling you) will give you CON *Rounds* to fight. A good jujitsu-style blood choke gives you CON/2 *Rounds* to fight. After that you are Unconscious. If they keep going another Round then you are Dying.

Healing

How fast one heals is up to a bunch of things. Firstly and most obviously, the rate of healing is based on the technology level of the game—but also the dramatic nature of it. Here are some general rules.

Natural Recovery

These "standard rates" for recovery are basic and not too detailed.

Injury Type	Recovery Rate
Impact, Normal Condition	Recover in 10 min.
Impact, Hurt Condition	Recover in one day.
Impact, Injured Condition	Recover CON/10 pts per day (track fractions) with a successful CON roll.
Impact, Serious Condition	Recover as above but -3 to the CON roll.
PEN damage (any)	Recover CON/10 as per IMP Injured or Serious.
Burn Damage	Recover CON/10 as per IMP Injured or Serious.

Hospital and Doctor Care

Characters under a doctor's care can recover a Minor Wound's worth of damage immediately and get the doctor's Medical roll instead of their CON roll.

Cinematic Pain Killer Rule

A character who takes a bunch of pain-killer tablets or does some other action to "keep on going" recovers a Major Wound's worth of Damage Points immediately (but usually not in combat unless you are playing the game with a *video-game* aesthetic). However, if the character who has done this reaches Injured condition again before receiving serious medical treatment they will be *badly* hurt. If they reach Serious Condition, they will be treated as though they suffered a Death result.

Patching Someone Up Rule

In most even moderately heroic genres seeing an EMT gets you back on your feet. A rule may be that a trip to the emergency room gets you back to normal from any point below Injured condition by the next day. The character is still bandaged up and will make further CON rolls at -2 for about a week. If the damage was PEN then the character may have to make CON rolls or open wounds back up.

Bleeding Dramas (See Drama Rolls Section)

The medical life-saving drama is one that's part of a lot of fiction. Someone is badly hurt and a medic or doctor is trying to save them. In this case we are using the Drama Roll rules and this is an example of how a game with a character whose play centered on life-saving attempts could use those.

Stakes: A person is at Internal Damage, Dying, or Dead condition, usually from PEN damage and you have a chance to bring them back.

Primary Roll: Medical Skill
Assistant Roll: Medical Skill, Will To Live: the patient can make WIL rolls. Each success gives +1 SP.
Number of Rolls: 3
Success Requirement:

Condition	SP's necessary
Internal Damage	6
Dying	15
Dead	20

Modifiers:

Damage came from a single wound	-3
Character is at Serious Condition	-2
Doctor is under fire	-3

Moves

Take Additional Risk	A doctor in a hospital could risk his professional reputation and maybe even his medical license by taking risks (Medium).
Use limited supplies	+2 to the roll
Pushing It is allowed	Up to -4 to the roll (making a dramatic speech).
In a hospital	2 SP automatically per made roll.
Improve Position	Prepping the Wound for the first roll may give pluses thereafter.

Advancement

Having characters get better is part of most RPGs. In JAGS Revised characters can gain additional Base Pts and Archetype points over the course of various adventures to represent progression, training, etc.

We don't have a lot of advice on this count since we usually assign a set 1-3pts of Base Points per night or two of play and Archetype Points when something major happens in the game. These points are generally called Xp (eXperience points) after long traditions of other pencil-and-paper RPGs.

Here are some things to consider, however:

1. We recommend no more than 1 AP for each 8 Base Points.
2. Characters who are "making a name for themselves in the world" might need more Xp in the beginning of a game than towards the end.
3. If the group likes the idea of specific rewards for things like "great roleplaying" or some such then using a group vote or GM assignment might work well.
4. Some JAGS supplements have explicit rules for this (*JAGS Have-Not*, for example) and if there is some specific experience you are going for, look into that.

Skill Level Advancement

The number of points you have in a skill is not intended as any objective measure of how many hours of training you have—it's the "cost" to be that good with a skill. As such, we do not govern how fast you can, for example, go from Level 1 to Level 3.

Most people would say it doesn't "make sense" to go from being a beginner to a world-class expert in something over a few days. We agree that's not our experience either, however, in most cases, if it's fun, we wouldn't say no.

One of the discussions at the start of the game should probably be about experience points and how fast people can enhance their characters. We do not advise sticking to "realistic progression rates" simply because they are "more realistic"—make sure that the people at the table *appreciate* that sense of realism or it isn't buying you anything.

Narrative Conventions of the Game

The JAGS roll is heavily weighted towards success for skilled characters. This is intentional since having a low failure rate empowers characters (in our opinion) in a way that is satisfying: It's no fun to have your super-spy always failing to hotwire a car.

However, this brings up a more complex issue that we want to address a little here, at the end of things: depending on the tone of the game you are playing maybe your super-spy shouldn't even be *rolling* to hotwire a car. If the guy is supposed to be *that good*, why roll?

There are a lot of reasons to have die rolls and we're not going to go into all of them (and if we did, you'd probably find some you really disagreed with our take on). Here are a few conventions we have tried that we think can work out well in play.

Success Points For Normal Rolls

When PCs engage with their Trajectories they can be given Success Points at a rate of 1-2 a session. These points can be added, at will, to any roll to make it succeed or succeed better. They may be added *after* a roll. These points can also be given for dramatically playing a Trait in a way someone (player or GM) finds interesting. In the case of a Player, the Player may offer one of *their* SP's and the GM can either: accept it—in which case it is transferred, match it, in which case it is doubled and given to the player, or refuse it (in which case the offering player gets it back).

Example

Jeff's character Sigmund the Rogue has the Trait of *Greedy*. This is pretty standard fare but Jeff plays it up in unexpected ways and is always entertaining with it. At some point a player, who likes Jeff's play offers a Success Point as a reward.

The GM accepts it, and Jeff gets it. If the GM was really pleased as well, the GM could double it. If the player is doing this when Sigmund is involved in a fight for his life and the GM feels that the award is not specifically for the play involved, he can refuse it.

Risks and Side Effects (Unintended Results)

The mechanics are not intended to provide absolute, concrete guidance for every possible situation. Often the effects of making, or even attempting a roll may go beyond a simple, boolean pass/fail. Risks and Side Effects are ways to attach additional in-game effects beyond the exact scope of the attempted action to rolls. This section should be considered optional and advanced as the guidelines here will always be subject to GM moderation.

Change

Risks/Side Effects
Risks and Side Effects are new to JAGS Revised. When the circumstances around an attempt call for in-game effects beyond the scope of that attempt (i.e. what you are doing has impact on things beyond exactly what you are trying to do) then it's appropriate to invoke Risks/Side Effects.

Risks	Risks are consequences that *may* happen as a result of the way the character attempted to do something. Once the action is taken, there is a roll to see if the risk occurs. There are three kinds of risk rolls: • Those that are *rolled for on failure,* • Those rolled for o*n success*, • Those that are checked for on *success or failure* of the roll **NOTE:** It will be explained further down, but *Risks* can be for good things as well as for bad things.
Side- Effects	Side-Effects, unlike Risks, always happen when the action is attempted. There is no roll. Usually something about the way the action is attempted guarantees the Side-Effect.

Example

Player-requested risk: A player decides his super hero character has 'lost it' and is attacking the bad guy without his usual regard for the safety of civilians. He tells the GM he wishes to 'take a risk' to hit for extra damage. The risk is 'hitting an innocent bystander if his attack misses' (this is a *risk rolled for on failure*). He and the GM will work out the odds of hitting an innocent and the extra damage received using the rules in this section.

Example

GM-assigned risk: A player has his programmer character stay up several nights in a row to finish a project. The rules don't describe this kind of fatigue, but the GM determines the effects he thinks several sleepless nights would cause (reductions to Stat Check rolls, forced Stat Checks to concentrate during meetings, etc.) and discusses them with the player before the game continues.

Where Risks and Side-Effects Come From

Risks and Side-Effects can be assigned by the GM or requested by a player (subject, of course, to GM approval). The table below provides a summary and the subsequent rules, the detail

GM-Assigned	Used to reflect reality as the GM sees it. May not necessarily be 'balanced' in any way, and may even be 'hidden' (i.e. not explained to the player before the roll is made)
Player-Requested	Reflects the character trying something unusual. Player-Requested Risks & Side Effects are usually "balanced" meaning the possible good outcome is offset by an equivalent bad outcome

Impact of Risks and Side-Effects

The impact on the game from risks and side effects can be quite variable. Very often risks and side effects will modify Target Numbers (making rolls harder or easier to make), have some effect on the outcome of the roll (increasing or decreasing the level of success). Risks often require a subsequent roll with its own set of negotiated rules.

Risk and Side-Effect Impact

Both Risks and Side-Effects are rated in "Impact" or how "severe" they are. These should be used as guidelines for balancing player-requested risks and side-effects. Note that these cover both good and bad outcomes.

Impact	Good Outcome Example	Bad Outcome Example
Low	Looking good: +1 to future Charisma rolls as appropriate. Advantage, not specified in game terms, which might add up eventually.	Looking foolish: -1 to future Charisma rolls as appropriate. Disadvantage, not specified in game terms, which might add up eventually.
Medium-Low	+1 or +10% Base Damage, +1 to a roll. An upper hand that helps in a meaningful ongoing situation. The character gets a +1 on another roll as a result of good positioning (in some sense).	-1 or -10% Base Damage, -1 to a roll. A bad "position" that will hurt their chances in a meaningful ongoing situation. The character suffers a -1 on another roll related to the "cost."
Medium	Serious accolades. Character scores points with important people in their life!	Serious humiliation. Character faces complications like getting important people in their life mad at them.
Medium-High	+2 or +20% Base Damage. +2 to a roll. Character winds up with a substantial advantage in a tight situation. This can result in getting +1 to rolls made for the next 3 rolls. Character gets a reward like a cash bonus or decent piece of equipment.	-2 or -20% Base Damage. -2 to a roll. Character winds up vulnerable in a tight situation. This could result in getting -1 to future rolls made for some time. Character faces bad consequences like fines, a night in jail, etc.
High	Task accomplishes secondary substantial gain (like making good money off something that usually doesn't pay).	Character is hurt or seriously impaired for a while. Something will happen the Player will be very unhappy with (hurting innocents?)
Extreme	Task accomplishes a *major* but very important result (like getting rich).	Character maimed or dead.

Example

GM-assigned Side-Effect: The GM decides that the programmer character who's staying up for four days straight to finish his assignment will suffer a "Medium Impact" Side-Effect. The chart shows that -1 to certain Stat Checks, and the outcome of "Humiliation" on failure is Medium Impact.

He decides that for the next two days (Monday and Tuesday) the character will be at -1 to INT rolls (MEM, RES, and WIL) and will have to make rolls to concentrate during the long staff meetings or fall asleep and start snoring in front of the boss!

Example

GM-assigned Side-Effect: The super hero who's "cutting loose" wants to gain a Medium Impact advantage (+10% to Base Damage, according to the Impact table) at the expense of a Medium Impact Risk of nearly hitting an innocent if he misses (or just grazing someone for minimal damage): an outcome of serious humiliation (Headlines the next day "So-Called Hero Risks Lives of Innocent Victims!").

Looking at the Risk Assessment Table (below) he sees that his chance of making the Daily News is 13- *if* he misses the bad guy.

To make things interesting, let's say the GM *re-negoitiates* this risk: the news papers love the hero, and his public *understands* that the bad guy must be stopped. Worse, the GM decides that just shooting into a sparse crowd isn't all that likely to hit anyone. He chooses a 7- risk (instead of a 13- one), but that moves the Impact 2 levels up – from "Medium" to "High" – if the character misses the shot, the GM will roll, and on a 7 or less, he'll have actually *hit* an innocent, probably badly hurting him (a "High Impact" bad effect from the table).

The Player can choose to accept or reject the re-negoiated risk before rolling.

Risk Assessment Table

Risk assessment gets tricky. Here is the thinking: depending on how *likely* the Risk is to *happen* (not to just be <u>checked</u> for—but to actually <u>happen</u>) will determine how it is treated with respect to cost. It is often the case that these things will need to *balance* to be ruled legitimate by the GM.

Chance of Risk Happening	Change in Impact
Very unlikely to happen (about a 4-)	Treated as 3-levels higher or lower
Unlikely to happen (about a 7-)	Treated as 2-level higher or lower
About 50% likely to happen (about 12-)	Treated as 1-level higher or lower
Likely to happen (13- or better)	Treated as the same level

GM-Assigned Risks and Side-Effects (Deeper look and Guidance)

GM-Assigned Risks and Side-Effects are usually used to reflect a situation realistically. The GM, as the person running the world, may always assign Risks and Side-Effects even if they are not part of a formal balancing act. Just because the game mechanics do not include rules for determining what happens when a shot is missed does not mean that some other person *could not* be hit. Just because someone makes a successful Skill check doesn't definitively mean there will be no other impact in the game (whether good or bad).

However, it is our suggestion that the following rules be observed:

JAGS Tools

Example

Player-Requested Side-Effect: The super hero who's "cutting loose" wants to gain a Medium A PC superhero is firing a Power Blast at a villain who is standing in the lobby of an office building that was already hit and damaged by an area-of-effect "shockwave." The player requests that as a side-effect, the blast could collapse the roof in the lobby (whether it hits the villain or not). The villain is surrounded by henchmen and the Player suggests that some of them could be hit and maybe taken out.

The reasoning is that while the building is more or less okay, it *is* damaged and bringing down some of the masonry could happen even though the Power Blast is *not* explicitly an area-of-effect attack … and if it hits the target, the damage will not be applied *directly* to the building.

The GM considers this: it's certainly outside the direct rules (damage is only mechanically applied to targets that are struck—and normally, bringing down a roof requires the building fail some kind of Structure roll). However: in context of the fiction (the GM and Player's mind's-eye-view of the situation), falling masonry from a concussive shock of a Power Beam seems to fit.

The GM rules that taking out henchmen with a shot directed *at the villain* is a High-Impact gain. The GM discusses balancing with the Player and they decide that the use of the attack into the damaged building will be seen as *reckless* on the part of the hero: there may/will be public backlash. Furthermore, while the blast *will* make the lobby more unstable, the chances of the henchmen being taken out is 10- for each henchman. This is *more like a risk* (usually Side Effects have no roll) but the negative impact (reckless use of powers) is a given for taking the shot.

The GM rules that the character's attack will be caught on film and (probably played on the nightly news—furthermore, he rules that a fireman in the area implores the character not to take the shot).

When the shot is taken, the detonation causes parts of the roof to cave in and traps two of the three henchmen under rubble. Due to the power-level of the game, no mechanics are employed to trap the henchmen (it's not relevant). Due to the grittiness of the game, no roll is made to see if they live (they do)—but the move is still seen as reckless on the hero's part.

- If the GM feels there will be some obvious downside to an action, the Player should be told *before* it is rolled (i.e. "The fleeing crook is running *into* the crowd of school children. If you miss I'm giving you a 12- roll to hit a kid!"). The Player will be allowed to <u>abort</u> the action at that point.
- Hidden Side-Effects are allowable but we *strongly suggest* that in cases where the Side-Effects of doing something will, in the GM's opinion, have a substantial negative impact on the game for the Player that the Player be told even if the character could not know.
- In games where there will be mysteries that the characters will bump into that would *not* be revealed, we suggest the general nature of the game be discussed before play begins.

Player Requested Risks and Side-Effects (Deeper look and Guidance)

When a Player requests a Risk or Side-Effect, they are making their roll harder (by adding some additional positive outcome) or easier (by adding or risking) some additional negative outcome. It works as follows:

1. Player proposes a set of Risks and Side-Effects.
2. The GM may *accept* them as stated, *offer* modifications as a negotiation, or accept them with *additional modifications*. In the case of the last two, the Player may choose to abort the action if the negotiations are unsuitable or the modification is unwanted.

Negotiating Side-Effects and Risks

Any time a roll is called for the participants can negotiate the Side-Effects and Risks (if this is slowing the game down, the GM can call for a moratorium on this, however). If an agreement is *not* reached, the Player may choose to abort the action and take no roll.

Some Standard Conventions

In high-fantasy games where characters will deal with dangerous trapped environments, doing things like picking locks or even walking down a corridor can result in the dangerous (potentially deadly) Side-Effect (or Risk) of *springing a trap*.

In intrigue games where characters are involved in political manipulations, actions could anger people with clandestine agendas or place someone in danger of being found out (i.e. if the PCs rescue a person who appears to be getting mugged on the side of the road it could turn out that the unconscious person they saved can finger the town Mayor, a former ally, who now suddenly wants the PCs dead). In games of this nature, Players should expect subtle Side-Effects to many actions.

In 'Things Are Not As They Seem' games, the Players will know, going in, that there are aspects to the world they are not aware of. The GM is encouraged to provide the Players with enough information to make their choices meaningful but, for dramatic purposes, running into the mysterious nature of the world may be expected.

In 'Challenging Mission' games where the PCs are given a task and rely heavily on real-person Player problem solving ability to get through it, then more caution than normal is expected (if the PCs decide to knock out a guard to sneak into an installation, they are advised to know the guard-rotation schedule or, even if they successfully silently neutralize the person, they may be discovered soon after). Games where the challenge is of this nature should be advertised before hand (the alternative is that, if the GM says something like "Your experienced super-spy knows that before doing they assault they have to spend a day monitoring the installation to know when best to do it … that turns out to be … 2:30 AM!").

Balancing Good and Bad

When a Player requests Risks or Side-Effects, it is customary to balance anything good with something bad however it is not *necessary.* A Player could simply request a negative risk with no "positive" value … and a GM could allow a positive Side-Effect with no negative aspect.

There are many ways to evaluate whether two elements balance, but we advise one or more of the following:

- It must make sense. If a Player suggests a Side-Effect of being *really* beat the next day to stay up all night in a frenzy of computer programming, that (to us, anyway) makes sense. If a Player suggests a Side-Effect of a Vehicle driving roll be "solving the problem of world hunger" they better be driving a huge truck full of food or something (this does not, to us, make sense).
- It makes the story more intense. If the Player in the super hero example didn't care if innocents were injured in the game, the GM could reject the proposal since, if the Risk happens, the Player would go "Eh? Dead innocents? Who cares?" Even if the *character* cared, if there's no energy around the risk between real humans at the table, the GM may reject it.
- It keeps the game fair. If the Players *always* take additional Risks in ways that don't seem all that interesting just for the extra bonuses that's something a GM can reject if it isn't contributing to people's enjoyment of the game (and the GM is a participant as well). The intent behind having there be a concept of Good balancing Bad is that taking Risks or negative Side-Effects will be decisions that are hard to make whether from a tactical or moral perspective.

Charging Success Points

It is legitimate for the GM to "charge Success Points" for un-balanced good Risks or Side Effects. In this case, the GM can use the following table:

Impact	SP Cost
Low	1
Medium-Low	2
Medium	3
Medium-High	4
High	6
Extreme	8

Drama Rolls

In this final chapter we get to one of the most interesting parts of JAGS—the Drama Rolls rules. As we've touched on before, Drama Rolls are made when the participants want to "focus in" on some activity (often a contest of some sort between two or more parties).

The Drama rules present a sort of unified, abstract mechanic for resolving questions of success, failure, triumph, and defeat. In this, they are very similar to the other kinds of roles presented in the front of the book. Standard Skill or Stat Checks give you a rating of success or failure for a given attempt.

The Resisted Roll rules let you pit one thing against another and see who wins.

If you use the Combat System, you get a whole *lot* of rolls and rules that determine who is physically victorious over the other party.

So what's the point of Dramas? Well, the combat system doesn't work so well for, say, a *debate* or a *baking contest*. The Skill Check system would let you make, say, a Hacking roll to break into a computer system—but if you expect hacking to be an exciting element of your game then you might want to have the showdown between hacker and defensive system take more than one roll. The Resisted Roll system can let you determine, for example, how two arm-wrestlers do against each other: but that's over in one roll. If you want to have a contest that involves the players making decisions during their conflict, a basic Resisted roll won't help you: it's all over in one roll! So here we introduce Drama Rolls. They bring two new tools to the JAGS experience:

- Player decisions (Strategy or Player-control) "during" the rolling process.
- Pacing: the attempt isn't determined with one roll so it is "on going" during the game.

We'll expand on these further down.

Drama Rolls: The Short Form
In the *simplest* terms, a Drama Roll is a series of (usually) *three* Skill or Stat rolls where the character must get a total number of success points over the period of rolls. So, for example, a Drama for hacking a computer system might use the Hacker skill and require 12 Success Points to break in. The character has a 14- Level 2 skill, and rolls a 10, a 9, and an 11. This gives him 4 success points, 5 success points, and 3 success points—barely enough to crack the security!

Why you'd do this and how it gets more meaningful is explained in detail in this section

When Do You Use Drama Rolls?

You use Drama Rolls when some skill (or Stat) based activity in the game is deemed exciting (or otherwise worthy of focus). Let's see two examples, one where you'd use the Drama Rolls rules and one where you wouldn't.

Case 1: The characters are superheroes who, in their secret identity are rock stars and travel around the country performing shows and going on missions. The game does not usually focus on their performances (they have high skills and are generally assumed to put on a fantastic show). Most of the focus of the game is on the character's secret lives.

Case 2: The characters are members of a struggling garage band who has started dabbling in magic to try to find inspiration and maybe improve their chances of getting a big break. In this case, every show they play is important and the kind of equipment they have, how well they play against other bands, etc. is a big part of the game.

In the first case you don't need a Drama for the character's Musical Instrument/Showmanship (performance) skills. In the second, though, it might be a good idea. If the characters have to playing a gig and things are going badly (the crowd isn't getting energized) then the characters could try some riskier stunts … which might pay off … or be a disaster.

To Make Something A Drama

- It should be exciting or interesting to the Players (in fact, a Player can request some general roll be a Drama)
- If the amount of time or resources it takes to complete a task is important or key then it can be handled as a Drama where a more skilled character may complete a task a good deal faster than a less skilled character (or a character may succeed due to spending more money).

Example

Example1: In a game where the characters are playing lawyers, the court-battles can be handled as Drama contests instead of just being a Lawyer roll.

Example2: The characters are playing illegal street racers with highly modified cars. The GM creates a "racing drama" for the game where the nature of the race, the guts of the driver, and the type of car will all factor into who wins the high stakes races.

Example3: In a dystopian, cyberpunk future the characters who are "cyber hackers" go after corporate databases risking their own biological minds! The GM creates a hacker-drama which involves various kinds of intrusion software (which can be acquired for the right price) and has stakes as literal mind-wipe dangers to the characters who risk it!

Example4: A character is playing an Xtream-Sports skateboarding champion who also … um … fights crime. The Player informs the GM that he wants focus on his character's skateboard prowess in the game (a Motif—see the Trajectories section) and the GM creates a Skateboard Drama which allows for chases, escapes, and showdowns with other skateboarding champions.

During the game, some element of the situation is likely to involve a problem that can be solved by … *a skateboard*!

Example5: In a pulp game, some characters are "mad scientist" types who may whip up an invention to solve a problem. The GM creates an "inventor" Drama which will help pace these attempts during the game and will make having a well stocked lab more directly valuable.

Creating the Drama

So you've decided you want a Drama—what do you do?

Well, the first step is this: The GM and Players take the Drama framework and decide how they want *this particular* Drama to work. It's going to be a race? Okay, that means jockeying for position will probably factor in. It means that having a good mechanic (or maybe a good pit-crew) could be at least somewhat important. What's really key is how skilled a driver you are, though.

The steps to creating the Drama involve going down a check-list of options and answering questions … and then getting a bit creative (there are examples later in the chapter to help guide you). Ideally creating the Drama is done before the game starts (i.e. when the Player brings in a race-car driving character or the GM says that the game will involve racing). It *can* be done "on the fly"—but creating Dramas is a little time consuming.

Designer's Notes

Not All Dramas Are Created Equal
Just because you decide to make something a Drama doesn't mean it has to be a highly complex one. A Lawyer's game that was *completely centered* on the character's legal practice could (and probably would) use a much more complex Drama than one where that's just a part of the game.

Making a Drama is a little bit like making a little micro-game (and by "game" we mean there will be different "rules" and "moves" characters can try). There's no need to make extremely complex/rich Dramas unless it improves your gaming experience—but make sure if you do create a complex drama that works for you that you post it to our website!

Designer's Notes

Do Dramas Always Involve Conflict?
The *easiest* examples of Drama Rolls involve one party striving against the other but you can have a Drama just be a character's attempt to invent something … or paint a painting. Why would you do that?

The reasons to use a Drama for some activity that is usually governed by a simple Skill Check (in a case where it isn't resisted by another party) are two fold (but you'll see they follow a common theme): player-control and pacing.

If you have a character performing a task, say, building a chair, and for some reason the time it takes or the quality or what transpires before it is built is important then you can use a Drama.

In this case:
1. If the building of the chair is going badly after the first roll, the character could, for example, seek out a more experienced craftsman to help him.
2. Build the chair faster or more slowly based on their level of dominance.
3. Improve the quality of the final product by deciding to spend more money.

The panopticon, Douglas Hollester, Ph.d., and CEO of GlobalDyne.Com, had read, was a prison with a glass ceiling so the guards could look down on the prisoners and they'd never know if they were being watched. He'd heard it was a social experiment—in something called "totalizing systems"—a term he loved: GlobalDyne, under his command, he thought, was a perfectly totalizing system. Here, in his building, the Panopticon, was a glorious reality.

He looked down on the cubical farm where employees scurried like frightened mice. They had good reason to be scared: GlobalDyne ran two versions of every project (at double the cost to their clients, of course) and at the end of the cycle the losing team would be uniformly demoted with random firings (or, well, almost random—there had to be some way to game every system Hollester had set up or he wouldn't be happy with it).

The project codenamed Tasmanian Saint *was so high profile the team that came in second would be decimated (a word of Roman origin that Douglas used as literally as he could: he would fire one man of every ten from the team that failed). He could see the twin nucleuses of the computer-modeling work from his high, mirror-faced window: two teams each trying to solve the problem better—each locked in deadly Darwinian struggle with the other. Douglas breathed deeply and smiled. The air, he thought, smelled sweetly of terror.*

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Running The Drama

The next step is to actually *run the Drama*. The Drama will consist of some number of Rounds (often, but not always, fixed at three) and a structure for each Round. Usually it goes like this:

1. If there is a "risk" or "cost" (in resources or time) associated with each Round, the Player will decide whether or not to continue the Drama or not.
   a. This is usually the case for Open-Ended dramas where each roll takes some amount of time and/or resources.
   b. In some cases, such as a character trying to break into a computer network, there may be some GM-run check for "consequences" for continuing to strive for success.
2. Each participant in the Drama makes an Initiative roll *if necessary.*
   a. Initiative rolls are necessary for Dramas with Bidding steps (Choose) and Dramas where participants "target" each other in some way (as well as others).
   b. In many Dramas there will be no Initiative step (such as if the characters are building or constructing something).
   c. Note that the Initiative roll might be the standard REA based roll—if the Drama involves a physical contest. If the Drama is, say, a math competition the Drama might use the Primary Skill (Mathematics) or, say, RES as the Initiative roll.
3. If the Drama has a Choose step, every participant makes a decision.
   a. This is often secret (as in a Paper-Rock-Scissors Choice).
   b. Sometimes this is public and protracted as in a Bid Choice.
4. Reveal of the Choice (if any).
   a. This may result in an Advantage (i.e. if I choose a Paper-like strategy and you choose a Rock-like strategy then I may get a Bonus of +2 to Success Points if I make my roll).
   b. This may result in a "risk" for the winner of the Bid (I.e. In the Racing example, if I bid the highest negative, I have to make my roll at that negative).
5. Everyone declares Special Moves, if any.
   a. Some moves are "free" and may be done *in addition* to making the Primary roll (the next step).
   b. Some moves are "standard" and are done *instead of* making the Primary roll.
   c. All moves have some rules and these are handled before the Primary Roll.
6. Everyone makes their Primary Roll (the Skill roll the Drama is based on, such as Vehicle Ops *Race Car* in a Driving drama).

   Each point the Primary Roll was made by yields 1 Success Point (SP).
   a. If the character had any *Bonuses to Success* (for strategy, gear, etc.) and the Player made their roll (even by zero) they get the bonus.
   b. If the character had any *Bonuses to Victory* and the character made their roll by *more than anyone else in the Drama* then they get the bonus.
   c. Other advantages may modify this number as well, such as the Choose modifier.
7. Check and see if the Drama ended and who won.
   a. Some Dramas will end at a certain number of SPs for some party (for example, if it takes 15 SPs to "hack the system" for an Open-Ended Drama, then, if the last roll gave the Player 15 or more SPs, the Drama has ended and the system is hacked.
   b. Some Dramas have a set number of rolls (again, often three) and whoever is ahead at that point will "win."
   c. Some Dramas may allow a tie. Some will have a tie-breaker step which may be as simple as having the parties make a series of rolls and the first one to beat the other, winning by a hair.

Example

In this case we are using a basic Racing Drama. This is a Three Round Challenge Drama, so there will be only three rolls. In this example, there are two cars racing: a PC and an NPC.

1. There is no "cost" or "risk" inherent for each turn of the Drama.
2. There is an Initiative check if both racers are the same Skill Level (they are Level 3 15-). So each driver rolls Initiative. This is important for the order of *bidding*.
3. There is a Choose step: a Bid. Each character (starting with the character who won Initiative) will offer to "make their Vehicle Ops roll" at a negative. Whoever "bids" the highest negative will be "fighting for the lead position."

   If the bid winner *makes their roll*, then they get 10 SPs + 3 if they are Level 3 (or +6 if they are Level 4, but no one in the race is) or whatever they'd have made it by without the negative, whichever is better! This is a pretty substantial bonus.

   In this case the NPC wins Initiative and opens with an offer of -4 (because the drivers are Level 3, they will only roll at -1). The PC increases that bid to -6 (taking a roll at a -3) and the NPC stands down. The NPC will roll at *no negative*.
4. There is no "reveal" stage for this since the Choose Step, the Bid is open (everyone at the table knows what the winning bid is and who won it).
5. The NPC declares a *free* special move of *Pushing It* (a common move for Level 3 characters) that gives him a -4 to his roll (but he'll only make it at -1 because he's Level 3) but +6 SPs if he does make it! The PC declares no special move.
6. Both parties make their roll. The PC is rolling on a 12- (he has a 15- skill and is rolling at -6, for the bid—but his Expert Level skill ignores 3pts of the modifier!). The NPC is rolling on a 14- (15- skill with a -4 *Nitrous* modifier—but he is also Level 3).

   The NPC rolls a 10, the PC rolls a 12.

   The NPC made his roll by 4 for 4 SPs—but gets +2 for the *fast car*, and +6 for *Pushing It* for a total of 12 SPs!

   The PC made his roll by 0, but gets +13 SPs for winning the bid, +2 SPs for the fast car. That's 15 SP's, by the end of Round 1, he's ahead.

7. See if the Drama ended. This is a 3 Roll Drama and only the first round has happened—it's not over!

What Dramas Do I Need to Make?

Dramas are created any time there is a request by *any participant* for focus on a specific element of play. The best time to do this is during Character Creation and Scenario Creation. We'll look at those first.

Character Specific Dramas

Some characters will have very obvious dramas associated with them by their nature. Characters with Level 4 skills, important goals, or obvious motifs should be given Dramas. In fact, the GM may assign the Player the task of creating the Drama (subject to review).

Scenario Creation: Implicit Dramas

When making the Scenario there will be guidance to the Players about what kinds of characters are viable for the game. If there is any implied Drama in that, this should be presented to the characters (ideally prior to character creation) so that they'll know what to expect.

"That's not good enough," Grant said, looking over her shoulder at the intersection between two data-matrices on the screen that gave the appearance of galaxies colliding. "They're going to do better than that."

"I don't see how," Claire said. But she knew in her gut it might be true. Alpha Team was on a 4-hour-a-night-sleep suicide schedule. The deadline was rushing towards them like a tsunami.

Brad and Casey were pulling as much weight as they could: Casey was managing the documents and Brad was doing the software builds at any hour of the night or day—apparently mainlineing caffeine to stay awake and aware (Claire even suspected Grant might've given him something stronger). Still, it wasn't enough: she was the goddess to which they prayed—their honest-to-God software genius and she looked at the screen and was afraid. What if it wasn't enough?

Bravo Team had its own brain-trust and its own dirty tactics. Hardware had gone missing. Someone had broken into the source-control system before Brad locked it down and had subtly altered a bunch of files so they'd fail randomly.

She couldn't worry about that though—she had to keep going.

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Clair was brilliant, Keith thought, there was no doubt about that. A cubicle away she was deeply immersed in the programming trance that most coders he knew called being "in the zone." He could hear the muffled sound of her fingers flying over the keyboard as she worked and re-worked the data-communication model reducing the number of execution steps, amping up the performance bit by painful bit.

It wasn't enough. Keith knew it wasn't enough—and Grant—the team manager who had hired him even though he didn't have the rest of the group's prestigious degrees (or, really, any degree) and though his resume had been an carefully forged document (one Grant had seen-through—which was how Keith got *the interview) had hired him. Of course Keith had decided to "go legit" in the first place after they narrowly missed him on the Nat-Con bust and the international crackdown on computer intrusion.*

Now, as a legitimate employee for one of the largest, most elite workshops in the world, Keith was back to his old tricks: he was going to total *Bravo Team. If Claire didn't beat them with brain power Keith was going to wreck them with guile.*

And if that didn't work? Grant had given him permission to try something else. Something neither Bravo, nor anyone else, would ever see coming.

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Nick, who always looked perfect in his sports jacket and pressed shirt watched Grant carefully from the water cooler. Nick, who was the leader of Bravo Team, kept his finger on the pulse of everyone and everything in his domain. Nick, who held his cup but never drank water he hadn't gotten out of his own bottle, thought he knew a loser when he saw one. Alpha-Team's manager, drove a beat up Volkswagen (Nick had added a scratch or two in the parking lot when he went home early). Grant, himself, looked a little shabby— unshaven—short on sleep. Nick smiled. They were each doing their own thing, in their own way. The difference was that Nick was going to win. Grant was smart—and he was doing the best he could with his team—but Nick was vicious and Nick had an ace up his sleeve Grant was going to be blind-sided by.

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"You got time on the super-domes?" Keith asked as Claire shifted from window to window with her mouse. "That's great."

Example

The characters are sports "heroes" in a futuristic violent blood-sport (Zone Ball). In addition to letting the characters make bio-mutants and cyborgs, the GM provides the Zone Ball drama that'll be used for running the games. This lets them know what skills or enhancements will be useful in making their characters and what to expect during the game.

There might be other Dramas involved—but this is one they can reasonably expect to show up (although, of course, if a PC is, say, the group medic that particular PC might not participate in the Drama).

On The Fly Dramas

The final way that Dramas can come up is when, during the game, someone asks for one. Anyone can ask for one—but the GM is within their rights to deny it since stopping the game to create a Drama may not be feasible at all times (although if this is always happening then that may be a sign something is wrong with the group dynamic).

Any time that some skill attempt seems to have one of the following qualities a Drama can be created:

- The character is involved in a generally exciting struggle with another person— especially if some form of tactics may be employed.
- There is a desire to *pace* the activity and have the attempt interleave with other actions (so having a 3-roll resolution can have scenes "play out" while the attempt is underway).
- The attempt will deal with rising stakes and the character might wish to back out or increase the stakes involved during the commission of the activity.

Example

A character is trying to pick a lock to break into a house to get necessary evidence. There are police prowling the neighborhood and the character has limited time in which to accomplish the activity. The GM decides to create a basic 10-success point Drama with a chance of the police driving by between each roll.

The character, if he is "not getting the lock" may decide to cut and run—or they may decide to stick it out and hope for success. The character will eventually get the 10 success points necessary if they keep on trying—but each time they roll they risk being caught.

This takes the event from a single "pass/fail" attempt to a series of Player-controlled decisions that, we think, will raise the excitement.

The Basic Elements of a Drama

Before *any* Drama starts, there are a couple of things you have to determine:

1. What are the stakes (winning a race, hacking a system, getting a shot at your opponent, etc.)?
2. What roll will be, primarily, made (a Locksmith roll to pick locks, a Computer skill roll to program a computer, etc.)?
3. What special moves are allowed between rolls (Pushing it? Taking additional risk? Blocking?)? There are a bunch of generic moves that are described later in the chapter and the GM can choose to include or disallow them as makes sense for the specific Drama (Direct Opposition—hindering or even attacking your opponent may make sense in a race where you can bump another car … but in a bake-off it would mean actually *sabotaging* someone else's cooking project which might be outside the scope of the specific situation).
4. Are there any special *Choice* steps to the Drama. A *Choice* step (explained in more detail later) is a special kind of move that every participant in a Drama will make every Round. It's specific to customized Dramas and will be detailed later.

Types of Dramas

Dramas are individualized systems that ideally have some relationship (even if very abstractly) to whatever they are simulating. However, there are a few basic *kinds* of Dramas that can be chosen as a template to build more customized systems around.

These are the basic kinds of Dramas that may be used as a foundation for more customized ones:

- **Basic Open-Ended Target Number Drama**. The character continues rolling and accumulating SPs until some success-driven target number is reached. The outcome is not in doubt so long as the character has enough time/resources.
- **The Three Roll Challenge**. When characters are in competition, this Drama can be invoked. The characters all make three rolls and, at the end, whoever has the most SPs "wins." Between rolls, characters can take additional moves to improve their chances.
- **The Combat Drama**. Characters make Drama rolls and then compare scores. Each turn, depending on the score, a character may be able to damage or fire weapons at another. This is used for dog fights, races, etc.
- **Three Roll Target Number**. When the outcome is in doubt, the GM can give the character three rolls (over some time period) and a target number of SPs they have to reach. If they reach that number, they succeed. If they fall short, they fail. This essentially takes a single skill roll and expands it over three rolls (and, again, the character can usually do things between rolls to improve their chances).
- **Consolidated Dramas**. In this case several characters are rolling against counterparts and the *combined* success points for one team determines who wins that round (usually there are a limited number of rounds). This is good for, say, sports dramas where the characters are pitted against opposite numbers but the whole team has to do well to win that contest.

Basic Open-Ended Target Number Drama

The Basic Open-Ended Target Number Drama represents an attempt that, given enough time, the character is almost certain to complete. It is used when either the amount of time is in question or other important activities are taking place.

Stakes	Completing the task within a given time period or with certain resources.
Skill	Determined by the GM. Sometimes, even if there is a *preferred* skill, another skill (or Stat) can be substituted at a -1 to -4.
Special Moves	Usually *Pushing It* is the most applicable Special Move. Often these Dramas are not done *against* an opposing party.
Choice	There are no Choice steps in this Drama (in its basic form)

To create a Basic Target Number Drama, the GM will determine the following:
1. The required ability level necessary for the character to attempt the drama.
2. The total number of success points that must be reached for success.
3. What the approximate time interval is between each roll.

Level 3 and Level 4 skills can improve the character's success using the Pushing It maneuver. Whether any other maneuvers are allowed is up to the GM.

The Required Ability Level

Let's say that a computer programmer character is trying to write a basic software module. The person is Level 2 (Professional) 13-. That's decent and the GM decides the number of SPs is 6. The GM gives one roll per week for a normal amount of work. The character can pull this off in about one to three weeks. No problems, right?

But let's say the programmer decides he wants to write the world's first software Artificial Intelligence module—what's the number of SPs for *that*? Well, even if the GM sets it at 300

"I need more processing speed," Claire said, referring to the powerful mainframes GlobalDyne's Resources department jealously guarded. "I'm surprised Bravo isn't vying for the same position—once I met their requirements I was unopposed. I'd have thought they'd have at least tried to administratively block us."

Keith knew why she thought so—with cut-throat competition, it seemed pretty clear that an edge like the super-domes wouldn't be lightly ceded. But Claire thought like an engineer, Keith knew. Even a brilliant one was too linear to figure this game out.

Keith watched her simulation window begin again, the data-points now swirling with hurricane-fast motion. This game, he thought, wasn't going to be won with processing power alone.

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That the programming floor of GlobalDyne was laid out like some kind of maze was not accidental. Like medieval castles, the different groups protected their most important resources from prying eyes with twists and turns and layers of security. When they weren't at their terminals, team members actually took turns standing guard—or spying.

It was 3:30 AM and both Alpha and Bravo of the Tasmanian Saint *project were full-bore, all-engines firing. The light from the monitors created a faint ambient glow in the otherwise obscure sea of darkness.*

It all comes down to this, Douglas thought, looking down, wondering which of the team's projects would come out ahead by dawn. He'd seen the projections and read the reports but it wasn't settled. It was still too close to call. Which team would buckle first?

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"Stop them," Nick said, looking over Vincent's shoulder at the monitor. "I'm trying." Vince's voice was terse, sharp—as he wasted no extraneous oxygen or brain power communicating with his superior.

The process priority for Alpha Team's simulation started to fall. Vince was choking their processing power off bit by bit.

"Will they finish before sunrise?" Nick asked. His voice, as always, sounded perfectly calm.

"I don't think so," Vince said. He frowned. "I can't be sure."

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Nick knew better than to rely on GlobalDyne for resources. GlobalDyne had some of the best, to be certain—but they were also "in the box." While other teams fought for scraps of computing power Nick did what he did best: he went around the problem. Where Alpha had carefully recruited—and worked hard to keep—talent Nick had done the opposite. He spent as little as he could on actual employees and then changed the playing field.

GlobalDyne's mainframe, central to Alpha Team's effort was slagging now. Vince's ploy had worked. The tech teams would take hours to figure out what was wrong. Meanwhile, his team—good, yes—but hardly top-flight talent—slaved away at their terminals. They were using a big GRID mainframe that belonged to the National Weather Service that was clandestinely for rent outside GlobalDyne's control. That was where the extra money went.

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It was 35 minutes to sunrise.

Grant looked down at the monitor. "How'd we do?" he asked. Claire looked up at him, her face was pale—she looked ill: he'd pushed her too hard, he knew. Oh well, it was almost over.

"Whatever they did," she said, her voice uneven with exhaustion and emotion, "they hit us hard." She looked down. Her hand shook. "I don't think we're going to make it. We were relying on that," she said. Then, softly: "I was relying on that last simulation."

(perhaps 100wks of work) eventually the character would still get there. There's reason to question this: an average software programmer probably can't write the world's first software AI with *any* amount of time.

So before this drama is invoked, the GM should determine if the character is sufficiently able to even be in the game.

One way to do this is simply to decide (writing the world's first software AI is, we think, a Level 4 task). Another way is to assign an appropriate modifier and have the character make one roll against the negative and, if they make it, *then* begin the drama. At that point, the character will succeed—what's in question is how long it'll take.

> **Example**
>
> A character attempts to design a better race car for his racing team. The car they have is already pretty good and the GM rules that making a better one might be tough. If the character can, there is still the issue of time and money—can the engineer get it together before the big race?
>
> So the GM calls for an Engineering roll at -5 (a tough roll, the car they've got is pretty good already!).
>
> The character is a L3 14- engineer and therefore ignores -3pts of the modifier (he only rolls at -2). The Player rolls a 13 which *misses* the -2 roll! The engineer will not be able to create a better design without doing some more study (or increasing their skill roll).
>
> This failure simply means that the engineer will need to come up with another plan to help the team.
>
> This takes the event from a single "pass/fail" attempt to a series of Player-controlled decisions that, we think, will raise the excitement.

Required SPs for Success

Remember that once the Drama has begun, the only things that'll usually stop it are running out of time or resources (depending on the specific Drama, other factors might be involved too, such as arbitrarily ruling that three failures in a row will end the Drama—but that's not part of the basic Drama. Determining how many SPs will be needed is based on the relative difficulty of the task. Use the Difficulty Chart listed below to give a range for tasks.

Spending SPs in Dramas

Characters who *come* into a Drama with SPs may wish to spend them. Specific dramas may greatly and carefully limit how this is done (the standard rule is that no more than 2 SPs may be spent per roll—and that if that limit is relaxed, the each additional 2 SPs counts as one).

Further expansions on the Drama rules will go into this in depth—but if there are play-sessions that get characters SPs for their dramas, it is likely that rules preventing them from all being spent at once, up front, will be employed.

Attributes for Dramas:

Difficulty is the generic description of the difficulty as the GM perceives it.
Level/Roll is the *expected* Level and roll that a character might have who would reasonably attempt such a thing.
Mod (approx.) is a rating of what modifier a GM would assign if you were NOT using the Drama System. Again, this modifier is **not** applied to the character's roll. Instead it is a *rating* for *comparison* purposes. If a Lock would be at -3 to be picked using a single Locksmith roll, the GM might assign it 18 SPs to pick with a Drama Roll.
Total SPs are the number of total SPs necessary to give success.

Required SPs for Success Table

Difficulty	Level/Roll	Mod (approx.)	Total SPs
Very easy	L1 or L2 10-	+1 or +2	1 or 2 SPs (1)
"Medium Easy"	L2 12-	+0 or +1	3 to 6 SPs (6)
"Medium Difficulty"	L2 13-	+0	7 to 9 SPs (9)
"Medium-Hard"	L2 14-	-1 or -2	10 to 15 SPs (15)
"Hard—Expert level"	L3 14-	-2 to -4	16 to 22 SPs (21)
"Hard for experts"	L3 15-	-3 to -5	23 to 28 SPs (27)
"Very, very hard"	L3 16-	-4 to -6	29 to 35 SPs (33)
"Almost Impossible"	L3 17-	-5 to -8	36 to 45 SPs (40)

Example

A character picking an exterior lock. The GM determines this is the sort of thing a professional locksmith can do pretty reliably—but, the GM has had circumstances where professional locksmiths have *failed* to do it (at his house) and had to *drill the lock*. When the GM had flown back from Europe and was on 8 hrs of jet-lag, this has sort of stayed in his mind … so he sets the difficulty at 10 SPs for a house with two locks on the front door.

The player has a character with L2 12- Locksmith. It'll take him roughly 5 rounds to get the door open. Since we are doing a Drama, there is some sort of pressure, say, a roll each Round to be noticed by neighbors!

NOTE: We generally think that a standard front door is around 7-9 to be picked. The example (which you can, you know, decide for yourself whether you think is real or not), illustrates that there is always some personal experience that might change things a bit.

Time(and resources) For Each Roll

In this Drama, every roll takes time and/or cost resources. These numbers are very flexible and are left up to the GM to determine. What is important is that:

- There is some element of tension in taking time or spending resources.
- There is some value to pacing out the attempt rather than doing it all with one roll.

Example

A character is working to rebuild a damaged vehicle. The GM has determined that any competent mechanic can do it, it's just a matter of how long it'll take and how much it'll cost. The SP number is set at 10 SPs and the ruling is that each roll costs $600.00 and takes two days. The character can make a roll take one day by "working a lot of overtime."

Presumably even time or money is important or dramatic to the game at hand or there is no reason to get into this level of detail.

The Three Roll Challenge

The Three Roll Challenge is the basic "showdown" between one or more characters. All involved parties will make three rolls and the character with the most wins—there can be ties or roll-off tie breakers depending on what the exact circumstances are.

Grant nodded. He hadn't shaved in days. He hadn't showered in 48 hours. He felt like a wreck.

"We'll go with what we've got," he said, putting a hand on her shoulder. "It'll …" he looked down at her. "It'll be fine."

She didn't say anything. She had a daughter at home, he knew. He, himself, had a wife and two kids. The job-hunting economy wasn't good these days and everyone knew: if you got fired from GlobalDyne it was because you'd lost.

He exited the cube and stood, looking up, at the great mirrored expanse of the executive office. He wondered if Douglas was up there.

"We lost," Keith said. "I'm pretty sure. My virus did them some damage—but not enough. They're doing most of their work outside the system somewhere."

"I know," Grant said. "What about plan B?"

"Plan B? Yeh," Keith said. "That did *work."*

Grant nodded. "I guess Tas-Saint gave us enough of a smokescreen and enough access?"

Keith's smile was a pencil thin line: "Every system in this company comes built in with ways to play it," he said. "Including the ACT system. He's nothing if not meticulous."

Grant nodded. "So what do you think," he said, turning away from the big one-way window that looked *down—but couldn't* listen *down to the work floor, "Mr. Douglas is going to do when he realizes we've cleaned out his bank-accounts?"*

Keith shrugged. "I dunno," he said, "but it would've been nice if you'd told the team why you were riding them so hard."

Grant did smile now, broadly. "I think they'll understand," he said, "when we split the pay-out."

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Stakes	Victory over another person or other actively resisting agency.
Skill	Determined by the GM. Sometimes, even if there is a *preferred* skill, another skill (or Stat) can be substituted at a -1 to -4.
Special Moves	Many of the special moves listed below may apply. • Taking Additional Risk is a good one—if a contestant can do something that jeopardizes their standing in the contest but, if it pays off, will get them ahead, that's "Taking Additional Risk." • Direct Opposition is legal if the characters can choose to interfere with each other. • Blocking is usually legal if one character can get ahead and "stay ahead" by holding others back.
Choice	There are no Choice steps in this Drama (in its basic form).

Example

The race-car race is a perfect example of a Three Roll Challenge where the character who makes their Vehicle Operations skill (Race car) by the most over three rolls wins the race. Of course the sample drama (see below) is a lot deeper than that with an element of strategy, car-desing, and brinksmanship.

The Combat Drama

In the Combat Drama, some roll is made in order to determine who can shoot at whom. The most classic example of this is the aerial dogfight in which pilot's Vehicle Operations rolls determine who can fire at whom.

In the Combat Drama, instead of declaring individual moves or actions (as in normal combat) there is simply a skill roll (possibly with special moves from the list) and the outcome determines who is allowed to target whom and what the modifiers might be.

This is useful in cases where the situation of combat deals with things JAGS doesn't usually track (such as a three-dimensional battlefield where things like the turning-radius of an airplane are of vital importance).

Stakes	Who gets to fire at whom and at what modifier.
Skill	Often a Vehicle Operations skill (but might be, for example, a sports skill)
Special Moves	Often a *Evasive Maneuvers* and *Pushing It* are allowed.
Choice	There may be a choice round of bidding but in the basic form there isn't one.

Rules For The Combat Drama
1. There is an Initiative roll for each round as normal.
2. In *reverse* Initiative order each character chooses a target (that is, the character who made their Initiative roll by the most chooses last). Note: in this basic Drama you can only choose one target. If you choose multiple targets (due to specifics of the situation) then the roll is made at a cumulative -2 per target and applies to all targets, including the first.
3. Every character makes their Drama Roll (such as a Vehicle Ops roll)
4. The attacker's score is compared to the target's score in Initiative order (the character who made their roll by the most fires first). If the comparison allows the character to fire, they get a shot using the normal combat system. Range is not *explicitly specified* however, there are usually some negatives to the to-hit roll applied and those can be assumed to be range modifiers if the GM agrees.

Example Comparison Chart

Winner won by	Result
10+	Attack at no negative modifier to hit, defenders cannot attack you
+5 to +9	Attack at no negative to hit, defenders are at -4 to hit and -8 Damage Modifier.
+4	Attack at no negative to hit. Defenders are at -2 to hit and -4 Damage Modifier.
+3	Attack at no negative to hit. Defender is at -1 to hit (no negative DM)
+0 to +2	Attacker and defender fire on each other normally at no negative to hit.
Both failed	Neither party can fire on each other this round.

Other Types of Dramas with Combat Effects

It is also possible for Dramas to have specific combat-like effects (damage, death, etc.). In this case the person creating the Drama decides how effective it is at hurting people and then the winner of a Basic Three Roll Contest, for example, might suffer effects on the Drama Combat Effects table.

Loser of a Three Roll Challenge Drama Lost by	Effect Level
1 to 6 SPs	Minor
7 to 12 SPs	Standard
13 to 20 SPs	Major
21 to 30 SPs	Critical
31+ SPs	Catastrophic

Deadliness Effects Chart (Sample)

Drama's Deadliness	Sample Effects	Result
Not Deadly	Minor	Loser is stunned
	Standard	Loser is dazed
	Major	Loser is dazed at -1 to recover
	Critical	Loser is unconscious
	Catastrophic	Loser is unconscious for a long time
Dangerous	Minor	Loser takes 1pt of damage or half of a Sub-Minor Wound
	Standard	Loser suffers a Minor Wound and must make a CON roll
	Major	Loser suffers a Minor Wound and must make a CON roll but is *Dazed* or worse (if the CON roll is worse)
	Critical	Loser suffers a Major Wound and must make a CON roll
	Catastrophic	Loser suffers a Critical Wound and must make a CON roll
Deadly	Minor	Loser suffers a Minor Wound and must make a CON roll
	Standard	Loser suffers a Minor Wound and must make a CON roll but is *Dazed* or worse (if the CON roll is worse)
	Major	Loser suffers a Major Wound and must make a CON roll
	Critical	Loser suffers a Critical Wound and must make a CON roll
	Catastrophic	Loser is dead.

Example

There is a mystical "higher plane" battle going on between two wizard-type characters. In this game it is resolved with a Basic Three Roll Contest Drama that is determined to be *Dangerous*.

One Wizard, Anderath has his skill at L3 16- and the other Belfanor is L3, 13-. At the end of the combat, Anderath has 38 SP and Belfanor has 24. Anderath is a winner by (38 – 24 = 14pts). This is a Major Victory and this means that Belfanor suffers a Minor Wound's worth of damage and must make a CON roll—but even if he makes a good roll, he's Dazed.

Under the rules for "higher-plane" combat, after the Three Roll contest the wizards may then enter *normal* combat! Belfanor is in trouble.

Giving and Taking Damage

Using the above basic template, the winner of a Drama will never suffer any damage. If you want to simulation a situation that is more even-handed then you can do something like this:

Any Round where an attacker beats their defender by a certain amount, use the following rule:

Drama Deadliness	Amount Person Won that Turn By	Result
Dangerous	1 – 4	2pts
	5 – 9	1pt
	10+	No Damage
Deadly	1 – 4	3pt
	5 – 9	2pts
	10+	1pts

This will deal a little extra damage but will allow *each side* to suffer some. CON rolls are not made for this damage.

Three Roll Target Number Drama

This Drama represents an attempt which does not have an *active* defender. Projects that are difficult and may be impossible for the character to succeed with are good candidates for the Three Roll Target Number Drama.

In this Drama, the character has three rolls to make a specific target number or they fail. Whether they can try again is up to the circumstances and the GM (treat failure with this as a failure on a single roll). Three Roll Target Number Dramas are good where:

- Time and resources are not as much the issue as success or degree of success.
- A task is to be paced-out over some time period and the GM wants to create a sense of continuing action and activity.
- A task is very critical and giving the PC chances to take additional risks or otherwise try fancy maneuvering to pull off a success is valuable to the game.

Stakes	Whether the character will succeed and how successful they will be.
Skill	Commonly: technical skills, artistic skills, business type skills. Maybe social skills.
Special Moves	Usually *Take Additional Risk* is part of it. *Getting Help* is common too.
Choice	There is often no Choice step for a Three Roll Target Number Drama.

The target number is taken from the relative difficulty chart:

Difficulty	Level/Roll	Mod (approx.)	Total SPs
Very easy	L1 or L2 10-	+1 or +2	1 or 2 SPs (1)
"Medium Easy"	L2 12-	+0 or +1	3 to 6 SPs (6)
"Medium Difficulty"	L2 13-	+0	7 to 9 SPs (9)
"Medium-Hard"	L2 14-	-1 or -2	10 to 15 SPs (15)
"Hard—Expert level"	L3 14-	-2 to -4	16 to 22 SPs (21)
"Hard for experts"	L3 15-	-3 to -5	23 to 28 SPs (27)
"Very, very hard"	L3 16-	-4 to -6	29 to 35 SPs (33)
"Almost Impossible"	L3 17-	-5 to -8	36 to 45 SPs (40)

A score of five (5) above the target number is treated as a roll "made by 5" and a score of ten (10) above the target number is treated as a roll "made by 10."

Consolidated Dramas

In Consolidated Dramas, there is more than one character involved and each character will make a roll against their counter-part. This is a good methodology to use when two teams are in conflict and you want to give each participant a chance to add to the group's success.

Stakes	Victory of one side/team over another.
Skill	This can vary greatly by each participant depending on their role.
Special Moves	Nothing special.
Choice	A Choice move can determine how the various rolls are used to determine success.

Example Consolidated Roll Drama

For a sports team for a future sport, there is a position called a *Forward* who is the team captain and calls the plays and three positions called *Receivers*. The Forward makes most of the difference, but a really good Receiver can help if s/he is "open."

A game is a 3-Round Contest, but each Round will have an *Offensive* and *Defensive* phase. A team only gets SPs on the *Offensive* phase.

Success Points for the Offensive Phase are determined by:

Forward	Each point the Forward makes their roll by gets 1 SP.
Receiver	Each Receiver will roll *against their counterpart*. Depending on what the Receiver wins/loses by will determine how much the receiver helps.
	All Receivers lose: Team gets NO SPs for that round, regardless of what the Forward rolled.
	A Receiver wins by 0 to 4: The team gets +1 SP.
	A Receiver wins by 5 to 9: The team gets +3 SPs.
	A Receiver wins by 10+: the team gets +5 SPs.

Thus we can see that while the Forward is most important, having a good set of Receivers will help a lot too.

Elements of Dramas

So you're ready to start making your Drama and you now want to get *specific*. Let's see what your tools are.

Basic Type	Will the Drama be open-ended (guaranteeing success *eventually* if the character stays at it enough) or a Three-Roll or something else? Choose one of the basic types to build from. For Dramas with Target Numbers, you will need to decide them. For Combat Dramas or Consolidated Dramas, you will need to determine the results of the match-up.
Primary Skill	You then determine what the roll will be. Other rolls may be substituted at a negative if there's a good reason for it.
Tie Breaker	If a contest can end with more than one person having the same (winning) number of SPs, how will ties be handled?
Time Scale and Round Sequence	Each Round of the Drama could take 6 seconds—it could take six weeks (or whatever). If other stuff is going on during the Drama then you may need to determine what kinds of things can happen around the rolls. NOTE: if the Drama is happening *during combat* then a Round might involve Initiative rolls. It might even involve normal combat *as well* as Drama rolls (a character defusing a bomb might be making Demolitions skill rolls each Round while his compatriots are firing around him).
Choose Step	If there is a basic strategic element that participants will employ each round, this is called a *Choose* step. Things like bidding for taking the lead or "choosing a type of maneuver." Usually the Choose step grants a bonus to the character who makes the advantageous choice.
Bonuses for Advantages	In a race, having a faster car gives you some advantage. If you are trying to hack a system, having the right tools can give you an advantage. What gives you an advantage and how much it gives you must be determined.
Maneuvers that are Legit	There's a list of maneuvers. You will determine which of them are legitimate.

Choosing the Basic Type

We described these above but we'll take a quick stab at doing them again here.

Open-Ended Target Number Drama	Usually used for tasks the character will eventually complete. The player will continue to make rolls until the number of SPs add up. This could take any number of rolls. Each roll usually costs Time/Resources in some way that is important.
Three Roll Challenge	A contest between two or more parties. Each participant makes three rolls and the character with the highest SPs at the end wins.
Combat Drama	Any Drama where the outcome results in actual damage or other combat-damage type effects. May be based on one of the other forms.
Three Roll Target Number	Used when determining success or failure of an endeavor. You get three rolls and your number of SPs has to equal or exceed a set number to be successful.
Consolidated Drama	In this case multiple people on the same team are rolling—often directly against people on an opposite team. Usually each person compares their roll to their opposite number and there is some formula used to determine how the successes match up for total SPs.

Primary Skill

This is a no-brainer often (for Hacking, use Hacker skill). Often some other skills or stats can be substituted at a negative. We recommend a -2 or a -4 if the skill/stat is allowed at all.

Tie Breaker

In some cases ties may be legitimate. In other cases the Drama may call for a tie-breaker. This can be as simple as having the winners simply continue the drama until one pulls ahead.

Time/Resource Scale and Round Sequence

If the Drama takes place during a combat, we advise that Initiative be rolled every turn and conducting the Drama be an 8 REA Long action or simply take "the entire turn." If the Drama takes place out of combat, here are some guidelines:

1. If the Drama is being *used* to pace things then the GM should determine how often the roll will be made and let the Players know what kinds of activities can be taken between them.
2. If the Drama is a contest then it may be expedient to simply play it all out at once even if it takes several minutes (like a NASCAR race).
3. If the Drama is a long term project then there should be ample chance for the character to, if they choose, get help, look for better equipment, etc. between rolls. If the Drama is work related, then the time may be over several days.

Using Resources

In some Dramas the issue will be a resource cost for each roll. It is expected that characters with a Level 3 or Level 4 skill will take negatives to their rolls using the "*Pushing It*" Maneuver.

Usually the amount of SPs (assuming no other advantage is in play) that are gained each turn will be something like this:

Skill/Level	Pushing It?	SPs per Roll
L1 or L2 9- or lower	No	1 SP every 3 rolls (or less)
L2 10-	No	1 SP every 2 rolls
L2 11- to L2 14-	No	1 to 4 SP every roll
L3 13-	Yes	7 SP every roll
L3 14- to 16-	Yes	8 to 10 SP every roll
L4 15-	Yes	12 SP every roll

Example

A Drama on a starship involves repairing the life support before people start dying. The GM determines that it is a *difficult* repair job (requiring an L3 skill) and sets the difficulty at 28 SPs. The characters (other than the engineer, who has the one working suit) will need to make CON rolls every round to stay conscious. If they miss three CON rolls, they'll die.

The engineer has a 14- L3 Engineering roll and, with Pushing It, can generate 8 SP per turn. If he makes all his rolls (rolling on a 13-, but getting +5 if he makes it) he will likely fix the problem over 4 Rounds (necessitating 4 CON rolls on the part of the crew).

The GM allows the character to expend precious materials in order to get +4 SPs once during the Drama. This decision (Resources) will mean something substantial to the characters—the GM and the Players will need to discuss what that is. It is decided it'll mean they'll have to take a *very* unsavory mission to get off the next planet they'll land on.

Choose Step

One of the more interesting elements of Dramas is the Choose Step. While the various moves (listed below) make for interesting strategy on the part of the Players, the Choose step, if there is one, is a level beyond that.

What's a Choose?

A Choose step is where each participant (the GM running NPCs) makes a decision about strategic approach for the Round. If this is done correctly, it gives the "winner" either a bonus or a chance to get a bonus for their roll. Here are some examples of common Choose types.

Roshambo	Paper, Rock, Scissors style decisions have an element of strategy. Usually the winner gets a Moderate Bonus (see below).
	This is usually appropriate when there is a contest between characters and you want there to be more than just straight Skill rolls (for example you could choose three types of "approaches" to a court case and have each lawyer secretly choose one).
	The act of the simultaneous reveal is usually fairly exciting.
	NOTE: there is no pressing need to be "realistic" in the breakdown of what-beats-what. The idea is to abstract the conflict in a way that brings the actual player's decisions into play.
Standard Negative Bid	When there is a real showdown of guts, a Standard Negative Bid is a good way to build tension. Each player offers to make the roll at a given negative. The player who gets the highest offer gets to roll at that negative and, if they make it, get a Substantial Bonus (see below). Other participants roll at *no negative*.
	This is usually appropriate when characters are jockeying for position or otherwise competing for a "top spot." Since in order to "win" you must exceed the last bid, who goes first is important and should likely be decided by an Initiative roll or other method.
Sealed Second Price Auction	This is an interesting take on a "bid" where each party submits a private negative-to-roll offer and the person who submits the highest makes their roll at the *second highest* negative!
	So if I am taking a Choose action against two other contestants and we secretly submit a -4, -3, and I submit -5, I will win—but I'll only need to roll at -4.
	In order for this to work, you will need to find a way to break ties in case multiple parties make the same bid. This could be a good methodology for some Drama where people employ "hidden tactics."
Logic Puzzles	A kind of Choose Step that we've employed is a simple logic puzzle that participants can engage with.

Do I Need A Choose Step?

No, you don't ever *need* one. The point of having one is to have a simple strategy step that all the participants will engage with. It tends to help draw people into the action more strongly and can help simulate the "feel" of certain kinds of activities.

The Choose Bonus

What do you get for "Winning the Choose?" Usually you'll get either a Moderate or Substantial bonus.

The Level Bonus and Bids

Because of the way *Pushing It* works, it's necessary to give the winner of a bid a bonus if they are Level 3 or Level 4. Usually it works like this:

- If the winner of a Bid type Choose is Level 3, they get the bonus +3 SPs.
- If the winner of a Bid type Choose is Level 4, they get the bonus of +6 SPs.

Minimal Bonus	+1 SP + [Level Bonus *if the Choose is a bid*] if roll is made
Moderate Bonus	+2 to +4 SP + [Level Bonus *if the Choose is a bid*] if roll is made
Substantial Bonus	+10 SP + [Level Bonus *if the Choose is a bid*] (or what you'd have gotten without the negative, whichever is higher)

In the case of a Substantial Bonus, winning the bid, at least once, becomes very important to play.

Bonuses for Advantages

In many Dramas there will be advantages characters have due to having special gear or otherwise changing the "nature" of the competition. An example of this is a race wherein one character might be a worse driver than the other … but has a faster car.

Here are some "generic" advantage types the Drama creator can choose from.

Bonus to Roll	The advantage simply gives you a higher roll. This usually simulates some very broad advantage.
Bonus to Success	In this case, if the character *makes their roll*—at all—this gives extra SPs. So a character with a 13- roll, and a +2 Bonus to Success, gets 2 SPs instead of zero if they roll exactly a 13. This is a good way to represent, for example, a "weapon" in a conflict or something that amplifies a success—but not the *chance* of success. Note that Bonuses to Success are more valuable to characters with high rolls than to characters with lower rolls.
Bonus to Victory	If the character makes their roll by *more than anyone else* in the Drama, *then* they get the bonus.
Defensive Bonus	A character may have a score that acts as "armor." Other parties successes are diminished by this amount each turn.
Difficulty	Difficulty reduces other's chances of making a roll. Each point of Difficulty imposes a -1 to other character's Roll with regards to the character with the Difficulty stat. This can represent things like "agility" or "a defensive position." Note that Difficulty, unlike Defense will reduce the actual roll making the Bonus on Success and Bonus on Victory less likely to work.

Bonus Ranges

Usually ranges go from +1 to +5 with an average score being +1 or +2. Usually bonuses to Skill roll will be 1 to 2pts lower than bonuses to success. Bonuses on Victory will tend to be 1 or 2pts higher than Bonuses on success.

Bonuses of +3 to +5 or higher are usually extremely rare.
Defense is rare as well: 1 or 2 points is usually all you'll see. Three points or higher is very rare.
Difficulty is usually at 1 or 2pts at a maximum as well.

Legal Moves

The Choose step isn't the only "option" that characters can take during a Drama. Just as a driver in a race might jockey for position, he might also try to *ram* another car! What we have listed

A character is involved in an artistic competiton with a group of other artists. In most cases, the Drama will simply center around art skill checks and whoever does the best will present the finest piece. However, when one artist tries to sabotage another, this becomes an (unusual) case of Direct Opposition.

The GM requires the Player "play out" their attempt and runs a scene where the character has to overcome some in-game obstacles to get to the work in progress and damage it! The GM could then either assign a success based on the roleplaying segment, or simply allow a Direct Opposition roll as per the rules.

here is a section of Special Moves and their rules. Not all of them will be applicable to every Drama so the Drama creator will need to determine which ones are viable.

Name	The name of the move.
Type	Moves are either *free* or *standard*. A single *free* move may be taken each turn *in addition to the roll you make to get points* (and in addition to the Choose step). A *standard* move may be taken *instead* of the roll you make to get points.
Description	The specifics of the of the move.
Example	Because moves are abstract, an example of what they might represent usually helps.

Special Moves List

Here are a list of generalized "special Moves" a character can take in Dramas. Not all of them will be appropriate for every Drama and the Drama creator should decide ahead of time if something is reasonable. Note that in some cases it may be possible to use a Special Move that generally isn't used--but require some special circumstances (such as roleplaying out an unusual activity) to qualify for the attempt.

Take Additional Risk (or Pushing It)

Type: *Free*

Description: Taking an additional risk means that you are doing something to risk additional gain for a risk of extra pain. This has three factors:

Mechanic: For this round of rolls you make an *additional* skill roll which may get you extra success points. If you miss that skill roll, however, something bad happens to you.

1. The difficulty level: the negative to the additional skill roll you are risking.
2. The risk level (Very High, High, Medium, Low). How bad whatever happens to you will be if you miss the roll.
3. The type of skill used. Depending on the situation you may be making the same kind of skill roll being used for the drama or a different skill entirely.

Difficulty Level

All Additional Risk rolls have at least a -1 difficulty modifier. The character can set this negative (the GM may impose a negative based on circumstances—a common limit is -6 up to -10).

The amount of success points the Additional Risk move nets the character is based on negative taken, *not* the amount the roll was made by. See Risk Level, below, for how many points the character gets for a made roll.

Risk Level

If an Additional Risk roll is missed, something bad happens. The Player may suggest a "risk level" result (such as: I will fly through the asteroid field, if I miss my roll, my ship will be damaged/disabled/destroyed. I say that is a medium/high/very-high risk"). The GM is the final adjudicator of what risks may be taken and how they rate (i.e. if the GM rules there is no asteroid field for the character to short-cut through, the GM may decline any high/very-high risks).

Level	If Roll is Missed	Max Negaxtive Modifier	Success Modifier
Low	Something minor bad happens. Usually a character will pay for a Low-level risk *after* the contest. The GM may rule that no more than one or two Low-Level risks may be attempted during a contest. • The GM may assess an additional negative of up to -4 to someone's Low Risk roll. If the roll is failed, success points are still *what the player risked* (i.e. they do not include the -4). This represents the fact that some low-risk attempts also have a low chance of reward, even if they do work. • A Low risk roll blown by 5 or more may do worse things than were originally risked at the GM's discretion. Usually this should be discussed prior to the roll.	-2 or -4	½ the modifier rounded down. This means the character can get at most +1 or +2 Success Points due to a Low Risk move.
Medium	Something bad happens that will impact the character's continued success during the rest of the contest. Usually a failure on a Medium Risk attempt gives all subsequent rolls a cumulative -2	-1 to -10	Up to 1x what is risked
High	Something happens that will cost the character to lose the contest. Putting a witness the character *knows* is a liar on the stand to try to win a case. If it fails, and the liar is exposed, the character will lose the case.	-1 to -10	Up to 2x Success Points.
Very High	Character is seriously injured, removed from play, something dire happens. Note: High is usually the greatest Risk Level allowed even if the risk is quite mortal.	-1 to -10 or more	Up to 3x Success Points

Blocking Action

Type: *Standard*

Description: A character's action is designed to limit the opposition's effectiveness less so than forward their own goals. When a blocking action is declared, the standard roll is made but the results are *subtracted* from the opposition's roll (if there is more than one opposition, the results can be divided or applied evenly at the GM's discretion depending on the circumstances).

Reactive: A blocking action may be declared after everyone else's actions are declared (i.e. if someone declares "Direct Opposition") you can declare a Blocking Action. Blocking success points may be declared against either the general roll or other rolls (extra risk) at the Player's request (GM discretion depending on what exactly is happening).

Leader Bonus: If the blocking character is "ahead" (has more success points) then the GM may assign a bonus to a successful roll of 1-10pts (usually +2). This represents a case where a leader has an edge in preventing people from catching up (a car-chase).

Success Points: The Blocking character gets +1 success points for a successful roll regardless of how much it was made by.

Partial Block: A character may declare negatives to their success roll as Blocking Points against Direct Opposition (ex: a character with a 14- Vehicle roll in a car-chase declares a -2 to their Success Roll for 2pts of Blocking defense against Direct Opposition).

Example: In a race, the finish-line is coming up and the leader wishes to maintain his lead by Blocking the following driver. He has a 14- roll and his opponent, one Success Point behind, has a 15- roll! The GM assigns a Leader Bonus of +2 and both parties roll. The lead driver rolls a 10 against an effective 16- (14+2 for the leader bonus). This gives the chasing driver a -6 to his roll (bringing it down to a 9-). The following driver rolls a 10 and *misses it!* The Blocking driver wins the race, gaining +1 Success Point (only) but preventing his opponent from getting any.

Improve Position

Type: *Usually Standard*

Description: A character may attempt to do something that fundamentally improves their future chances of success rather than their immediate success. An Improve Position attempt adds to their roll depending on how much the attempt was made by.

Note: continued attempts simply use the highest result. They are not cumulative.

Repair: If a character's attempts have suffered Damage (imposed negatives due to Direct Opposition) then the amount of bonus is *doubled* up to the normal roll's level.

Bonus

Improve Pos roll Made By	Result
Missed	None
0 to 3	None
4 to 5	+1 to future rolls
6 to 9	+2 to future rolls
10+	+3 to future rolls

Example: In a courtroom Drama, the GM rules that the "opening statements" section (the first Turn) will, at *most* net only 0 to 3 Success Points—but that it can be used for attempts to Improve Position or Direct Interference. A prosecuting attorney decides to set up his case and rolls against his 13- Law skill. He gets a 10, making it by 3 and nets *no* Improved Position.

Direct Opposition

Type: *Usually Standard*

Description: A character's action is designed to *damage* the opposition's ability to compete directly rather than to forward the actor's own aims. *Note:* A target of Direct Opposition may choose a Partial Block (defensive actions) that reduce the Success Roll.

Armor: Some conditions may qualify as "armor" against this "damage." Armor simply reduces the negative modifiers the Opposition attempt inflicts. Armor values are usually 1pt (with 2 and 3 being very rare).

Multiple Hits: Direct Opposition attacks usually don't add up—you just apply the highest negative achieved so far (so if your first attack results in -2 "damage" and your second only gets -1, then the net negative modifier stands at -2). However, if Armor is reducing the damage then you can add it up to the total.

Damage: Direct Opposition creates standing negatives to any rolls the target makes for the rest of the competition.

Direct Opp roll Made By	Result
Missed	None
0 to 1	None
2 to 3	-1 Damage
4 to 5	-2 Damage
6 to 9	-3 Damage
10+	-4 Damage

Example: In a computer hacking battle, the hacker who is trying to gain access to a network launches a worm attack against the system administrator's computer. This won't help the hacker get into the network but will cause the admin all kinds of problems while he tries to shut the hacker down. The hacker has a 16- Computer skill roll and rolls a 7, making it by 9. Unless the System Admin blocks successfully, this will give the System Administrator's Computer skill roll a -3 modifier for the rest of the contest! Fortunately the Admin's system is "hardened" and it has 2pts of Armor so he only suffers a -1 to all the rest of his rolls.

Strategizing

Type: *Free*

Description: In some contests there is a matter of leadership or strategy that is very important. In these cases, each turn, someone will be making a "strategy" or "tactics" roll of some sort (note: this may be the same skill that is being used for a success roll in many cases). Usually if one person is making the Success Roll, *someone else* must make the Strategizing roll—however this need not always be the case.

A strategizing roll gives the party that made their roll *by the most* an additional advantage in success points that turn. If everyone misses the roll—or many parties are involved but someone comes in second, you get zero points. How many points you get depends on your level at the strategizing skill.

Negative to the Roll: When you are involved in strategizing, you will take a -2 per level you are below the highest level strategist in the contest.

Great Move! If you make your strategy roll by 5+, you get an extra pt (even if Level 1).

Level	Strategy Points
1	0 – no success points—but you can stop someone else from getting them.
2	1pt for being the winner.
3	2pts for being the winner.
4	4pts for being the winner.

Example: During a battle of two dark fantasy armies, the generals make their Strategy rolls. One general has a 16- Strategy Skill. The other, a 15-. Both are Level 3 Expert Level Strategists (see the Skill section). Each Round, the Generals make their roll and the winner grants +2 to his field-commander's tactic's rolls!

Advanced Techniques

Type: *Free*

Description: A higher skill level character can try things most characters can't. These "advanced techniques" carry a penalty to the roll but pay off with more SPs than normal if the roll is successful.

Level 3 and Level 4 Skills: A level 3 skill ignores -3pts of modifier. A Level 4 skill ignores a -6 modifier.

Chart

Negative	Bonus Success Points if You Make it
-2	+3
-4	+5
-7	+8

Example: A driver hits his nitrous oxide switch and takes a -4 to his 15- Driving roll. He rolls on an 11- and rolls a 10. He makes it by 1—but gets +5 Success Points for Pushing it and nets 6 Success points!

Getting Help

Type: *Free*

Description: If you are having problems getting a job done, asking for help is often wise. Getting help usually means one of two things: either you are getting someone who has the same or higher skill as you do to simply "assist you in your work" or you are finding someone with a talent you do not have to do something to help you can't (such as a hacker convincing his beautiful girlfriend to sweet talk a lonely computer programmer who knows some passwords).

Often, Getting Help will simply take the form of roleplaying and, if the GM deems the character successful in his attempt to get help, he'll be awarded a certain number of points (usually +1 to +4 SPs).

If the help comes in the form of others who have the same skill roll that the character primarily involved in the Drama is using, then it is common that the skill roll will be the highest roll (if your helper is better than you, use their roll) and a mass of other people will add from +1 to +3 if they make their rolls (this is determined by how big the GM thinks the team needs to be and how generally skilled the rest of the group are).

Example: A character is having trouble with an art project during a Three Roll Target Number Drama and decides to go and seek some help from a more experienced artist. The character has a former mentor she is on the outs with and the scene involves the character trying to get back into good graces with her teacher. The roleplaying session is deemed a success and the GM allows a +3 SP grant for the *Getting Help* attempt.

Roleplaying

Type: *Free*

Description: Between roles, a player can simply declare actions or otherwise describe how the character works towards the goal. The GM is free to award points based on a subjective view of the quality and effeciency of the roleplaying. This can wind up being points for extra effort, dramatic speeches, a good idea or approach, etc.

Example: In a racing game, the character who is behind and making a dramatic comeback narrates an inner-monologue that impresses and amuses everyone at the table. The GM awards 3 SPs for the dramatic effort!

Example Dramas

Example: Car Racing

The game features a team of characters who race custom cars as part of the street-scene they belong to. Although tinkering with and modding the cars (enhancing them mechanically) is a *part* of the game, it is not the entire *focus* (if it were, some of the rules from JAGS Have-Not might be used).

NOTE: For purposes of this game, drivers are not usually *getting killed*. The Special Moves reflect this. If a race was specifically noted as dangerous or deadly ("We're running *dead man's curve*") then there might be some more serious consequences to roll failure and higher-risk additional risk moves.

Basic Drama Type: Three Roll Contest

Initiative Roll	Yes. The Initiative roll will use the character's REA.		
Stakes	The character with the most SPs after three rolls wins the race. Tie-breakers are handled with additional rounds where the best roll wins.		
Skill	Vehicle Operations (race car)		
Special Moves	*Pushing It*	Free	Most Level 3 or Level 4 drivers will use a Pushing It move.
	Take Additional Risk	Free *once*	Dangerous driving: High with a -4. This will give +8 SPs. If the roll is missed the character suffers a crash and is out of the race and has damaged their car. This may be tried *once* in a race.
	Direct Opposition	Standard	Ramming or bumping. This will usually damage another character's car.
	Blocking	Standard	A car gets +2 on attempts to block. You can only Block cars with fewer SPs than you have.
	Improve Position	Standard	Taking a turn on the "outside."
Choose	Yes. An open Bid with a Substantial 10 SP reward. Each Round all drivers may "jockey for position," bidding negatives to their roll (this happens in Initiative order). The person bids the highest will make their Primary roll for that Round at the negative and, if they make it, they get +10 SPs or what they'd have gotten without the bid, whichever is better. If the character is Level 3, this is +13 SPs. If the character is level 4, +16 SPs!		

Other Modifiers

In this game, having a highly modified car is important—a lot of play may center around acquiring money (for parts) or getting hard to get parts. There is also a role for a really good mechanic and some PCs may be mechanics (or different racing teams may try to recruit each other's hot-shots).

Car Bonus	+1 to +5 SPs for a *successfully made roll*. That is, if a driver has a 17- roll and a +3 car and they roll a 10, they get 10 SPs. However, if the driver rolls an 18, they get *no* SPs.	
Mechanics Bonus	Your mechanic can make a roll before the race to tune the car. The mechanic can choose to roll at -3 or -6, taking an *additional* bonus of +1 Or +2 if the roll is made (this gives an edge to Level 3 or Level 4 Mechanics)	
	Roll made by	Bonus to Roll
	Missed by 5 or more	Mistake! -1 to all rolls!
	Missed -1 to -4	+0 to Roll
	Made 1 – 4	+1 to Roll
	Made 5 to 9	+2 to Roll
	Made 10+	+3 to Roll
Nitrous Oxide	Nitrous Oxide will give a car a +3 SP boost *once* but all additional rolls for the race will be made at -2 (this is declared during Initiative and is known to all other participants).	

Example: Car Racing Continued

Car Design

A car is built for one of three strengths: acceleration, top speed, and handling. The choice of a given race-course will give a car with the appropriate attribute +1 SP for every made point. A mechanic, given time, money, and rolls, can reconfigure a car for a specific strength if a known race is coming up. Rebuilding the cars may be a part of the game in that respect.

Course Type	Bonus goes to a car with
Long straightaway	Top speed
Lots of turns	Handling
Short course	Acceleration

Sample Car: Hotrod Honda Civic

+3 Car Bonus (dual carburetor exhaust, improved turbo)
Strength: Handling (+1 for races with lots of sharp turns)
Nitrous Oxide: 1x

Research Drama: *High School Monster Hunters*

The PCs are gifted (physically, mentally, and in some cases magically) who live in a modern-day world that is secretly overrun with monsters! They have a "monster of the week" problem and one of the roles in the game is the support crew of kids who research the monster to find its weak-spots so the more combat oriented characters can defeat it.

The research uses Research skill and involves looking in musty books and secret Internet sites. Roleplaying that out isn't usually very interesting. However: the structure of the game makes the Research Drama a good pacing mechanism and gives less combat-oriented characters a strong role to play.

Basic Drama Type: Three Roll Target Number

Initiative Roll	No. There is no Initiative roll for the research drama.		
Stakes	Each monster has a certain number of SP's necessary to determine its weaknesses. If these are reached, defeating it becomes far simpler.		
Skill	Research Skill		
Special Moves	*Pulling an all-nighter*	Standard	A character who wishes to "pull an all nighter" (staying up studying old books etc) will do so at the expense of their grades or other activities. This is an explicit trade-off on the part of the character. The consequences are run in-game—but the Player will know they are making a trade. They will get +1 to +2 to their Roll based on the time spent.
	Pushing It	Free	Unusual Sources. Most characters won't have Level 3 or 4 skills but if they do, they can access unusual or hard-to-understand sources for their material.
Choose	No. There is no choose-step in this drama.		

Good Library	+1 to +4 SPs to each roll. Over the course of the game the characters may seek books to improve their library. This may be a focus of adventures.
The Right Book	+2 to +8 SPs per roll. Seeking the right book or other data source can greatly help. This, also, may be a driving force in some scenarios.

The Use of Traits

In this game, however, characters will have individual scenes wherein they get to dictate the basic set-up of the scene so long as it agrees with the genre (i.e. the geeky kid decides to ask a pretty new cheerleader out on a date). If the players take consequences for their Traits they can gain 1 to 4 SPs per scene. These SPs can be used directly against the research drama.

Research Drama: *High School Monster Hunters* Continued

This means that when the GM goes around to each character and they are doing a high-school scene, the Players will invent something that plays to the consequences of their Traits and then play that through in order to get SPs to improve their research skills.

While this is entirely a game-mechanical enhancement (being shot down humiliatingly by the cheerleader doesn't in any simulation-like way apply to better researching the monster) it's understood by the players to be a kind of meta-game genre emulation.

Example Monster
The Thing In The Walls
It came into town on a truck with logos from a closed factory and no driver. When it crashed, the TTITW escaped. It looks like a mass of arms and hands crawling over each other. It lurks inside walls where it can break through and grab someone and disappear with them.

It has a 21 SP susceptibility to flute music that can lure it out in a trance state, costing it 5 REA per turn while the character plays (playing is an 8 REA Long action).

It has a 14 SP susceptibility to fire (a lit torch will deal 18 IMP damage per second if swung as a weapon, using gasoline, lighter-fluid, or Molotov cocktails will do, to it, 31 IMP damage!)

The GM would otherwise give it statistics (not shown here) but it would be difficult to take down without either of its weaknesses being known.

Drama: Cyber-Hacking

The game takes place in a near-future dystopia where computer hackers are cybernetically connected to the Internet. Hacking systems is done in a hallucinatory state where data-elements, defenses, and other users are represented as physical objects in a hallucinatory environment. Going up against defenses can be quite dangerous and a great deal of emphasis is placed on the resources (other pieces of software) a hacker may acquire and use during their "run" through a target system's defenses.

Basic Drama Type: Three Roll Target Number Drama
The target number is based on the difficulty of the system being hacked.

Initiative Roll	No. In cases where multiple hackers were competing there might be an Initiative check using RES to see who gets to try first—but in general there will be no Initiative roll.		
Stakes	Breaking into the system. Character's lives may be at stake as well. Finally, when a system is "aware" of the intrusion each roll the characters make could give them away.		
Time	Each roll takes *roughly* 20 min of real time. This may be changed by "accelerator" hardware or extended by elements of the system being attacked. However, if the hackers are trying to coordinate with real-world teams, 20min per roll is a reasonable baseline.		
Skill	Hacker or Computer at -3.		
Special Moves	*Pushing It*	Free	Expert Techniques. Characters with Level 3 or Level 4 skills may try exotic and difficult methods to gain entry.
Choose	There is no choose step.		

Computer Skill	Being a skilled programmer can help you pick your way through systems. A Computer skill roll will give +1 if made by 0 to 4, and +2 if made by 5+. The character can roll at -3 or -6 for an additional +1 or +2 respectively. NOTE: the character may have "backup" from other characters to assist with that.
Internal terminal Access	If there is a live human being inside the target system's structure with access to a computer terminal (and this need not be the hacker—it can be someone with a conduit rig) then they get +2 SPs for any successful roll. If intrusion systems are tripped the guy inside has one turn less than the hacker to get out and avoid detection.
Passwords	If the character can get their hands on "passwords" from somewhere (buying them? Social engineering?) then they reduce the Firewall numbers by some significant number (say -5 to -20). Usually more than one "password" is needed to completely break a system. A Persuade or Charm roll that gets a Major success or better can usually get a -3 Password (but if it fails the system will go on "alert" and its firewall numbers will be increased by +3 for several days.
Lockpick v3.2	Two uses. +2 to SPs on a made roll.
Battering Ram v8.1	One use. Gives +10 SPs on a successful roll. +5 to Detection roll.
NinjaSoft v2.01	Two uses. Gives -3 to Detection roll.

Drama: Cyber-Hacking Continued

Target System

Computer systems have two Firewall Numbers: Protocol Defense and Domain Defense (taken from 21st century firewall DMZ terminology). The hacker must, usually, penetrate both—but only the outer (Protocol) number is known. The hacker can take any number of rolls to do this—but each roll involves a *detection chance*. This is a roll that is made against the character's "stealth modifier." The character's Stealth Modifier is a number chosen by the player when the character makes a roll for that turn: each +1 Stealth Modifier gives a -1 to the character's roll (so if the character has a 15- L2 Hacking skill and wants a -5 to be detected that turn, he rolls on a 10-).

The system's detection systems may or may not be known.

If the character is detected, they may or may not know (a secret contest of skill rolls will be made) but the authorities will be alerted. How well the detection roll is made by will determine how quickly they arrive.

Detection Rolls

Missed	1 to 2	3 to 4	5 to 6	7 to 9	10+
System is unaware	System is aware of suspicious activity. Detection roll increased by +1.	System is aware of intrusion attempt. Character has 3 rolls remaining. Detection roll increased by +2.	System is tracking the character. Detection roll increased by +2. Character has 2 more rolls before they must punch out to avoid authorities. Firewall number is increased by +4. Character is "kicked out" and loses all points against the present firewall.	System is tracking the character. One more roll is allowed. Detection roll is at +3. Firewall is increased by +6. Character is "kicked out" and loses all points against the present firewall.	System has located the character! Authorities arrive. Detection is at +3. Firewall is increased by +9 (lock-down). Character is "kicked out" and loses all points against the present firewall.

Defensive Daemons

Target systems employ Expert Systems (or even humans) who actively work against intrusion. These have rolls that are made against the hacker each turn. Usually Daemons exist "in the DMZ" and are only encountered after the Protocol wall is defeated. When dealing with a Daemon, the hacker must use some of his gained SPs to "lock it down." Daemons have a target number and a roll. This roll is made against the character's roll and each point it rolls by reduces the character's SPs by one while it is active. Strangely, a Daemon being in play doesn't automatically "detect" the character. If a Daemon gets +5 points over the hacker, they are "kicked out" and lose all their points against the Firewall (but may still be in the DMZ if they were going against the Domain Firewall).

Heart Stopper

Being plugged into a system can be *dangerous*. Some systems employ potentially deadly countermeasures. When these countermeasures are in play (usually, again, only on the Domain Firewall) then, when the character misses a roll (even if they are not detected) they are subjected to a Resisted Attack of the Power of the system vs. the character's Hacker Skill or WIL, whichever is better.

Example Intrusion Countermeasure Module

Effect	Result
Minor	Image Shock: the character has a series of elementally disturbing images flash-loaded into their visual cortex. The next roll is at -3.
Standard	Blinding headache. The character's vision is blurry and they get a cumulative -1 to RES and MEM based skills for several hours.
Major	System Shock: The character is kicked out of the firewall and loses all their points. They are at -2 to all rolls for the next couple of days.
Critical	Brain Burn: the character is slammed into a gran mal epileptic seizure. This ends their hacking run and they need medical attention. They will be out for several days.
Catastrophic	Trauma. The character must make a Critical Wound roll. They are unconscious and need medical care badly or they may die. If they don't get it, give them three CON rolls at -2 and if they fail all of them, they're dead. If they fail two they suffer 'stroke effects' of -4 to all rolls for several weeks. If they fail one, they are unconscious for several hours and bleed out the ears, waking up, being at -2 to all rolls for several days.

Cyber-Hacking Drama Continued

Sample System: Ultracorp Global Bank

Description: a pretty tough system (but by no means one of the toughest). This is a viable target. If the characters break it, they'll get some decent cash. If they get detected, they'll have a vicious enemy (but one they might be able to handle)

Protocol Firewall: 12
Protocol Detection Roll: 13-
User Password: reduces by 3pts (via social engineering)
Admin Password: reduces by 8pts (requires in-game action to acquire)

DMZ: Security Daemon 8pts, 14- roll

Domain Firewall: 24
Domain Detection Roll: 14-
Heart Stopper Countermeasures: POWER 14, roll of 14-.
  Admin Password: reduces by 10pts (requires in-game action to acquire)

Invention Drama

Invention Dramas

In this game some of the characters will be mad-scientists types who will create inventions that will be used to solve problems or overcome challenges. In the game structure the characters do a lot of adventuring and then, when a serious problem is encountered, the scientist characters may request an Invention Roll to create a device to help solve it. The GM will set the difficulty of the device and may make some rulings about whether or not they are equipped to build it (also, cost may be a factor—but rather than having an actual cost-chart for each possible device, if the device is extremely expensive the GM may require someone to do something to acquire the necessary cash).

Basic Drama: Three Roll Target Number

Initiative Roll	No. There is no Initiative roll for the Drama.		
Stakes	How long, and how many resources building something will take.		
Time	The time-to-build something varies widely. Typically each roll takes between 2 hrs and 2 days. The GM will determine this *before* the rolling starts.		
Skill	Engineering		
Special Moves	*Pushing It*	Free	Expert Techniques. Characters with Level 3 or Level 4 skills may try exotic and difficult methods to build gear.
Choose	There is no choose step.		

Partial Success

A construction attempt may result in a "partially working" device. Each device will have four ratings for SP (determined by the GM, possibly using the *Fast Company* book as a basis). In *Fast Company*, devices are rated in "Gadget Points" and the number of GP for any device tends to be low (a 3 GP device is pretty good). The rule of thumb is that the basic SP is 6x the number of required GP and above

Success Level	SP's Required	Notes
Reduced SP	4 x GP	Unreliable! The device has a "serious drawback" (see below) and may require several successful rolls to get it to work when the time comes.
Basic SP	6 x GP	The device works reliably but has some drawback that will likely apply to its use (such as being large, heavy, needing a non-mobile power-supply, etc.) The GM can propose one of two or three possible drawbacks and let the character choose one.
Enhanced SP	8 x GP	The device works without serious drawbacks. Depending on the general capabilities of the device it may still be large or non-mobile (or have other features that make it less than optimal) but it is quite viable for its purpose.
Superior SP	10 x GP	At this level the device becomes enhanced beyond its original intended capacities.

Inventor Drama Continued

Modifiers

Physics, Computers, Chemist	A suitable skill roll at -4 will give +1 SP if the Engineering roll is successful. At -8 it gives +4 SP.
More Time / further experimentation	If the scientist takes more time than the GM's determined standard then they'll get +1 to their roll.
Better Lab	If the scientist gets access to good resources (and the game may involve doing things to get resources) then they may get +1 to +4 SPs. This works once per invention.
The Right Equipment	If the character can lay hands on just the right stuff this can add +2 to +8 SPs to the project (useable once per invention).

Example Piece of Gear: Ectoplasm Rifle
The city is beset by ectoplasmic assailants that are immune to normal weaponry. The scientist character sets up a ghost-gun that can hurt them. It will do 12 IMP damage to Out of Phase targets.

Using the *Fast Company* rules:
Base Gadget: Bazooka-Sized weapon, Power-Pack Required.
Base Damage 30 IMP Energy
Weirdness: 2 (the world is Strange, the device is Weird)
Hits Out of Phase Targets (only): Cost 1
Total Cost: 3 Gadget Points
Difficulty: GM assigns SP giving the Basic SP value a 6pts per Gadget point cost, Reduced a -1, and Enhanced/Superior a +3.

Reduced SP	6
Basic SP	18
Enhanced SP	21
Superior SP	24

Note: Before setting this Drama up for a game the GM and Players should sit down together and decide roughly what sorts of things would be built. If this device is meant to force the characters to, say, seek better labs or more research then the numbers might be tweaked a bit. This discussion should happen before play begins, however, so characters are not blind-sided.

End Note

And on that note we end JAGS Revised. We hope you've found it interesting and enjoyable (or, if not, that you didn't get all the way here before you came to the conclusion it wasn't any good). At this point we're going to get into the appendices and so we're going to say goodbye, and thanks for reading!

Gloss-Dex: A Glossary-Index for JAGS Revised

Action
Introduced pg 109
Attack Actions 113
  Unarmed Attacks 121-123
  HTH Weapons 124-129
  Thrown Weapons 130-131
  Ranged Weapons 131-133
Move Actions 139-147
Defensive Actions 148-151
Grappling Actions 152-165
General Actions 166-168
	An Action is something done by a character during a Round. They fall into four basic categories:
	
	• Attack (shooting, punching, stabbing, wrestling, etc.)
	• Defense (Blocking, Dodging, Hitting the Deck)
	• Movement (Running, Circling, etc.)
	• General (manipulating an object, pushing a button, talking)
	
	Many Actions have an REA Cost which limits how many you can do in a Round—but some actions have a Zero (0) REA cost and are considered Free Actions.

AGI Bonus *Introduced 115* *Ranged Weapons 131* *Modified by the Fat Trait 36* *Modified by the Peg Leg Trait 79* *Lucky Miss Archetype Trait 84* *Losing it: Ground Fighting, hit from behind 156* *Cover (uses cover mod instead) 120* *Losing it if Stuck 140* *Losing it if crawling 140, 145*	An AGI Bonus is a defensive modifier many characters get for being agile and mobile. If you are on your feet and moving you are at -1 to be hit in hand to hand combat for each point of AGI you have above 10. If you are being targeted by a ranged weapon, your AGI Bonus is halved and rounded *down*.

Agility (AGI)
Introduced 31
Modified by
  Agile 37
  Clumsy 37
  Uncoordinated 37
  Hunchback 79
Used to hit if unskilled 59
	Agility is a Secondary Statistic based on Reflexes (REF) that measures the character's grace, gross-motor skills, and balance. Like all Secondary Statistics, AGI begins at a value of 10 for normal humans. Agility is used for:
	• Gross Motor based skills
	• Rolls to stay balanced
	• Determining AGI Bonus (a defense against being struck in combat)
	• Making Block and Dodge and to-hit rolls in hand to hand combat

Archetype Points *Introduced 27* *Archetype Abilities 84-85* *Determine which Arch abilities are legal for a game 47* *Advancement 214*	A kind of character points used to purchase "unusual" or "character-class" type abilities.
Armor *Explained 174* *Tables (Fantasy/Modern) 174* *Partial Coverage 175* *Armor save is a Resistance Roll 21* *Step in damage detemination 93* *Iron Jaw (gives armor) 79* *For Tangle attacks 130*	Any protective covering (plate armor, leather armor, bullet resistant skin, etc.). Armor has two values: Damage Resistance and PEN Defense. Armor References • Damage Reduction • PEN Defense • Armor Save • Partial Coverage • Armor Tables

Armor Save *Armor save is a Resistance Roll 21* *Step in damage detemination 170*	When a character wearing Armor is hit by a Penetrating Weapon, they get an Armor Save to convert the damage type from PEN (bad) to IMP (generally not as bad). This is done by comparing the Armor's PEN Defense to the weapon's PEN Value and making a Resisted Roll.

Attack
Attack Actions 121
  Unarmed Attacks 121-123
  HTH Weapons 126-129
  Thrown Weapons 130
  Ranged Weapons 131 - 138
	Any action in the game that harms a target. Actions usually cost 5 REA and are usually Medium Speed.
	
	List of Attacks
	• Barehanded strikes (Punch, Kick, Cross, Headbutt, Spear hand, etc.)
	• Weapon Strikes (Strike, Feint, Lunge)
	• Ranged Weapon Attacks (Shoot, Double Tap, Aim, etc.)
	• Automatic Fire
	• Grappling Attacks (wrestling)
	• Grab Attacks (reach out and grab hold)

Base Character Points *Introduced 27*	A kind of character points used to purchase Stats, Traits, and Skills ("normal character stuff").
Base Damage *Computing for HTH Damage 49* *Used in figuring actual damage 169-170* *Damage Table 173* *Explosives 188* *Poisons 196* *Modifying with Risk 20* *In Unarmed Strikes 121* *Weapons List 125* *Example 126* *Full Strike (gets +2) 126* *Thrown Weapons 130* *Wind-up 130* *Continuing Beam 135* *Charge (gets +2) 144* *Overrun 145* *Penetrating Force Fields 175*	Weapons are rated in Base Damage, a score that tells how much damage they do "on average." When a target is hit with a weapon, a Damage Roll is made (with the Damage Modifier added) and the final number is checked on the Damage Chart to compute Damage.
Bleeding *From Internal Damage 183* *Optional rules 186 - 187* *Bleeding Drama 217* *Determining the grittiness of the game 89* *Stopping bleeding with a Doctor roll 64*	An optional rule concerning after effects of damage. Usually only used in grim (gritty) games.

Block

An attempt to Parry an attack. A character's Block roll is computed using their Martial Arts or AGI roll at some modifier. Attempts to Block weapons when unarmed are at -2. A Block is a 3 REA Short Action.

- Jujitsu
- Karate
- Kung Fu
- Tai Chi
- Boxing
- Wrestling

Build (BLD)

Build is a Secondary Statistic based on Physique (PHY) that measures the physical mass and size of the character. Like all secondary statistics, BLD begins at a value of 10 for a normal human (approximately 150 lbs). Build is used for:
- Determining hand to hand damage
- Determining collision or falling damage
- Determining Grapple Scores

Called Shots

Optional rules for "placing a shot directly to a specific body part."
- Head Shots
- Attacking a leg
- Attacking an Arm
- Shooting a Weapon out of someone's hand

Charge

A Charge maneuver is running at someone with a weapon in order to move and strike quickly. It does +2 Base Damage, costs REA equal to the Move and the Strike, and the target has a choice, they can either hit you as you come in OR they can block the strike.

Charisma Scores

Values used in Resisted Rolls that influence subjects. Charisma rules are usually only definitely effective against NPCs but in some games Players may agree to have their characters strongly influenced or even bound by Charisma results. There are four types of Charisma Attempts
- Charm – make the target *like* you (or love you)
- Intimidate – make the target *fear* you
- Persuade – convince the target to do something for you
- Recruit – Influence the target (or targets) to be loyal to you

Collision

A crash, fall, or ram.

CON Roll

When a character suffers Damage they may have to make a CON Roll if they suffered a Minor, Major, or Critical Wound. This is done on the Wound Chart and the Result can be something like Dazed, Stunned, or even Dying.

Constitution (CON)

Constitution is a Secondary Statistic based on Physique (PHY) that measures the physical health and robustness of the character. Like all Secondary Statistics, CON begins at a value of 10 for normal humans. Constitution is used for:
- Determining how well the character suffers damage
- Determining the character's number of Damage Points
- Rolls to fight off poison or disease

Coordination (COR)

Coordination is a Secondary Statistic based on Reflexes (REF) that measures eye-hand coordination. Like all Secondary Statistics, COR begins at a value of 10 for normal humans. Coordination is used for:
- Making rolls to do fine-manual labor (cutting gems, picking locks, etc.)
- Feats of manual dexterity (card manipulation, playing video games)
- Hitting ranged targets with thrown or fired weapons

Cover

Cover gives you a negative to-be-hit that may be used instead of your AGI Bonus. Cover modifiers range from -1 to -4.

Cross *Chart 121* *Unarmed Strikes 123* *Boxing 59*	A power-punch which may only be thrown once a Round. A Cross is a 5 REA Medium action. It does *[STR-10 + 1pt per 5 BLD above 10 + Martial Arts bonus +1]* Base Damage. When thrown the attacker is at +1 to be hit and -1 to Block until their *next* Turn.
Damage *Explained 169 - 173*	The effect of a hit with a weapon. It is rated in points. For example, a good hit with a broadsword might do 12 points of Damage—enough to drop a normal man.

Damage Modifier (DM)
Explained 169
 	
Pen Doubling 169
Modified By
  Lucky Miss 84
  Streetfighting 61
Modifiers
  Prone vs. Explosion 188
  Explosives 188
  Large Weapon Bonus 125
  Controlled Burst 133
  Point Blank Range 132
  Roll with Strike 150
  Defensive Positioning 150
  Grab Weapon Arm 154
  Grappling Mods 157
	When you roll to hit, the amount you hit by becomes your Damage Modifier. This is added to your Damage Roll to tell how many points of Damage you did. Damage Rolls use the Damage Tables (there's one for PEN damage and one for IMP damage).

Damage Resistance (Armor) *Explained 174*	A value Armor has that reduces points of damage done to the target. If your armor has 6 DR and the attack did 9 Damage Points then you suffered only 3 (9 – 6 = 3).
Damage Roll *Explained 170*	Attacks in JAGS have a set Base Damage (for instance, a 9mm hand gun does 6 PEN). When you hit someone you make a Damage Roll (there is a Damage Chart for both Penetrating (PEN) and Impact (IMP) damage types) and *add* the Damage Modifier to what you roll. You then look at the final number on the chart and see how much damage you did (a good roll on the PEN Damage Chart could yield a 2x Modifier). Rolling high is better than rolling low.
Daze *Explained 181* *Wound Effect Table 180*	A Wound Effect where the target loses 8 REA and one attack. There are other listed effects as well.
Dead *Explained 185* *Wound Effect Table 180*	A Wound Effect where the target is "dead." Depending on the conventions of the game, however, this may just represent a 'very serious injury.'
Defensive Action *List 148-150*	List of Defensive Actions • Block • Dodge • Shields (Shield block) • Hit the Deck
Dodge *Explained 150*	A defensive action to get out of the way of an attack. Dodges use AGI or Acrobatics as their roll. A Dodge is a 5 REA Short Action unless you have Lvl 3 Acrobatics—then it is a 3 REA Short Action. Attempts to Dodge ranged attacks (bullets) are at -4 (since one must "dodge the muzzle of the gun").

DP (Damage Points)
Explained 51
 	
DP Chart 51
Modified by
  Build 51
  Toughness 79
  Boxing 59
	A character's ability to take Damage. A normal man has 10 DP. A really big guy might have 20 DP. Weapon hits do Damage and the amount of Damage is compared to the character's Damage Points to determine the Wound Type and Condition the character is now at. **NOTE:** When a character takes Damage you do *not* simply subtract Damage done from the character's Damage Points and treat the character as dead or unconscious when he reaches zero. It's a little more complex than that.

Drama (Drama Rolls) *Explained 223 - 228* *Types of Rolls 228*	Dramas are the "technical term" for conflicts that are resolved using the JAGS Revised Drama Rolls system. In this system a character (or group of characters) will make several Skill or Stat checks and the total result is examined to see if they succeed or not. The Drama Roll system is used to handle situations for which no specific rules-subsystem (such as the Combat System for physical battle, the JAGS Have-Not vehicle system for automative races, and JAGS Psionics for psychic conflict) exists. It also "adds drama" to situations by spreading success or failure out over several rolls.
Drowning *Explained 216*	If you are in a fight, you'll last CON/6 Rounds (about 2) and, at the end of the third, go unconscious with a Dying result!
Dying *Explained 184*	A Wound Effect where the target is very quickly dying and needs immediate medical help.
Effect Roll *Explained 23* *Wound Effects Table 180* *The Grapple Chart 156* *Resisted Attack Chart 195*	One of the four kinds of JAGS Dice Mechanics, the Effect Roll is called for when the player is rolling and using the number rolled to look up an effect on a chart. Examples are the Wound Effects Table (where the Player makes a CON roll and looks on the Wound Chart to see what the effect of the wound is) and the Damage Roll (where the Damage Modifier is added to a roll and the appropriate Damage Chart is checked to see how much damage is done).
Encumbrance *Explained 207*	A measure of how weighed down a character is. An Advanced rule.

Endurance
Explained 215
 	
Modified By
  Sports and Combat Skills 211
  Conditioning 79
  Tai Chi 61
  Encumbrance 211
	Rules used to determine how long a character can keep up exertion (physical activity). An Advanced rule. Activities are given a general level of difficulty (Walking, Running, or Sprinting) which, along with the character's CON, determines how long they can do them.
	
	Sports and Combat Skills at higher levels add to effective Endurance (pg. 210).

Explosives *Explained 188-189* *Bigger Targets Take More damage 191* *Demolitions 68* *Aiming for a spot on the ground 114* *Targeting Weapon with a Blast Radius 119*	Rules for bombs or blast-radius style attacks. Usually the Base Damage is divided by *[Target Distance / RAD]²*. As this is complex, there are simpler ways to figure this out.
Force *Explained 208*	A game mechanic that measures things like "lift," throwing distance, collision and falling damage, and other such evaluations.

Force Fields
 Explained 175 - 176
	Super-Tech (or magical) defensive fields. The have the following rules:
	 • Reduce damage done by their POWER rating.
	 • If the damage does not exceed the POWER but is equal or greater than *half* of it, reduce the field POWER by Total Damage/10 (after calculating damage to the target).
	 • If any damage did get through the field, reduce POWER by Total Damage/5 (after calculating damage to the target).
	 • Weapons will not do PEN damage to the field unless their Base Damage exceeds 5x the Field's POWER.
	 • A 5 REA Medium Action will repair a Field's POWER by 20% of the total.
		Initiative
		 Defined 52, 104 - 105
		 Modified By
		  Fat 36
		  Natural Fighter 79
		  Coward 82
		  Underwater 120
		  Stuck 139
		  Special Bonuses 108
		 Surprise 106
		 Optional Gun-Slinger Rule 107
		 Falling Objects 108
		 Too Fast To React 111
			At the beginning of each combat Round every player rolls for Initiative (this is an roll against their Initiative Score – see below). The better you roll the faster you get your Turn during the Round.

Free Action / Casual Action *Explained 166 - 168*	Some actions may be ruled to have a zero (0) REA cost and are essentially Free. Some Free Actions may only be done once per Turn (a Short-Action facing change) others might be done multiple times in a Turn or Round (talking). Whether an Action is free or not depends on the type of Action and (often) an adjudication as to whether someone might want to and be able to interfere with it (such as slamming a door in someone's face).	**Initiative Order** *Order of Combat 104*	The order in which characters take their Turn during a Round. Initiative Order is determined by the Initiative rolls at the start of each Round. The character who makes his Initiative Roll by the most goes first, followed by the character who makes his roll by the next most, and so-on.

Grab
 Explained 152 - 154
	An attack where you reach out and take hold of someone. This uses the Grapple Scores and Resisted Rolls.	**Initiative Score**
		 Defined 52, 104 - 105
		 Modified By
		  Fat 36
		  Natural Fighter 79
		  Coward 82
		  Underwater 120
		  Stuck 139
		  Special Bonuses 108
			Initiative Score is a calculated statistic based on REA plus/minus modifiers. Initiative score is rolled at the beginning of each Round to determine the order in which the character will take their Turn (see Initiative)
			 Initiative Score is usually equal to REA, but may be modified if the character has traits or advantages that affect reaction speed

Grapple Score *Explained 51*	A Figured Stat that determines how good a character is in a wrestling contest. Grapple Score has an Offensive and Defensive rating. They are equal to: Offensive: **STR + (1 per 5 BLD above 10) + Martial Arts Bonus + 20%** Defensive: **STR + (1 per 5 BLD above 10) + Martial Arts Bonus**	**Internal Damage** *Explained 183*	A Wound Effect where the target is knocked out and suffers internal bleeding. Optional Internal Damage Rules (Broken limbs, etc.)
Grappling (Actions) *Explained 155 - 167* *Grab 152 - 154* *Jujitsu 59* *Streetfighting 61* *Tai Chi 61* *Wrestling 62*	Wrestling or body-to-body combat. Grappling moves happen when the opponents are on top of each other. Grappling uses the Offensive and Defensive Grapple Scores and Resisted Rolls to resolve many Grappling Actions. Grappling References: • Grab Moves • Grappling Moves • Jujitsu Skill • Wrestling Skill • Street Fighting Skill • Tai Chi skill • Acrobatics (Ground Fighting) skill	**JAGS Roll** *Explained 12*	The JAGS roll is the basic dice mechanic for the entire game. When asked to make a roll the person rolls 4d6 (four six-sided dice) and counts sixes as zeroes. The pips are added and that is the "number rolled." There are four basic ways the JAGS Roll is used in the game: Skill or Stat Checks, Resisted Rolls, Effect Rolls, and Drama Rolls.
Grenades *Bounce Table 120* *Damage Table 189* *Throwing Distance 213*	Grenades are explosive thrown weapons. Readying a Grendade is usually a 5 REA Medium Action. Throwing it requires a COR roll or Thrown Weapon skill. They do 20 IMP Damage with a 12 PEN Shrapnel attack that hits on a 14-.	**Jump** *Explained 212-213* *Calculating STR for Jump purposes: bottom of 212* *Standing Broad Jump 212* *Running Broad Jump 212* *High Jump 213*	A calculation of how far a character can leap. The calculation uses the Force rules.There are three kinds of jumps in JAGS Tools: • Standing Broad Jump • Running Broad Jump • High Jump You can substitute a suitable Sport Skill for your STR. An AGI of 12+ adds +1 to Effective STR. Each full 2pts of BLD above STR deducts one from effective STR for Jump purposes. The Out of Shape Trait will reduce STR by an effective 2pts.
Impact Damage *Explained 169* *Impact Damage Chart 173*	One of the two damage types in JAGS, Impact (IMP) damage refers to blunt trauma. Fists, falling, and being hit with a club are all kinds of Impact damage. Impact damage is usually less severe than Penetration damage although enough of either will kill you.	**Kick** *Explained 122* *Tae Kwon Do 61*	An unarmed strike with the foot. A kick is a 6 REA Medium action. It does **[STR-10 + 1pt per 5 BLD above 10 + Martial Arts bonus +2]** Base Damage. It hits at -1 using AGI or a Martial Art skill.
		Knockback *General Rules 204 - 205* *Streaming attacks 189* *On a Daze result 182*	When a target is struck it may be pushed back. Usually you must hit by 4+ to achive significant knockback. Streaming attacks (like water jets) do Knockback if they hit at all. Characters who are Dazed may be knocked down or back.

Knocked Down *Getting up 145* *Push 155*	A character may be knocked down by several ways (a Push, a slam, a throw, a failed AGI roll to trip, etc.) It is a 5 REA Medium action to get up. While on the ground they will suffer Ground Fighting penalties (see Ground Fighting).

Lift
Basic human range 31
Explained 210-211
 	
Grappling lifts
  Pick up 156, 159
  Slam 156, 160
	How much a character can lift is based on their STR statistic. For normal STR ranges, a 10 STR can bench press 130 lbs and each +1 STR adds 75 lbs to that score.

Modifier *Explained 17 - 18* *Risk and Side Effects 218 - 222* *Combat Modifier List 115*	When conditions make doing something for which there is a roll harder or easier there is said to be a "modifier." This modifier is applied to the *Target Number* (TN). So if you have a 12- Firearms skill and get a "+2 modifier" for aiming, your roll to hit goes to a 14-. Here are some common modifiers: • A Skill roll that is "more difficult than average" -1 to -6 (but possibly higher) • Range Modifiers, Visibility Modifiers, Speed Modifiers, and Size Modifiers to hit targets
Move *Explained 139-147*	A type of action that changes your position during combat • List of Move Actions • Ground Move distance (walking, running, and sprinting speed)
PEN Doubling *Explained 169* *PEN Damage Chart 173* *Armor Save 174*	When you hit by 4 or better (the "Magic Number" is 4) with a Penetrating attack (and any Armor involved fails its Armor Save) then the Damage Modifier *doubles*. This represents a case where "vital area was hit." Thus, if an attacker with a handgun (PEN damage) hits by 3, the Damage Mod is 3. However, if they hit by 4, the Damage Modifier will *double* to 8! This tends to make PEN damage far more dangerous than Impact if you suffer a direct hit.
PEN Resistance *Explained 174* *Resisted Rolls 12*	A value armor has that is used in a resisted roll against Penetration (PEN) damage done to see if it Penetrates. If the Armor makes its Armor Save then a Penetration attack is treated as Impact (that's less severe).
PEN Value *Explained 169*	Penetration attacks have a PEN Value that is equal to their Damage value (unless they are, for example, armor piercing or otherwise special). This is used in a Resisted Roll called an Armor Save to see if any Armor you were wearing held up to the attack or was Penetrated.
Penetration Damage *Explained 169* *PEN Damage Chart 173*	One of the two damage types in JAGS, Penetration (PEN) damage refers to sharp stabbing or cutting trauma. Knives, swords, bullets, and teeth are all kinds of Penetration attacks. Penetration attacks tend to be more severe than Impact damage attacks although enough of either will kill you.

Perception (Roll)
Explained 53
Resisted Rolls (Stealth vs. Perception) 22
Modified By
  Bad Eyesight 79
  Deaf 79
  One Eyed 80
  Perceptive/Keen Senses 80
	A Figured Statistic that is equal to RES unless modified by some Trait. It is rolled against to "notice things" or "spot clues" or other checks to see if a character is aware of the environment.

Punch *Explained 122* *List of unarmed strikes 121*	An unarmed strike. A punch is a 5 REA Medium action. It does **[STR-10 + 1pt per 5 BLD above 10 + Martial Arts bonus]** Base Damage. It hits using AGI or a Martial Art skill.
REA Cost (Action) *Explained 110* *Basic list of moves 109*	During a Round (and especially during your Turn) you will declare Actions for your character. Each Action has an REA Cost. When you have "Spent all your REA" for the Round you can't do any more actions until next Round when you get all your REA Points back to be spent. **NOTE:** "Spending" these points does not actually reduce your REA roll—they are just a measure of how much your character can do in a turn.
Reaction Speed (REA) *Introduced 31* *Initiative 104 - 105*	Reaction Speed is a Secondary Statistic based on Reflexes (REF) that measures how fast a character can react. Like all Secondary Statistics, REA begins at a value of 10 for normal humans. Reaction Speed is used for: • Computing Initiative in combat • Rolls to "act quickly" • Determining the number of actions a character can take during a Round of combat
Reason (RES) *Introduced 31*	Reason is a Secondary Statistic based on Intellect (INT) that measures a character's mental problem solving capability. Like all Secondary Statistics, RES begins at a value of 10 for normal humans. RES is used for: • Figuring out logic puzzles or recognizing the value and meaning of clues. • RES based skills • Understanding complex things
Resisted Attacks *Explanation 12* *Resisted Roll Chart 195* *Attack Types 196 - 198*	Attack types that use resisted rolls. Some of these are: • Poison • Paralysis • Terror • Taser • Blinding • Flash Bang • Death Ray • Tear gas
Resisted Roll *Explanation 12*	One of the four basic "dice mechanics" in JAGS Revised, the Resisted Roll pits one party directly against another. Resisted Rolls are called for when Armor makes an "Armor Save" against a Penetrating attack, against things like poison and mind control, and when trying to intimidate (Charisma) other people.
Round *Explained 106* *Ending the Round 108* *Things that happen at the start of a Round 106*	A six second (or so) period of time in combat conditions. During a round every character who can act takes their Turn.
Shield *Explained 151* *Shield Skill 60* *Block 149*	Shields are used to defend yourself from blows. They give a Shield Bonus that may be used instead of your AGI Bonus and they may use the Shield Skill to give you a good Block score. • Shield Table • Shield Bonus • Shield Skill

Skill *Explained 41 - 46* *Skill List 57 - 78* *Skill Roll 15 - 20*	An area of training, knowledge, experience, or expertise a character has. Examples are martial arts skills, science skills, street skills (con-artist), etc. Skills have a Skill Level and a Skill Roll. Skill Categories • Combat Skills • Hard Sciences • Street Skills • Military Sciences • Areas of Knowledge • Occupational Skills • Social Skills • General Skills
Skill or Stat Check (Roll) *Roll Type 15 - 20* *Buying Skill Roll 42*	A JAGS Roll made against a Skill or Statistic. An example is a Computer Skill roll made to see if a character can successfully understand software code or a Strength roll made to see if a character can open a jammed door. Skill or Stat Checks are made against the value of the Skill Roll or Secondary Stat and the number rolled must be less-than or equal-to the number listed. Modifiers may be involved.

Statistic, Figured
Explained 31
List 49 - 46
  Damage Points 51
  Wound and Condition 53
  Perception 53
  Initiative 52
  Ground Speed52
  Base Damage 49
  Grapple Score 51
  Charisma 49
	Figured Statistics are values like Damage Points (DP), Ground Speed (running, walking, and sprinting), and Charisma Scores. These are determined by Secondary Statistics and Traits.

Statistic, Primary *Explained 30 - 33* *Cost Chart 33*	One of three primary statistics a character has: Physique (PHY), Reflexes (REF), and Intellect (INT). These numbers begin at 10 for "average human" and attempt to measure the character's physical prowess, speed and reaction time, and mental faculties for game purposes. Secondary Statistics and Figured Statistics are derrived from the character's Primary Stats.
Statistic, Secondary *Explained 33* *Modifiers 33 - 38*	Nine statistics (three for each of the three Primary Stats) that measure things like the character's Strength, Will Power, and Agility. Unless a Secondary Statistic is specifically modified, it is equal to the character's Primary Stat.

Strength (STR)
Explained 31
 	
Modified By
  Powerful 36
  Weaker 36
  Weak 36
Base Damage 49
Grapple Score 52
	Strength is a Secondary Statistic based on Physique (PHY) that measures how physically strong a character is. Like all secondary statistics, STR begins at a value of 10 for a normal human. Strength is used for:
	• Determining hand to hand damage
	• Determining Grapple Scores
	• Changing Secondary Stats
	• Making STR Rolls
	• Leaping, Lifting, and Jumping

Strike *Attack 113 - 115* *Unarmed Strikes 121 - 123* *Weapon Strikes 124 - 129*	A generic term for a punch, kick, or hand to hand weapon blow. Lists of Strikes • Barehanded strikes (Punch, Kick, Cross, Headbutt, Spear hand, etc.) • Weapon Strikes (Strike, Feint, Lunge) • Ranged Weapon Attacks (Shoot, Double Tap, Aim, etc.)

Structure (STC) *Explained 193* *Inanimate Object Damage 191 - 195*	A roll that Inanimate Objects use like living beings use CON. When an inanimate object is damaged it may have to make an STC roll or suffer some kind of "breakage." As Inanimate Objects get damaged their STC goes down. Each *[Total Object DP/STC]* damage points will reduce the object's STC by 1. An STC roll missed by 5 or more will usually "break" the object.
Success Points (SPs) *Introduced 20* *Used in Dramas 226*	In a Drama, the amount a Primary Roll is made by, generates Success Points. At the end of the Drama, the party with more SPs wins the conflict. In some cases Success Points may come from doing things like giving into Temptation (Internal Dramas) or by Players "spending them" from a pool (Narrative Mechanics).
Super Step *Explained 146*	A move super-fast characters can take. It's a 5 REA Medium action that moves you more than 15 yards. It means you can strike and then "step back" out of range of most HTH attacks.
Target Number (TN) *Explained 12 - 13* *Made It/Missed It 18*	The number a JAGS Roll (Skill or Stat check or Resisted Roll) must be equal-to or less-than. If you have a 15- Firearms skill roll then your TN is 15 and you must roll a 15 or less to hit something with a handgun.
Temptation *Explained 40*	A GM may tempt players to do things that have consequences for the character using an offer of Success Points. If the action is taken, the Player should expect to face the consequences (with a realization that attempts to mitigate them are subject to GM approval--although how the character reacts to them is entirely up to the Player).
Throw *Thrown Weapons 130 - 131* *Slam 160* *Jujitsu Throw 162* *Super Throw 165* *Throwing Objects 208 - 209*	How far a character can throw an object is based on their STR statistic. How well they hit with a thrown weapon is based on AGI. A Jujitsu Throw is a kind of grappling maneuver where the opponent is thrown to the ground as an attack. • Thrown Weapons • Throwing Distance • Jujitsu Throw
To-Hit Modifiers *List 115* *Detailed 115 - 119*	Various things such as AGI Bonus and Range can modify a To-Hit roll. Many reduce it (make it harder to hit) but some (like a very large target or taking Aim) make it easier to hit.
To-Hit Roll *Explained 115*	A Skill, COR (for ranged attacks) or AGI (for hand-to-hand attacks) roll made to determine if an attack strikes a target (or else misses).
Trait *Explained 39 - 40* *List 79 - 83* *Secondary Stat Mods 35 - 38*	A Trait is an ability or otherwise noteworthy characteristic of a character that is paid points for. Examples of Traits are "Wealthy" (a Background Trait), being attractive (a physical Trait), and being Quick (a Secondary Statistic Trait). Some Traits have a negative cost (Ugly) which gives you points back. You may get no more than 10pts from negative Traits, not counting Secondary Stat Traits. Types of Traits • Physical Traits • Mental Traits • Personality and Appearance Traits • Background Traits • Secondary Statistic Traits

Turn *Explained 113*	Your time to say what you do in the combat. Although conceptually everyone is sort of acting at the same time, to keep things orderly your actions are resolved during your Turn.
Unconscious *Explained 183*	A Wound Effect where the target is knocked out for some period of time.

Willpower (WIL)
Explained 31
Modified By
  Strong Willed 38
  Wishy Washy 38
  Weak Willed 38
  Weak Minded 38
	Willpower is a Secondary Statistic based on Intellect (INT) that measures a character's ment al fortitude. Willpower, like all Secondary Statistics, begins at a value of 10 for normal humans. Willpower is used for:
	• Making rolls to resist torture
	• Making rolls to see how encouraged the Player is to have their characters give into their baser natures (Players are not *forced* to have their characters act in any specific way but will be more highly encouraged to if they fail a WIL check)
	• Spell casting
	• Using psychic abilities
	• Resisting Charisma (for NPCs, usually) and psychotropic drugs

Wound *Explained 53* *Condition Chart 55* *Effects 177 - 179* *Wound Effects Table 180* *Effects 181 - 187*	Damage done by a weapon is compared to the character's Damage Points (using a method described in the section on Damage) and this tells if the character has suffered a Wound. Wounds come in four types: sub-minor (a light wound), Minor (a solid hit but not fatal), Major (likely to end the fight), and Critical (very bad). Characters who have suffered a Minor, Major, or Critical Wound make CON Roll on the Wound Chart to see how well they took it.

Charts and Tables Collected

Risks Table

Magnitude	Good (Sample)	Bad (Sample)
Low	Looking good: +1 to future Charisma rolls as appropriate. Advantage, not specified in game terms, that might add up eventually.	Looking foolish: -1 to future Charisma rolls as appropriate. Disadvantage, not specified in game terms, that might add up eventually.
Medium-Low	+1 or +10% Base Damage, +1 to a roll. An upper hand that helps in a meaningful ongoing situation. The character gets a +1 on another roll as a result of good positioning (in some sense).	-1 or -10% Base Damage, -1 to a roll. A bad "position" that will hurt their chances in a meaningful ongoing situation. The character suffers a -1 on another roll related to the "cost."
Medium	Serious accolades. Character scores points with important people in their life!	Serious humiliation. Character faces complications like getting important people in their life mad at them.
Medium-High	+2 or +20% Base Damage. +2 to a roll. Character winds up with a substantial advantage in a tight situation. This can result in getting +1 to rolls made for the next 3 rolls. Character gets a reward like a cash bonus or decent piece of equipment.	-2 or -20% Base Damage. -2 to a roll. Character winds up vulnerable in a tight situation. This could result in getting -1 to future rolls made for some time. Character faces bad consequences like fines, a night in jail, etc.
High	Task accomplishes secondary substantial gain (like making good money off something that usually doesn't pay).	Character is hurt or seriously impaired for a while. Something will happen the Player will be very unhappy with (hurting innocents?)
Extreme	Tasks accomplishes a *major* but very important result (like getting rich).	Character maimed or dead.

Risk Adjustment

Likelihood	Change
Very unlikely to happen (about a 4-)	Treated as 3-levels lower
Unlikely to happen (about a 7-)	Treated as 2-level lower
About 50% likely to happen (about 12-)	Treated as 1-level lower
Likely to happen (13- or better)	Treated as the same level

▶ *Resisted Roll Rules*

1. Take the smaller of the two numbers being compared and get a divisor from the chart.

Smaller of Two Compared Numbers	Divisor
The smaller of the two is between 1 - 20	*1*
The smaller of the two is between 21 - 100	*5*
The smaller of the two is between 101 - 200	*10*
The smaller of the two is between 201 - 500	*25*
The smaller of the two is between 501 - 1000	*50*
The smaller of the two is between 1001 - 1500	*75*

2. Divide both numbers by the divisor to convert each of them into a roll.

3. If the rules specify one party to roll (Simple), then that party does (as in a Grapple or an Armor Save). If the rules do not specify, both parties roll and the party who makes their roll by more wins the contest. If you are not clear on the rules, have both parties roll.

Character Generation

Primary Stat Cost

Stat	8	9	10	11	12	13	14	15	16	17	18	19	20
Cost	-8	-5	0	5	15	30	50	75	105	140	180	255	275

Secondary Stat Cost

STAT	8	9	10	11	12	13	14	15	16	17	18	19	20
COST	1	2	2	2	3	5	7	8	9	10	11	12	13

Build Modifier

BLD	Damage Point Bonus
7	-4
8	-2
9	-1
10	+0
11	+1
12	+2
13	+4
14	+7
15	+11
16	+18
17	+23
18	+28
19	+38

Ground Speed

REA	Walking	Running	Sprinting
7	1 y/s	2 y/s	3 y/s
8	1 y/s	3 y/s	4 y/s
9	2 y/s	3 y/s	5 y/s
10	3 y/s	4 y/s	6 y/s
11	3 y/s	4 y/s	6 y/s
12	3 y/s	4 y/s	6 y/s
13	4 y/s	5 y/s	7 y/s
14	4 y/s	5 y/s	7 y/s
15	4 y/s	5 y/s	7 y/s
16	4 y/s	8 y/s	10 y/s
17	4 y/s	8 y/s	10 y/s
18	4 y/s	10 y/s	12 y/s
+2 REA	4y/s	+2 y/s	2 y/s

Condition Level

Condition Level	Wound Chart	
Condition: Normal You are at Normal Condition if: **Total Damage taken is Less than 1/3 DP.**	A Sub-Minor Wound is	0 To Less than 1/3rd DP
	A Minor Wound is	From 1/3rd DP to less than 1x DP
	A Major Wound is	From 1x DP to less than 2x DP
	A Critical Wound is	2x DP or more
Condition: Hurt You are at Hurt Condition if: Total Damage Taken is from 1/3rd DP to less than 1x DP.	A Sub-Minor Wound is	No wound is Sub-Minor
	A Minor Wound is	From 1pt to less than 1x DP
	A Major Wound is	From 1x DP to less than 2x DP
	A Critical Wound is	2x DP or more
Condition: Injured You are at Injured Condition if: Total Damage Taken is from 1x DP to less than 2x DP	A Sub-Minor Wound is	No wound is Sub-Minor
	A Minor Wound is	1pt to less than 1/3rd DP
	A Major Wound is	1/3rd DP to less than 1x DP
	A Critical Wound is	1x DP or more
Condition: Serious You are at Serious Condition if: Total Damage Taken is equal or greater than 2x DP.	A Sub-Minor Wound is	No wound is Sub-Minor
	A Minor Wound is	No wound is Minor
	A Major Wound is	From 1pt to less than 1/3rd DP
	A Critical Wound is	1/3 DP or more

Skill Cost

Roll Cost: *Expensive* **Skill**
Expensive Skill Not Linked to STAT

ROLL	8-	9-	10-	11-	12-	13-	14-	15-	16-	17-	18-	19-	20-
COST	.25	.5	1	2	3	4	5	6	12	21	29	37	45

Expensive Skill Linked to STAT

ROLL	STAT-3	STAT-2	STAT-1	STAT	STAT+1	STAT+2	STAT+3	STAT+4	STAT+5	STAT+6
COST	.5	1	2	3	4	6	11	15	19	23

Roll Cost: *Standard* **Skill**
Standard Not Linked to Stat

ROLL	10-	11-	12-	13-	14-	15-	16-	17-	18-	19-	20-
COST	.25	.5	1	2	3	4	5	13	21	27	35

Standard Skill Linked to Stat

ROLL	STAT-2	STAT-1	STAT	STAT+1	STAT+2	STAT+3	STAT+4	STAT+5	STAT+6	STAT+7
COST	.25	.5	1	2	3	4	6	14	23	31

Level Cost (Expensive and Standard)

Skill Level	Expensive	Standard
Beginner (Lvl 1)	-1pt (min .5)	-1 pt (min .5)
Professional (Lvl 2)	0pts	0pts
Expert (Lvl 3)	4pts	2pts
Master (Lvl 4)	16pts	12pts

Skill List

Combat Skills	57	
Acrobatics (Dodge)	58	
Bow (Long Bow)	58	
Boxing	59	
Fencing	59	
Firearms	59	
Heavy Weapons	59	
Jujitsu	59	
Karate	60	
Knife Fighting	60	
Kung Fu	60	
Melee Weapons	60	
Shield	60	
Streetfighting	61	
Staff	61	
Tae Kwon Do	61	
Tai Chi	61	
Tangle Weapons	62	
Thrown Knife	62	
Thrown Weapon	62	
Wrestling	62	
Hard Sciences	63	
Astrophysics	63	

Bio Sciences 63
Computers 64
Chemist 64
Doctor 64
Engineer 64
Mathematics 64
Physics 64
Street Skills 65
Con Games 65
Disguise 65
Escape Artist 66
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JAGS Charts

Basic Actions Charts

Action	Action Speed	REA Cost
Block (parry) strike with shield or weapon	Short	3 REA
Dodge strike or shot	Short	5 REA
Hit the deck (dive for cover)	Short	8 REA
Attack	Medium	5 REA
Draw a weapon/Grab something	Medium	5 REA
Grab Someone	Medium	5 REA
Take a step, change facing	Medium	5 REA
Start running/run away	Long	8 REA
Keep on running if running the past Round	Long	5 REA
Aim Gun	Varies	3,5, or 8
Feint with a HTH Attack	Varies	5 or 8
Defuse a bomb, pick a lock	Varies	Varies
Talking	None	0 REA
Grappling (Wrestling, Ground fighting)	Varies	8,5 REA
Feint	Medium	3,5, or 8

More Basic Actions

Action	REA	Speed	Notes
Autofire	10	Medium	Using a weapon on fully automatic costs 10 REA.
Continuing Beam	10	Long	A weapon that fires a continuous beam can be used to "sweep" multiple targets.
Controlled Burst	5	Medium	A short burst of gunfire that gives the attacker a better chance to hit.
Cross	5	Medium	Once per turn you may throw a Cross—a heavy punch (see Cross Action)
Double Tap	5	Medium	Two shots at the same target. The gun cannot be fired again that turn.
Full Strike	Wpn+3	Medium	A full swing with a weapon costs more REA but does +2 Damage.
Grab	5	Medium	A grappling move: getting a hand on someone.
Grapple	8	Long	Tackling someone or bear hugging them.
Kick	6	Medium	Kicks are slower and hit at -1.
Martial Arts Move, head butt, bite, etc.	Varies	Varies	There are some special martial arts moves that may cost more or less REA and be of different speeds. These are covered in the Special Moves section.
Overrun	8	Long	This means running into someone or over them.
Punch	5	Medium	A basic unarmed blow
Shoot Gun or Bow	5	Medium	Take a shot.

Modifier Chart

Modifier	Type	Notes
AGI Bonus	Rng and HTH	Targets that are aware and agile get a -1 to be hit for each pt. of AGI above 10 in HTH combat and -2 for each full 2pts of AGI above 10 vs. Ranged attacks.
Stationary Target	Rng and HTH	Stationary, passive, unaware targets are at +5 to be hit.
Range Modifier	Rng	Targets at range are at negatives to be hit based on weapon type.
Reach	HTH	Hand to hand weapons have a Reach listed as to how far they can strike.
Speed Modifier	Rng and HTH	Faster targets are harder to hit than slower ones.
Size Modifier	Rng and HTH	Bigger targets are easier to hit than smaller ones.
Visibility Modifier	Rng and HTH	If you can't see well you take negatives to hit targets.
Prone	Rng and HTH	Targets on the ground are both harder to hit (at range) and have a harder time hitting targets in HTH combat (but not at range).
Hit From Behind	Rng and HTH	if you are struck from behind or flanked you are easier to hit.
Off hand penalty	Rng and HTH	If you are using your off hand, you take negatives to hit targets.
Blast Radius	Ranged	Explosive weapons get a plus to hit.
Cover	Ranged	Targets behind cover are harder to hit.
Exotic Conditions	Rng and HTH	Fighting in space or underwater will give some modifiers.

Speed Modifier

Speed	To-Hit Modifier
0 – 7 y/s	-0
8 – 12 y/s	-1
13 -20 y/s	-2
21 – 36 y/s	-3
37 – 68 y/s	-4
69 – 132 y/s	-5
133 – 260 y/s	-6

Visibility Modifier

Condition	Modifier
Light Smoke or Fog	-1 to -3
Heavy Smoke or Fog	-3 to -6
Dusk, Twilight	-2
Dark shadows	-4
Complete Blackness	-6
Invisible opponent (but you have an idea where he is)	-6
Blind	-6

Prone Modifiers

Low Profile		You are at -2 to be hit by ranged fire unless the attacker is within 4 yards of you.
Small Surface Area		You suffer a -4 Damage Modifier from explosives that also go off on the ground (it's no help against an airburst).
No AGI Bonus	GF	You get No AGI Bonus.
No Dodge	GF	You can't Dodge. If you have Ground Fighting, Dodges are at -2 when on the ground.
Worse Blocks	GF	You suffer a -2 to Block rolls. If you have Ground Fighting you take no negative to Blocks.
Hard to Hit Standing Targets	GF	You suffer a -2 to hit Standing targets with HTH strikes (note: there may be no assigned negative for swinging at a leg or grabbing one). If you have Ground Fighting you are at no negative to hit standing targets.

Cover

Level of Cover	Cover Bonus
Light Cover (hiding behind a lamp post)	-1
Moderate Cover (hiding behind a low log)	-2
Heavy Cover (partially concealed behind a wall)	-3
Full Cover (protected firing position)	-4

Combat Moves List
Unarmed

Name	REA Cost	To-Hit	Reach	Damage	Notes
Punch	5 REA Medium	+0	Short	+0	A basic jab.
Kick	6 REA Medium	-1	Short	+2	Medium Reach for Level 3 Martial Artists or Level 2 Tae Kwon Do
Cross	5 REA Medium	+0	Short	+1	You can only do it once per turn and are more vulnerable until you next turn.
Head Butt	5 REA Medium	+0	Close	+2	Extra bonuses for Street Fighting martial arts.
Bite	5 REA Medium	+0	Close	1 PEN	Chomp!
Grab	5 REA Medium	+0	Short	None	See Grappling Combat
Spear Hand	5 REA Medium	-2	Short	+0 PEN	Requires Level 4 Karate, at +2 to be blocked.
Karate Chop	7 REA Medium	-0	Short	+2	-1 to target's CON roll, -4 to Inanimate STC Roll

Armed

Name	REA Cost	Roll To Hit	Modifiers	Damage	Description
Full Strike	Strike +3 REA	Normal	+0 to hit	+2	A fully committed strike
Feint	3,5, or 8	Normal	None	N/A	-1,-2, or -3 for your next strike to be blocked
Lunge	Strike +2	Normal	Normal	Normal	Step Move + Strike with Fencing Weapons

Firearms

Action	Move	Notes
Shoot Gun	5 REA Medium	Firing a weapon at someone.
Double Tap	5 REA Medium	The gun cannot be used again this Round.
Automatic Fire	10 REA Medium	Blazing away with an automatic weapon. It may be used to hit multiple targets (or one target more than once).
Controlled Burst	5 REA Medium	A 3-round burst of fire used to improve a chance of hitting a single target.
Suppression Fire	10 REA Medium	Spraying automatic fire to keep people in an area down.
Aim	3, 5, or 8 REA Medium/Long	Lining up a weapon on a target.
Continuing Beam Sweep	10 REA Long	Hit multiple targets with a beam weapon.
Reload	5 REA Medium	How fast you reload a gun depends on your Firearms Skill and the type of gun.

Move Chart

Action	REA	Notes
Full Move	8 REA Long or 5 REA Long	Gives you 3 seconds of movement. If you did a Full Move last Round or a Step-And-Keep-Moving action then you can continue for a 5 REA Long Action.
Step	5 REA Medium	1 second of movement or less.
Drive Vehicle/Ride Animal	5 REA Medium	This action is required to control a vehicle.
Turn To Face	0 REA Medium	You can turn to face someone who has run around behind you.
Turn Around	Varies	Often free—but under some conditions it is a 5 REA Medium Action.
Free Step	0 REA Medium	If you make your Initiative Roll by 5 or better you can take a free Step Action with any strike.
Step and Keep Moving	5 REA Medium	If you do this on Round 1 you can make a Full Move next Round for 5 REA (continuing).
Step Inside Reach	5 REA Medium	If you are facing a weapon with longer Reach than yours, you will need to Step Inside Reach to close the distance. Each Step closes one level of Reach.
Reaction Move	5 REA Long	When someone moves up to you and you were already moving last turn, you can take a Reaction Move to simulate the fact that both of you are "really" moving simultaneously.
Strike While Moving	Strike + Move	If both amounts of REA are paid and the strike is done at some substantial negatives you can move past someone and strike. If they don't *react* as you move by, you'll finish your move some distance from them.
Charge	Strike + Move	You can move towards someone with a Charge. This will do a bit of extra damage and give them a choice: react and hit you on the way in or block your strike.
Circling	5 REA Long	Moving in a circle around someone lets you "keep moving" while being in combat with them. With some optional rules it can make it easier for you to slip inside their reach or dodge/block their attacks.
Overrun	Move	If you "run right over" someone you can do/take damage.
Get Up	5 REA Medium	Getting to your feet after being knocked down (or waking up).
Crawl	2 REA Medium	If you have 2 REA you can move a little bit—but you get no AGI Bonus and are at +1 to be hit.
Jump/Acrobatic Leap	5 or 8 REA Long Action	The character makes a standing or running jump or an acrobatic leap!
Pounce	8 REA Long	A move animals can do (a move and bite combination).
Teleport	8 REA Long	A paranormal movement form: vanish in one place and appear in another.
Phase Out	8 REA Long	A paranormal ability to become insubstantial.
Super Step	5 REA Medium	If you are paranormally fast you can step far further than most humans.

Grab Chart

Action	To-hit	REA	Roll
Grab	+0	5 REA	Your Offensive vs. Their Defensive
Grab Weapon Arm	-2	5 REA	Your Offensive vs. Their Defensive
Take Something Away	-2	5 REA	Your Offensive vs. Their Offensive
Break Grab	None	5 REA	Your Offensive vs. Their Offensive
Push/Pull	+0	5 REA	Your Offensive vs. Their Defensive
Throttle (Choke)	-2	5 REA	Your Offensive vs. Their Defensive
Return Grab	None	0 REA	None

Grapple Actions

Action	REA	Establishes Grapple	Notes
Grapple	8 REA Long	YES	Two handed grab. Establishes a Grapple.
Takedown	8 REA Long	YES	A tackle or otherwise going to the ground.
Wrestling Shoot	8 REA Long	YES	A special wrestling takedown.
Immobilize Limb	5 REA Med	NO	Lock up an arm.
Pick Up	5 REA Med	NO	Lift the target off the ground.
Slam	5 REA Med	NO	Lift target and slam him down!
Hold	5 REA Med	NO	Attempt to immobilize a target.
Lock	5 REA Med	NO	A squeezing hold (like a head lock).
Pin	5 REA Med	NO	Completely immobilize the target.
Mount	5 REA Med	NO	Ground and pound the target.
Resist Grapple	5 REA Short	NO	Resist one of the moves.
Break Grapple	5 REA Med	NO	Try to break the hold on yourself.
Jujitsu Throw	5 REA Med	NO	A martial arts throw.
Arm Bar	5 REA Med	NO	A martial arts limb-break/submission.
Choke	5 REA Med	NO	A submission move to cut off air/blood
Super Throw	5 REA Med	NO	Special high level Martial arts throw.
Break Fall	3 REA Short	NO	Take less damage from a fall.
Super Grapple	5 REA Med	YES	Tentacles, Telekinesis, etc.

Combat Charts

Grapple Chart

Missed	+0 to +3	4 to 6	7 to 9	10+
Failure	Minor Success	Success	Major Success	Critical Success

Impact Damage Table

Roll plus to-hit Modifier	0-	1	2-3	4-5	6-7	8-9	10-11	12	13-14	15	16-17	18-20	21-25	26-29	30+
Damage Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	1.5x	1.75x	2x

Penetration Damage Table

Roll plus to-hit Modifier	0-	1	2-3	4–5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x

Exceptions and Odd Cases:

- The -3 to +3 numbers are short-hand for +/-10% to +/-30%. If playing with numbers over 10, use the percents.
- For very low Base Damage numbers, if a "lower" result is ever better (more damage) use that. So if a 2pt base damage IMPACT attack gets 2x damage (4) but the +3 result would result in 5pts, use 5pts.
- The minimum damage from an attack that hits is 1 if the Base Damage was 1 or higher.
- If the Base Damage of an attack is 0 or less then positive damage modifiers are needed to do even 1pt (a normal man strikes for 0 Base Damage—he will need to get a +1 result to do a pt). A 0-Damage attack that gets a multiplier result (1.5x, for example) will do 3pts of damage.
- A Damage Mod of 0 or less means 1pt of damage. No attack with a Base Damage of 1pt or better will ever do 0 damage if it hits.

Wound Effects Table

Wound	No Effect	Stunned	Dazed	Unconscious	Internal Damage	Dying	Dead
Minor	+3 or more	+2 to +0	-1 to -3	-4 to -5	-6 to -10	Nil	Nil
Major	+8 or more	+7 to +5	+4 to +3	+2 to -1	-2 to -3	-4 to -5	-6 or worse
Critical	+10 or more	+9 to +7	+6 to +5	+4 to +0	-1 to -3	-4 to -5	-6 or worse

Resisted Attack Chart

+4 or Better	+3 to +1	-0 to –3	-4 to –6	-7 to –9	-10 or worse
No Effect	Minor Effect	Standard Effect	Major Effect	Critical Effect	Catastrophic Effect

Grappling Tables

Grapple

Missed	+0 to +3	4 to 6	7 to 9	10+
Your hands are shaken off.	-4 DM from punches. No kicks.	-4 DM from punches. No kicks.	-4 DM from punches. No kicks.	-4 DM from punches. No kicks.

Takedown

Missed	+0 to +3	4 to 6	7 to 9	10+
Attacker thrown off	Attacker gets a Grab or Grapple (no one falls)	Both fall, attacker has a Grapple.	Both fall, attacker has a Hold.	Both fall, attacker has a Hold.
No Damage	No Damage	Normal Damage. +2 DM	Normal Damage +1. +4 DM	Normal Damage +2. +6 DM

Wrestling Shoot

Missed	+0 to +3	4 to 6	7 to 9	10+
Attacker thrown off	Attacker gets a Grab or Grapple (no one falls)	Both fall, attacker has a Grapple.	Both fall, attacker has a Hold.	Both fall, attacker has a Hold.
No Damage	No Damage	Normal Damage +2. +2 DM	Normal Damage +3. +4 DM	Normal Damage +4. +6 DM

Pick Up

Missed	+0 to +3	4 to 6	7 to 9	10+
No lift.	No lift *but* +1 Turn of lift if they are *already* lifted.	1 Turn of lift.	2 Turns of Lift	Until released.

Slam

Missed	+0 to +3	4 to 6	7 to 9	10+
The Slam fails.	The Slam fails	The Slam fails <u>unless</u> the target was Picked Up. DM is +6	DM is +8	DM is +10

Hold

Missed	+0 to +3	4 to 6	7 to 9	10+
The Hold Fails	The Hold Fails	Hold Succeeds: -4 DM	Hold Succeeds: -6 DM	Hold Succeeds: -8 DM

Lock

Missed	+0 to +3	4 to 6	7 to 9	10+
The Lock Fails	The Lock Fails	Lock Succeeds: +4 DM	Lock Succeeds: +6 DM	Lock Succeeds: +8 DM

Pin

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Pin	Pin	Pin

Jujitsu Throw

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Damage: +1 Damage Mod: +2	Damage: +2 Damage Mod: +4	Damage: +4 Damage Mod: +6	Damage: +6 Damage Mod: +8

Jujitsu Arm Bar

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Dmg: 1/4th Grapple (Min 4pts) Damage Mod: +2	Dmg: 1/3rd Grapple (Min 6pts) Damage Mod: +4	Dmg: ½ Grapple (Min 8pts) Damage Mod: +6

Grappling Choke

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Dmg: 1/4th Grapple (Min 4pts) Damage Mod: +2 Uncon pts: 2/Rnd	Dmg: 1/3rd Grapple (Min 6pts) Damage Mod: +4 Uncon pts: 3/Rnd	Dmg: ½ Grapple (Min 8pts) Damage Mod: +6 Uncon pts: 4/Rnd

Mount

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed	Failed	Mount: +2 to hit	Mount: +3 to hit.	Mount: +4 to hit.

Break Grapple

Missed	+0 to +3	4 to 6	7 to 9	10+
Failed: No reduction	Success: 1 level of reduction.	Success: 2 levels of reduction.	Success: 3 levels of reduction.	Success: 4 levels of reduction.

Round	Character 1:	Character 2:	Character 3:	Character 4:
1	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
2	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
3	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
4	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
5	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
6	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
7	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
8	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
9	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
10	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
11	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
12	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
13	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious
14	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious	Initiative · Damage Taken · ☐ Stunned ☐ Hurt ☐ Dazed ☐ Injured ☐ Uncon ☐ Serious

Damage Charts
Impact Chart

Roll plus to-hit Modifier	0-	1	2-3	4-5	6-7	8-9	10-11	12	13-14	15	16-17	18-20	21-25	26-29	30+
Damage Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	1.5x	1.75x	2x
Base Dmg -2	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1
Base Dmg -1	0	0	0	0	0	0	0	0	0	0	1	2	2	2	2
Base Dmg 0	0	0	0	0	0	0	0	0	0	1	2	3	3	3	3
Base Dmg 1	1	1	1	1	1	1	1	1	1	2	3	3	3	3	3
Base Dmg 2	1	1	1	1	1	1	1	1	2	3	4	5	5	5	5
Base Dmg 3	1	1	1	1	1	1	1	2	3	4	5	6	6	6	6
Base Dmg 4	1	1	1	1	1	1	2	3	4	5	6	7	7	7	8
Base Dmg 5	1	1	1	2	3	3	3	4	5	6	7	8	8	9	10
Base Dmg 6	1	1	1	2	3	3	4	5	6	7	8	9	9	11	12
Base Dmg 7	1	1	2	2	4	4	5	6	7	8	9	10	11	12	14
Base Dmg 8	1	1	2	3	4	5	6	7	8	9	10	11	12	14	16
Base Dmg 9	1	1	2	3	5	6	7	8	9	10	11	12	14	16	18
Base Dmg 10	1	1	3	3	5	7	8	9	10	11	12	13	15	18	20
Base Dmg 11	1	1	3	4	6	8	9	10	11	12	13	14	17	19	22
Base Dmg 12	1	1	3	4	6	8	10	11	12	13	14	16	18	21	24
Base Dmg 13	1	1	3	4	7	9	10	12	13	14	16	17	20	23	26
Base Dmg 14	1	1	4	5	7	10	11	13	14	15	17	18	21	24	28
Base Dmg 15	1	2	4	5	8	11	12	14	15	17	18	20	23	26	30
Base Dmg 16	1	2	4	5	8	11	13	14	16	18	19	21	24	28	32
Base Dmg 17	1	2	4	6	9	12	14	15	17	19	20	22	26	30	34
Base Dmg 18	1	2	5	6	9	13	14	16	18	20	22	23	27	32	36
Base Dmg 19	1	2	5	6	10	13	15	17	19	21	23	25	29	33	38
Base Dmg 20	1	2	4	7	10	14	16	18	20	22	24	26	30	35	40

Penetration Chart

Roll plus to-hit Modifier	0-	1	2-3	4–5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Damage Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x
Base Dmg -2	1	1	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2
Base Dmg -1	1	1	1	1	1	1	1	1	1	1	2	2	2	2	2	2	2
Base Dmg 0	1	1	1	1	1	1	1	1	1	1	2	3	3	3	3	3	3
Base Dmg 1	1	1	1	1	1	1	1	1	1	2	3	4	4	4	4	4	8
Base Dmg 2	1	1	1	1	1	1	1	1	2	3	4	5	5	5	6	8	16
Base Dmg 3	1	1	1	1	1	1	1	2	3	4	5	6	6	8	9	12	24
Base Dmg 4	1	1	1	1	1	1	2	3	4	5	6	7	8	10	12	16	32
Base Dmg 5	1	1	1	2	3	3	3	4	5	6	7	8	10	13	15	20	40
Base Dmg 6	1	1	1	2	3	3	4	5	6	7	8	9	12	15	18	24	48
Base Dmg 7	1	1	2	2	4	4	5	6	7	8	9	10	14	18	21	28	56
Base Dmg 8	1	1	2	3	4	5	6	7	8	9	10	11	16	20	24	32	64
Base Dmg 9	1	1	2	3	5	6	7	8	9	10	11	12	18	23`	27	36	72
Base Dmg 10	1	1	3	3	5	7	8	9	10	11	12	13	20	25	30	40	80
Base Dmg 11	1	1	3	4	6	8	9	10	11	12	13	14	22	28	33	44	88
Base Dmg 12	1	1	3	4	6	8	10	11	12	13	13	14	24	30	36	48	96
Base Dmg 13	1	1	3	4	7	9	10	12	13	14	16	17	26	33	39	52	104
Base Dmg 14	1	1	4	5	7	10	11	13	14	15	17	18	28	35	42	56	112
Base Dmg 15	1	2	4	5	8	11	12	14	15	17	18	20	30	38	45	60	120

Character Name:_____ Player Name: _____

Base Pts	Archetype Pts	Experience Pts

PHY STR BLD CON

REF COR REA AGI

INT RES MEM WIL

total

Damage Points *CON + BLD Bonus (Chart) + Traits/Skills (if any)*		
Perception Roll *RES + Traits/Skills*		
Initiative Roll *REA + Traits/Skills*		
Ground Speed *Use the Chart*		
Base Damage *(STR - 10) + [(BLD/5) - 2]*		
Grapple *(Offensive: STR + (BLD/5) + Martial Arts Bonuses + 20%)* *(Defensive: STR + (BLD/5) + Martial Arts Bonuses)*		

Charisma

Based on Traits, use Charisma Chart pg 39

Charm	
Intimidate	
Persuade	
Recruit	

Block		
Armor	DR	PEN
Shield		

Condition		Wound Chart		
Normal:	**0**	Sub-Minor	1	
		Minor	DP/3	
		Major	DP	
		Critical	DP x 2	
Hurt:	**DP/3**	Sub-Minor	n/a	
		Minor	1	
		Major	DP	
		Critical	DP x 2	
Injured:	**DP**	Sub-Minor	n/a	
		Minor	n/a	
		Major	DP/3	
		Critical	DP	
Serious:	**DP x 2**	Sub-Minor	n/a	
		Minor	n/a	
		Major	1	
		Critical	DP/3	

Cost	Trait		Lvl Cost	Roll Cost	Skill		Linked	Type	Stat	Level	Roll

Roll plus to-hit Modifier	0-	1	2-3	4-5	6-7	8-9	10-11	12	13-14	15	16-17	18-20	21-25	26-29	30+
Dmg Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	1.5x	1.75x	2x

Roll plus to-hit Modifier	0-	1	2-3	4–5	6	7-8	9-10	11	12-13	14	15-16	17-18	19-25	26-30	31-35	36-39	40+
Dmg Multiplier	1pt	.1x	.25x	.33x	.5x	-3	-2	-1	1x	+1	+2	+3	2x	2.5x	3x	4x	8x