THE ROLE-PLAYING GAME OF
THE '20s & '30s ™

JUSTICE INC

BY AARON ALLSTON
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JUSTICE INC

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Dedication
The authors would like to dedicate this game to the great authors of the pulp era, who have provided them with so much personal and professional inspiration:
Edgar Rice Burroughs   Hugh B. Cave   Lester Dent
Walter B. Gibson   Robert E. Howard   Manly Wade Wellman

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If you have any questions or comments, please write to us! Hero Games 92A 21st Ave.,San Mateo, CA 94403. Please enclose a self-addressed, stamped envelope if you want the answers to your questions.

TABLE OF CONTENTS

INTRODUCTION

PREFACE

Welcome to the world of pulp adventure! *Justice Inc.* takes you to the world of the 1920s and '30s, where you and your friends will experience the action and excitement of those times. *Justice Inc.* shows you how to experience different types of stories, including Horror, Adventure, Mystery, Espionage, Romance, Science Fiction, and more.

Justice Inc. is another game in the Hero System series; previous games include *Champions* (super hero role-playing) and *Danger International* (modern role-playing, formerly known as *Espionage!*). These games all use the same basic character creation and combat system; once you've learned how to play one of them, you know how to play *all* of them. So at certain places

in these rules, you'll see references to these other games. It isn't necessary for you to own *Champions* and *Danger International* in order to play *Justice Inc.*, but if you want more material that you can use for *Justice Inc.* you should look into the rest of the Hero System series. More games will be coming out in the future.

The authors (that's us) hope you enjoy this game. We've put a lot of time and effort into this project, because we've enjoyed pulp stories for many years. We hope you'll find out why we love the pulps by playing *Justice Inc.*; that is, if you aren't one of the people who *already* love the pulps. Come on, the adventure's about to begin!

HOW TO USE THIS BOOK

A game that's this large may cause some anxiety. "Where do I start?" you may ask. That depends on how much you already know. The game is divided into the following sections:

(1) *Introduction*. This section tells what role-playing is all about, explains the basics of the Hero System, and demonstrates how to build a sample character. The Solo Adventure included demonstrates how the combat system works, and gives you a sample of role-playing in action.

(2) *Character Creation*. This section gives the directions for creating your own character; this includes Characteristics, Skills, Weird Talents, Psychic Powers, Equipment, Gadgets, Magic, Disadvantages, Package Deals, and Background.

(3) *Combat*. This is where you learn how fights are resolved. Rules for combat are covered, along with many optional rules that can be used. Also included are the Gun List, Melee Weapon List, Car Chases, Monsters, and Wild Animals.

(4) *Campaigning*. Here is where the different types of adventure are discussed, and suggestions given to the GameMaster (GM) on how to run them. Among the topics covered: Horror, Mystery,

Science Fiction, Espionage, Adventure, Crime Fighting, Spicy Stories, and Westerns.

(5) *Sourcebook*. This gives extensive information about the period from 1919 to 1939, including Slang, a Timeline of important events, Money, and other information.

(6) *Adventures*. The four adventures we've designed for you are: *Join the Club* (the solo adventure), *The Coates Shambler*, the *Gray Scarecrow*, and *Killer Candy*.

So, if you're totally unfamiliar with role-playing, read the Introduction and play the solo adventure. If you're familiar with role-playing but not the Hero System, the Introduction and the solo adventure are still a good idea. If you're familiar with the Hero System, start where you think best. Everybody should read the whole game, of course, except for those people who want to play in the adventures; they should read everything *but* the adventures. Only the GM who's going to run the adventures should read those; otherwise those plot twists that are so much a part of the pulps would be spoiled for the players.
Enjoy!

FOREWORD

ADVENTURE IN THE PULPS

by Hugh B. Cave

(Mr. Cave is the author of more than 800 pulp-paper stories, 300 slick-paper stories, and 21 books.)

It was great fun writing stories for those all-fiction publications now affectionately known as "the pulps." It was also a wonderful way for a would-be writer to learn his craft, for the pulps used a mountain of copy every month and, any time a new writer showed signs of promise, the editors were eager to help him improve so they could buy his work. Rates were low, seldom rising above two cents a word, but in how many other trades can a person earn anything at all while learning?

I began writing for the pulps while still a teenager, and the first stories I sold were adventure tales. It was in my blood, I guess. My English mother was born in India, where her father was a builder of railways. My English father served in the Boer War in Africa. I had relatives in Australia, New Zealand, and other exotic parts of the world. While I was growing up I heard a lot of talk about far places and the people who inhabited them, and with that to arouse my curiosity, I haunted libraries in search of more information. Then it seemed only natural to use those backgrounds in stories when I began to write.

Among the best of the adventure pulps were *Adventure*, *Short Stories*, *Argosy*, and *Blue Book*. But there were many, many others that often published good stories. I lost all my published pulp work some years ago in a fire, so I can't just browse through some of those magazines and comment on them. I do remember many of those I wrote for, however. In addition to the four mentioned above, I appeared in *Action Stories*, *Far East Adventure Stories*, *Man Stories*, *Wide World Adventures*, *Magic Carpet*, *Top Notch*, *Popular Fiction*...and I remember some of the other authors who appeared in them.

Not all pulp-paper writers, by the way, disappeared from the scene when the magazines themselves did. Some turned up in magazines like *The Saturday Evening Post*. (I was one of those, with close to 50 stories in the *Post* after I "graduated" from the pulps.) Others wrote books. Still others moved into radio, television, and movie writing.

Edgar Rice Burroughs wrote for the pulps. (His Tarzan first appeared in *The All-Story Weekly*, later called *Argosy*.) So did Robert Bloch, famous for his *Psycho*. And Ray Bradbury. And a host of others whose names you may know, such as Robert E. Howard (the Conan stories), Murray Leinster, H. Bedford-Jones, Ernest Haycox, Frank L. Packard (the Jimmy Dale stories), Ellis Parker Butler of "Pigs is Pigs" fame, and Manly Wade Wellman. The first sale of the great playwright Tennessee Williams was to the now famous fantasy pulp, *Weird Tales*.

But let's get back to those adventure magazines and the kind of stories they used. First of all, the stories had to move. Although the editors looked for exotic and romantic backgrounds — the Far East, the South Seas, Africa, etc. — the stories couldn't be static travelogues. They had to have plot, and characters you could care about. What they didn't have was the complexities of characterization found in much of today's fiction.

When you portrayed a villain in those days, he was a villain, and no nonsense about it. The reader didn't have to be told that Mr. V got that way because he was deprived of ice-cream as a child by a too-strict mother, or had a father who wouldn't go out in the yard in the evening and play catch with him. He was simply the bad guy. You saw him doing things that were wicked or evil or nasty, and so you knew he was bad — never mind how he got that way. And you saw the hero doing brave, good, honorable things, so you knew he was a hero, and never mind how *he* got that way. And the heroine, if the story had one, was a damsel in some kind of danger. Mr. V had evil designs upon her, and Mr. H earned her affection by coming to the rescue at great peril to himself.

I don't mean, by the above attempt at humor, to make fun of these stories. Many of them were very well written. It's just that they were written at a time—we're talking about fifty or so years ago, remember—when writers of adventure fiction used Robert Louis Stevenson, Rudyard Kipling, and Joseph Conrad, not Sigmund Freud for models. Adventure for fun, for excitement, not to prove some murky philosophy.

Those were great days. And you know something? Many of those old pulp-paper magazines are selling for big money these days as collectors' items, and many of the stories that appeared in them are being reprinted in anthologies of one kind or another for today's readers.

You just can't keep a good thing down.

INTRODUCTION

Everybody "knows" about the '20s and '30s—the era of the Great Depression, the Dust Bowl years, the rise of the movie industry, the beginnings of Hitler's ascension to power...Yet, those years were hopelessly overshadowed by their printed counterpart, the '20s and '30s of the pulp magazines.

In the pages of the pulps, timelost horrors slithered beneath the streets of sleepy Massachusetts villages; megalomaniacal would-be world-conquerors unleashed insidious plots to bring civilization to its knees; explorers searched for lost treasures in exotic regions of the globe; adventurers stumbled across the nefarious plots of the spies of foreign powers; and daring daredevils sought excitement all over the world.

Justice Inc. is the role-playing game of pulp-magazine adventure. Most players will use these rules to create characters for themselves—characters possessing abilities, goals, and attributes which place them above the mettle of the common man. The other player acts as the Game Master (GM)—he fleshes out his view of the world of the '20s and '30s, creating adventures, insidious enemies, and interesting allies for those selfsame player-characters to interact with.

The Game Master generally creates his world (also known as the "campaign") to reflect a certain type of adventure. He may wish his campaign to be of the New York adventurers vs. Organized Crime and World-Conquerers variety, probably the best-known type of pulp adventure. He may prefer that the characters be ghost-busters and monster-hunters, and will pit them against demonic horrors, walking dead, and other nasties. He may push the setting back a few years, marching explorers from the 1910s or 1920s into a valley or plateau populated by dinosaurs and other creatures from the Mesozoic eras, or move the time-frame a few years ahead and have his heroes combat the first instances of Nazi aggression.

The Game Master assists the players in the creation of their characters, shaping them to fit better within the context of the campaign-world. The players may find it handy to model their characters upon certain stereotypes common to the pulp adventures: The Strong, Silent Crimefighter, The Absent-Minded Professor, The Incurably Curious Explorer, The Dogged Reporter, The Dashing Ace, The Demented Ghostbuster, The Cool G-Man, and so on.

The following mass of rules, recommendations and research will show you how to create characters and a campaign world, and how to put them together to form exciting pulp-era adventures.

DENIS LOUBET 83
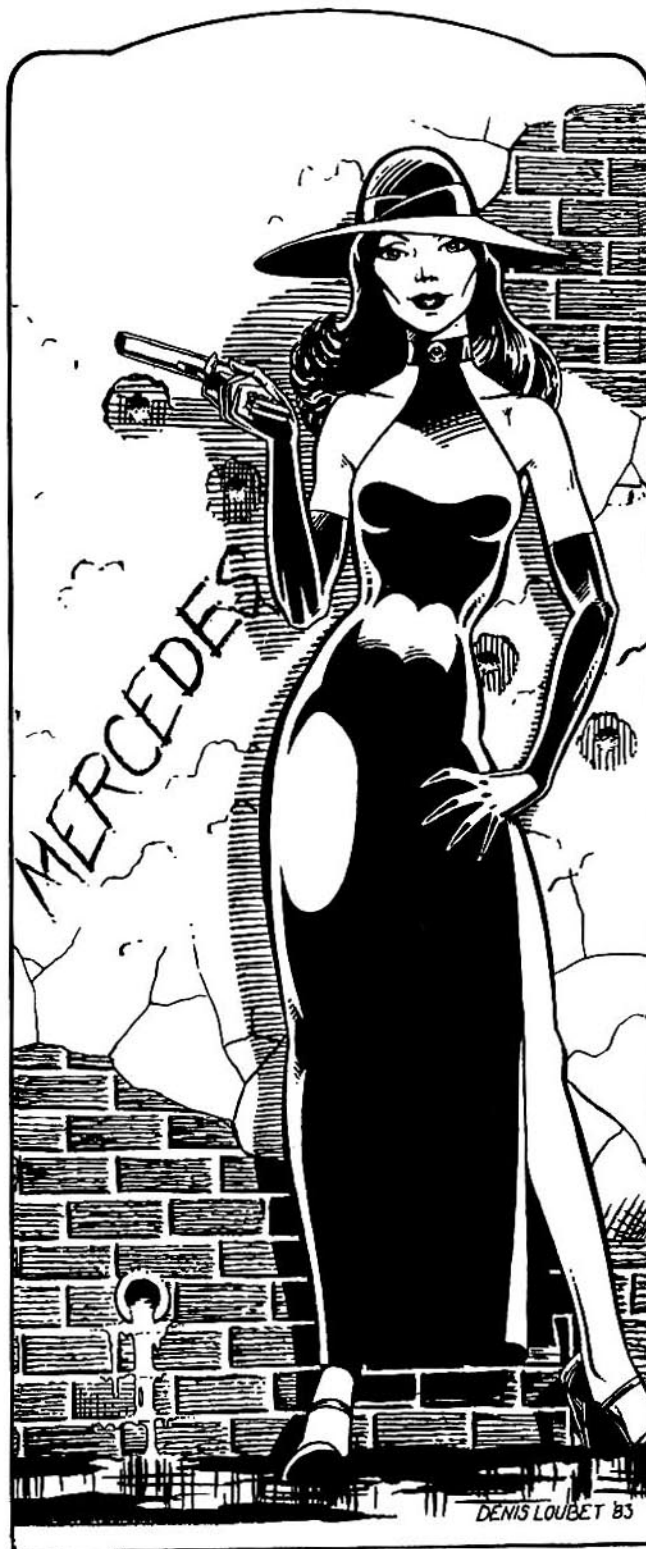
THE CHARACTER SHEET

Below is a reduced copy of the *Justice Inc.* character sheet. On this sheet are recorded all the Skills, Characteristics, Disadvantages, equipment, and other factors which constitute a character. Let's take these one-by-one and explain them further:

(1) Here are recorded the character's name and the name of his player.

(2) Here we list a character's Characteristics. A completely average human being is considered to start with a base score of 8 in his primary characteristics (Strength through Comeliness);

player-characters, starting off slightly above average, begin with a score of 10 in each of these characteristics. This is all described in further detail in the section on Character Creation. The left-hand column of this box shows the final value of a specific Characteristic—that is, to what level the player has bought the Characteristic. The next column to the right gives the name (in abbreviated form) of the Characteristic in question, and, in the case of secondary or figured characteristics, shows what formula is used to calculate the characteristic. The next column to the right shows how many Character Points each increase of the Characteristic costs. (For example, DEX—Dexterity—with a listed cost of "x3", will cost 3 Character Points per point of DEX; thus, to raise a DEX from 10 to 12 would cost 6 Character Points; 12 - 10 = 2; 2 x 3 = 6.) The next column over shows what Base score the character starts off with in any given Characteristic; and the column furthest right shows how many Character Points have been spent on a Characteristic.

(3) This box lists a character's Skills. The left-hand column is where the points spent on the Skill are recorded. The center column is where the name of the skill is recorded, and the right-hand column is where the Skill Roll for the Skill is recorded. (The Skill Roll is explained in the section on Skills; suffice it to say now that, if a player rolls his Skill Roll or less on three six-sided dice, he has successfully used his Skill.)

(4) Here are recorded a character's Disadvantages; that is, certain problems the character has that help define his personality, and not incidentally give him more Character Points. The column furthest right lists the points which the Disadvantages grant the character.

(5) In this area we list a character's Offensive Combat Value and Defensive Combat Value (OCV and DCV). The formula for computing this value is the character's Dexterity divided by 3 (rounding up from the half). The OCV and DCV are used in combat situations to determine how well a character fights and avoids damage.

(6) This box is a handy area to record Endurance, Stun, and Body factors used during combat and other activities. (A character's END—that is, wind, endurance, or whatever you wish to call whatever keeps you running when others drop from the race—and STUN—the factor indicating how much shock a character can withstand before unconsciousness sets in—are routinely used up and replenished in a combat situation. BODY, a measure of how much genuine physical damage a character can withstand before dying, is used whenever a character is struck by a blow so heavy that it overwhelms his defenses, or when he is assaulted by kill-oriented attacks such as bullets and knives.) The line keeps track of how often a character moves in a 12 second combat turn.

(7) The Hit Location Chart is a guide that can be used to determine where the attack hits by rolling three six-sided dice to determine where the attack lands. This is an optional rule.

(8) This is the character's Movement record, where we keep track of how fast a character runs and how far he can jump.

(9) This box is where experience is recorded, and then added to Disadvantage point totals to balance a character.

(10) Here we keep track of a character's Intelligence, Dexterity, Ego, and Perception Rolls—that is, the dice rolls associated with those Characteristics, that reflect a character's ability to perform actions closely concerned with those characteristics.

(11) Lastly, here we keep track of a character's equipment. If he's carrying a gun, a grapnel, a grenade, or any other weapon or piece of equipment worth noticing, it needs to be recorded here. Pertinent notes include (for weapons) a Range Modifier to hit (yes, the further away a weapon is from a target, the harder it is for the weapon to hit), OCV/DCV modifiers (some weapons are easier to hit with than others, or provide more defense for their wielders), Damage Done, STUN multiplier (a function of how much shock occurs when a victim is struck by the weapon), Strength required for the proper use of the weapon, number of shots held (in the case of guns), and relevant notes (such as whether the item is concealed).

While the list of things which need to be kept track of seems rather enormous, it quickly becomes second nature to know what goes where. The rules to follow will explain the whole process of character creation step-by-step.

BUT FIRST, A FLIRT WITH DEATH

Before you dive into the rules on character creation, combat, and other similarly fun things, we'd like to give you a small taste of the kind of adventure you will be facing in *Justice Inc.* escapades.

Role-playing adventures come in two major formats. There's the Game-Mastered Adventure, generally the most complicated and enjoyable of situations, where several players and a referee get together, and where the referee controls the adventure and pits his characters against some nasty or group of nasties. The other format is the Solo Adventure. In the Solo, only one player is needed. He puts his character through a programed adventure by reading through the Solo and having his character react to the situations presented there. The first paragraph he reads will present him with a situation and give him a series of "reaction" choices. The player's choice will lead him to another paragraph and another circumstance, and so on, until the goal of the adventure is achieved—or the character is thwarted or killed.

Below is the character record sheet of Derek Harrison III, millionaire/adventurer. Harrison is a handsome, cultured, egotistical sort who puts himself in dangerous situations to alleviate the boredom of his

existence. Look over his character record sheet—you don't need to memorize it, but give yourself a rough familiarity with the character.

Let's also give you a rough familiarity with how combat works in *Justice Inc.* Several decisions you may make in the course of Derek Harrison's adventure may lead him into a combat situation.

Derek, you will note, has a Speed (SPD) of 3. This means that he moves three times in a twelve-second turn. In the course of one of his "moves" he may run his full running distance, run half his distance and try to hit someone, run half his distance and try to shoot someone, stand completely still and try to shoot or hit someone, move half his distance and try to block or dodge a blow or bullet, fire twice; there are a lot of options. These twelve-second combat turns are used only in time-critical situations. Under normal non-combat situations, no record of time is kept.

Derek's Speed dictates that he moves in Segments 4, 8, and 12. These Segments are Derek's Action Phases. For simplicity's sake, every person he meets in his adventure will have a Speed of 2 (the value for most "normal" people) and move in Segments 6 and 12. How, then, do you determine who moves first in any Phase where two or more characters get to act, like Segment 12? Derek's Dexterity is 14 (which is, incidentally, pretty good for a 50-point character). In any given turn, Derek will act after anyone with a higher DEX and before anyone with a lower DEX—that is, people with higher Dexterities go before people with lower Dexes.

Example:

Derek and a DEX 12 assassin are fighting. Derek acts on Segment 4, the assassin on Segment 6, then Derek again on Segment 8, then they both act in Phase 12—in which case, Derek may act first. If the fight were to be complicated by the presence of a DEX 16 policeman, the sequence on Segment 12 would then be policeman/Derek/assassin.)

To hit someone in combat, whether it's with a fist or a sword or a revolver, Derek must roll 11 or less on three six-sided dice (3D6). However, that 11 is modified by the Offensive and Defensive Combat Values of the respective combatants. (Remember Item #5 on the Character Record Sheet?) A character's OCV and DCV are found by dividing his Dexterity by 3. Derek, with his Dexterity of 14, has an OCV and DCV of 5 (you round up with a remainder of .5 or more). You add the attacker's Offensive Combat Value to the dice roll to hit, and subtract the defender's Defensive Combat Value from the necessary roll.

Example:

Derek is throwing a punch at a DEX 10 thug. Derek's OCV is 5. The thug's DCV is 3 (10 divided by 3 = 3.33 or 3). The roll to hit is 11 + 5 - 3, or 13 or less. If the thug replies by punching back, he must roll 11 + 3 - 5 or 9 or less. Thus, it's easier for a higher-DEX character to hit a lower-DEX character than the other way around.

Derek is carrying a .38 revolver. While he can punch only people standing next to him, he can fire his gun at people removed at a distance. The standard unit of distance in *Justice Inc.* is the game-inch; each game-inch represents two meters of real distance. Thus, when the text says that someone is standing at a distance of 4", it means that in real life he would be eight meters away. Now, the further away a target is from the attacker the harder he is to hit. This is reflected by subtraction from an attacker's OCV when he's firing at a distant target. If a target is 1" to 3" away (that is, 2 meters to 6 meters real-distance), no subtraction occurs. If the target is 4" to 6" away, there is a -1 applied to the attacker's OCV. If the target is 7" to 9" away, a -2 is imposed, and so on.

Example:

Derek wants to shoot a DEX 10 thug who is standing 15" away (30 meters—a long distance for a revolver's accuracy). 15" translates into an OCV modifier of -4 (1-3" = 0, 4-6" = -1, 7-9" = -2, 10-12" = -3, 13-15" = -4). Thus, Derek must roll an 11 + 5 (his OCV) - 4 (that Range Modifier) - 3 (his target's DCV) or 9 or less on 3D6 to hit.

Whenever a combat sequence is entered—i.e., Derek sees assassin and attacks, assassin sees Derek and attacks, etc.—all parties in the combat start in Phase 12 of a combat turn. If only one person is aware of the other, he is the only one to act in Phase 12. If both are aware of each other, both act in Phase 12. In the case of our Speed 3 character Derek, he then progresses to the next Phase 4, then the Speed 2 thugs act on Phase 6, then Derek acts on Phase 8, then everybody acts Phase 12, and so on until the combat is for any reason ended.

That's a very simple introduction to combat—and it doesn't even show you how people take wounds. The Solo adventure you're about to play will continue to show you how the game mechanics work, as they will refer you not only to the next paragraphs in the adventure but also to the places in the rules where the characters' actions are explained.

So now turn to Page 49 of Book II, keep Derek's character sheet in hand, begin by reading Paragraph 1 of the adventure there, and you're on your way.

CHARACTER CREATION

DENIS LOUBET 83

CHARACTER CREATION

In *Justice Inc.*, players are able to create precisely the types of characters they wish to play. A character is defined by certain functions: his Characteristics (expressions of his physical and mental toughness and durability), his Skills (the talents, from the mundane to the very strange, with which he adventures), Disadvantages (physical, emotional, societal, and other drawbacks which hamper the character's effectiveness), and Personality (the player's perception of what motivates the character and how he relates to others).

In order to create his character, a player must begin with a Character Conception. This is his initial idea of what the character does, how he reacts, what his background is, etc. A player may wish to play a steely-eyed aviator, a Bogartesque private eye, a superbly confident *femme fatale*, a cretinous strongman, or any of a vast number of characters appropriate to '20s or '30s adventure. But the sharper his mental picture is of his character, the easier it will be for him to structure his character.

Every player receives a certain number of Character Points with which to build his character. The player uses his Character Points to "buy" higher Characteristics and Skills. If he wishes to have more than the normal allotment of Character Points to begin with, he may take on certain Disadvantages which limit some of his effectiveness.

Four types of people populate a *Justice Inc.* campaign world. Player-characters will be the fourth type, unless the GM decides to set the campaign at a different power level. Anyway, in order of increasing capability, the categories are:

(1) *The Incompetent Normal.* This most wretched of individuals starts with -20 (that is, negative twenty) Character Points. In other words, he is so inept that he must begin with his basic characteristics lowered to reflect his general incompetence. Incompetent Normals are always Non-Player Characters—that is, they are all controlled by the Game Master. Examples of Incompetent Normals include feeble informers, small children, old or infirm people, etc.

(2) *The Normal.* There's nothing wrong with the Normal. He's just an average person with average characteristics. He has no extra Character Points.

In the case of Normals that will be around for awhile (that is, recurrent thugs or characters dependent upon one or more player-characters), the Game Master may wish to move some of his Characteristics about, so that the character does not exactly conform to the Beginning Characteristics totals described later, but still has a net +0 Character Points. Normals are also always Non-Player Characters (NPCs).

(3) *The Talented Normal.* A Talented Normal is given 50 Character Points with which to buy skills and boost his Characteristics. Player-Characters in a lower-powered campaign will be Talented Normals; a lot of NPCs will be, too. The Talented Normal is capable of performing physical, mental, and talent-related feats impressive to the average man. He can out-think, out-maneuver, out-fight, and otherwise out-perform lesser opponents. He makes a great villain or special thug for the player-characters to fight.

(4) *The Hero.* The Hero, on the other hand, begins with 75 Character Points, and is generally capable of feats which will in turn impress the Talented Normal. The Hero gets involved in the most rigorous and dangerous of all pulp escapades. The Hero was the level of competence of characters of the pulp adventure serials, where a band of hardy adventurers would declare an unceasing war upon crime/evil/the Axis hordes, and would then spend the next fifteen to twenty years proving their point in escapade after escapade. Most player-characters in the campaign will be based on 75 points.

Talented Normals and Heroes, in addition, are allowed to take on Disadvantages to boost their Character Point starting totals. Too, they eventually accumulate Experience Points through adventuring, and Experience Points act exactly as do Character Points—you can purchase Skills, boost characteristics, and (wonder of wonders) diminish or even eliminate Disadvantages.

The GM may choose to run a lower or higher powered campaign, by altering the point base that characters are given. A 50 point base would result in lower powered characters, while a 100 point base would mean very tough heroes. Some of the pulp stories seemed to have had a mixture of different

characters, with a 100 point hero being assisted by a number of 50 point heroes.

A last thing to consider before we move on to the Character Checklist is the Package Deal. Not infrequently, a character will want to be a member of a certain historical (or fictitious) organization appropriate to the campaign—for example, a character might want to be a G-man, a mobster, an alumnus of Miskatonic University (a peculiar eastern college where magical mysteries are studied), etc. At the GM's discretion, membership to that band may only be attained if the character elects to take a Package Deal for that organization. A Package Deal will consist of certain Skills appropriate to that organization, may require the boosting of certain Characteristics,

and will doubtless bring on certain disadvantages to the character (after all, a character who is a G-man can automatically expect to have ready-made enemies in the form of mobsters, right?). However, belonging to these organizations can bring the character other benefits: a ready source of allies and equipment, a place to turn to in case of trouble, etc.

The GM may wish to base his campaign entirely on characters who are G-men (like Elliot Ness and the Untouchables). In such a case where the characters are built on Package Deals, they should probably start out with 50 Character Points instead of 75, since the agency can provide a great deal of assistance. The descriptions of certain appropriate Package Deals follows the section on Disadvantages.

ROLE-PLAYING

Character conception is also the most important idea to remember when actually playing your character. The basic, all-important basis of role-playing games is that the players *role-play*. In other words, players put together their characters according to their character conceptions, and in all subsequent adventures react to situations as would their characters.

This means that if a player has put together a character who is a fearless-unto-self-destruction hero of heroes, when playing this character he should react as this strapping hero, even if the real player is a skinnny and pacifistic scholar. On the other hand, a strapping player may wish to portray a nearsighted and indolent coward—and should, in spite of any real-life inclinations, respond to most threats by running away and using his wits.

Of course, the situations the GM creates will not merely be threats and danger. Role-playing games should not consist of a series of incidents of random violence and combat. So, our strapping hero may have the fighting ability of a squadron and the social awareness of an orangutan, while the snivelling yet scholarly coward may not be able to out-wrestle a stuffed chair but may be able to read hieroglyphics by touch and operate every known mode of transport in the world. And all this, of course, is at the choice of the individual player and his GM.

In order to role-play more effectively—providing for more depth, enjoyment, and color in the campaign—you should:

(1) Talk to your GM and try to understand the nature

and scope of the campaign he is creating. You'll want to create your character to fit comfortably within the nature of the campaign. A chivalrous adventurer or a genius inventor/scholar will fit in well in practically any campaign; however, a hard-boiled detective may feel a little foolish within the pyramids of Egypt, while a devout monster-slayer may feel useless in a campaign where creatures of the night do not appear, while a whip-cracking and boisterous adventurer may not be of much use tracking delicate sets of clues through the social strata of Boston.

(2) Become familiar with the genre—understand the very feel of the pulp adventures from which this game is derived. Heroes were a trifle more single-minded than those today; happily, distinctions between good and evil were also clearer. Think in black and white, and remember that your characters should be portrayed as larger than life.

(3) Try also to become familiar with the historical period which is the basis for the campaign. The Sourcebook included with this game, the pulps themselves, and many readily-available books on history will supply you with most everything you need to know. (You don't need to be as relentless as this game's designers and purchase mountains of books, magazines, almanacs, encyclopedias, and gazetteers from the period for your research. However, it helps).

(4) Lastly, get inside your character's head. You should essentially have done this already, when conceiving your character. How does he respond to

danger? To prolonged stress? Is he cynical or romantic? Curious or indifferent? Outgoing or introverted? Absentminded or fiercely intent? Comprehend your character, and react to the adventures' situations as he would.

That, in a nutshell, is role-playing. It's the most important part of role-playing games. The characters react to dangers, clues, and each other, and without these interactions a game becomes nothing more than a tactical exercise in mayhem.

CHARACTER CREATION CHECKLIST

The following list is an aid to creating characters. You don't have to build a character taking these functions in order; however, you need to consider each function before finishing a character's creation.

(1) *Character Conception.* Figure out, in your mind's eye, what sort of character this is—what is his background, his abilities, his disabilities, etc. Your conception of your character may gradually change—it probably will, as his experience broadens—but his character conception should be the basis for all purchases of Skills, Disadvantages, and Characteristics.

(2) *Package Deals.* If your character conception indicates that your character belongs to an organization which requires that he take a Package Deal, start off with that—some Package Deals require higher Characteristics or Skills, so it's most convenient to start off here.

(3) *Skills.* Start off by buying the Skills required by any Package Deals. Buy any subsequent Skills appropriate to your Character Conception. Buying extra ability in those Skills can wait until you determine how many points you will have left over.

(4) *Characteristics.* Buy your Characteristics up to match your conception of the character. Be sure to figure in which Characteristics increase which Skill Rolls; this will save you the points necessary to increase the Skill Rolls separately.

(5) *Disadvantages.* Determine what exactly is not perfect about your character. Does he have a limp? Is he excessively chivalrous? (Yes, this is a disadvantage. Any psychological abnormality which causes a person to risk his life under any but the most dire of circumstances can be considered a disadvantage.) And, while these disadvantages will limit a character's effectiveness in certain circumstances, they will boost his overall effectiveness by giving him more Character Points to buy Skills and Characteristics.

(6) *Balancing.* After using those five steps to create your rough character, balance your point totals—make sure that the character's cost of Skills and Characteristics does not exceed his point totals from Disadvantages and initial Character Points (usually 75). Often a character will have to be initially created somewhat less capable than his Character Conception, and will grow into that conception as he gains Experience Points.

CHARACTERISTICS

Every character starts with a score of 10 in his base primary Characteristics. These numbers reflect a better-than-average character; adversity and heroic ideals do wonders for one's capabilities. The chart below lists the eight primary Characteristics, showing their starting scores (10 in each case), how many Character Points it costs to raise the score, and the normal highest score a Characteristic may reach.

PRIMARY CHARACTERISTICS

Base Value	Characteristic	Cost	Maximum Value
10	Strength (STR)	x1	20
10	Dexterity (DEX)	x3	20
10	Constitution (CON)	x2	20
10	Body Pips (BODY)	x2	20
10	Intelligence (INT)	x1	20
10	Ego (EGO)	x2	20
10	Presence (PRE)	x1	20
10	Comeliness (COM)	x½	20

Now, it's not impossible to exceed the maximum listed score in a characteristic—but it gets expensive. For example, a character wants an INT of 23—he wants to be exceptionally bright. The score of 23 exceeds the listed maximum of 20 by 3. The character uses 10 of his Characteristic Points to buy his INT up to 20. After that, the cost per point doubles, so that the three additional Intelligence points cost six more Character Points. The character has spent a total of 16 Character Points and now has his Intelligence of 23.

A character is further defined by a series of Figured Characteristics. These characteristics are figured from the character's primary Characteristics, but may be increased independently of increases in the primary Characteristics. These figured Characteristics are:

FIGURED CHARACTERISTICS

Base Value	Characteristic	Cost	Value Maximum
(2)	Physical Defense (PD)	x1	8
(2)	Energy Defense (ED)	x1	8
(2)	Speed (SPD)	x10*	4
(4)	Recovery (REC)	x2	10
(20)	Endurance Pips (END)	x½	50
(20)	Stun Pips (STUN)	x1	50

* The cost of Speed is dependent on the DEX of the character; see the Explanation of Characteristics.

Example:

A character with a Strength of 20 will have a Physical Defense of 4 (20 divided by 5 = 4). If his Constitution is 15, then his Energy Defense would be 3 (15 divided by 5 = 3). With a STR of 20 and a CON of 15, he would have a Recovery of 7 ((20 divided by 5) + (15 divided by 5) = 4 + 3 = 7).

When a figured Characteristic—or practically any other figured number in this game—ends up as a fraction, round up if the fraction is ½ or larger.

Example:

A character has a Strength of 13. His Physical Defense is 3 (13 divided by 5 = 2.6 which rounds to 3). An exception is Speed, which always rounds down—thus Speed of 2.9 is effectively a Speed of 2.

FORMULAS CHARACTERISTIC

Characteristic	Formula
Physical Defense	= (STR/5)
Energy Defense	= (CON/5)
Speed	= 1 + (DEX/10)
Recovery	= (STR/5) + (CON/5)
Endurance Pips	= 2 x (CON)
Stun Pips	= BODY + (STR/2) + (CON/2)

LOWERING CHARACTERISTICS

A character not only may raise his characteristics above the listed maxima—he may also reduce them below their listed beginning values, if he so wishes. For example, a player may wish for his character to be less healthy than normal, and want him to start with a Constitution of 8 instead of 10. If he decides to do this, he gains the Character Points appropriate to the loss—he loses 2 CON Points, CON Points are worth 2 Character points each, so the character has 4 Character Points more with which to buy other Characteristics or Skills—and he's also rather frail.

A character may reduce each and every Primary Characteristic below the listed value (if he really wants to), but only **one** figured Characteristic may be reduced. Characteristics may be reduced to a minimum of 1; the GM should approve any reduction below 5, as this indicates an abnormally poor Characteristic.

ROUND-OFFS

When using the formulas for generating figured characteristics the numbers rarely come out evenly. In

the case of a number with a fractional remainder, always round to the nearest whole number. When the fractional remainder is ½, the number should be rounded in the character's favor, either up or down. This rule applies to all cases in the game where there may be a fractional remainder.

Example:

ED is figured from the formula ED = CON/5. If a character has a 10 CON, his ED = (10/5) = 2. If the character has a 12 CON, his ED = (12/5) = 2.4, which rounds to 2. If he has a 13 CON, his ED = (13/5) = 2.6, which rounds to 3.

Explanation Of Characteristics

Strength (STR)

This Characteristic represents the character's raw physical power. Strength determines the damage a character does in hand-to-hand combat, how much the character can lift, carry, throw, etc. Strength also adds to the base value of Physical Defense, Recovery, and Stun Pips. A character is considered 2x as strong for every +5 points of STR. One point of STR costs 1 Character Point.

Dexterity (DEX)

This Characteristic represents the character's coordination and agility. A character's Combat Value is based on his Dexterity. Certain Skills are partially based on DEX, and a character's base Speed is calculated from his DEX. One point of DEX costs 3 Character Points.

Constitution (CON)

This Characteristic represents how tough and healthy a character is. Constitution keeps a character from being stunned too easily in combat, and adds to the base value of Energy Defense, Recovery, Endurance Pips, and Stun Pips. One point of CON costs 2 Character Points.

Body Pips (BODY)

This Characteristic represents how much damage a character can take before being killed. Body Pips add to the base value of a character's Stun Pips. One Body Pip costs 2 Character Points.

Intelligence (INT)

This Characteristic represents the ability to assimilate and process data. Intelligence increases the character's Perception Rolls and certain Skills. One point of INT costs 1 Character Point.

Ego (EGO)

This Characteristic represents a character's mental power and strength of will. Ego helps a character in tests of willpower, when he is wounded, resisting interrogation, etc. One point of EGO costs 2 Character Points.

Presence (PRE)

This Characteristic shows how forceful and charismatic a character is. Presence allows the character to impress or overawe people, and allows him to resist the effects of another person's high Presence. Several Skills are based on PRE. One point of PRE costs 1 Character Point.

Comeliness (COM)

This Characteristic represents how beautiful or handsome a character is. One point of COM costs half a Character Point (in other words, every 1 Character Point gets you 2 points of COM).

FIGURED CHARACTERISTICS

Physical Defense (PD)

This Characteristic represents how tough a character is against physical attacks. A character's PD is subtracted from the STUN and BODY damage done by a normal physical attack. Physical Defense has a base value of (STR/5), and may be increased 1 point for 1 Character Point.

Energy Defense (ED)

This Characteristic represents how tough a character is against energy attacks. A character's ED is subtracted from the amount of STUN and BODY damage done by normal energy attacks. Energy Defense has a base value of (CON/5), and may be increased 1 point for 1 Character Point.

Speed (SPD)

This Characteristic represents how many actions a character may perform in a turn. Speed has a base value of 1 + (DEX/10). Each additional Speed point costs 10 Character Points. Speed is the only value in the game that does not round off in favor of the character.

Example:

A character with a DEX of 14 has a base speed of 1 + (14/10) = 2.4, which rounds to 2, so the character is SPD 2. If the character wanted to be SPD 3, it would cost him 6 Character Points. If the character wanted to be SPD 4, it would cost him 16 Character Points.

If a character wishes to increase his Speed he must buy the remaining fraction of a Speed point. Each 1/10 of a Speed point costs 1 Character Point.

Recovery (REC)

This characteristic represents how fast a character comes back from being exhausted or knocked out. Recovery has a base value of (STR/5) + (CON/5). Each additional point of REC costs 2 Character Points.

Endurance Pips (END)

This characteristic represents how long a character can expend energy. Anytime a character uses a power, moves, or uses his STR, he expends some of his END. END has a base value of 2 x CON. Each additional Endurance Pip costs ½ Character Point.

Stun Pips (STUN)

This characteristic represents how much damage a character can take before being knocked out. STUN has a base value of BODY + (STR/2) + (CON/2). Each additional Stun Pip costs 1 Character Point.

THE STRENGTH CHART

The effects of a character's Strength Characteristic are spelled out in some detail in *Justice Inc.* This is fortunate, as the pulp heroes tended to use their muscles as often as they did their brains. The Strength score determines how much the character can lift (in kilograms, in the chart below), how much normal damage he does with his fists, and how far he can jump (the chart below is for meters and presumes a running broad jump). The last column in the chart gives examples of items for the various strengths indicated—i.e., if one has a Strength of 10, one may under most circumstances pick up a full-grown man.

STRENGTH CHART

Strength	Lift (kg)	Damage (D6)	Jump (m)	Example
-25	.8	—	—	Grenade
-23	1.0	—	—	Pistol
-20	1.6	—	—	
-18	2.0	—	—	
-15	3.2	—	—	
-13	4.0	—	—	Rifle
-10	6.4	—	—	
-8	8.0	—	—	Shotput
-5	12.5	—	—	
-3	16.0	—	—	
0	25.0	—	—	Radio
3	37.0	½D6	1	
5	50.0	1D6	2	
8	75.0	1½D6	3	
10	100.0	2D6	4	Man
13	150.0	2½D6	5	
15	200.0	3D6	6	
18	300.0	3½D6	7	
20	400.0	4D6	8	
23	600.0	4½D6	9	
25	800.0	5D6	10	
28	1200.0	5½D6	11	
30	1600.0	6D6	12	

Jump—Running broad jump distance in meters.
Lift—Lift capacity in kilograms.
Damage—Normal damage in hand to hand combat.

A human-sized character needs at least a strength of 0 to stand up and walk around. Later on in the rules you will be told how characters may, in times of stress, exceed their Strength scores to perform remarkable deeds—this is called "pushing" your Strength.

A note on leaping: The leaping distances in the chart above is based on the running broad jump—a character runs his full running amount and then leaps, and a second later (one game-segment later, as described under Combat) lands at the indicated distance. Fast-moving characters may leap further: For every +1" of Running skill a character has, add +1 meter to his jump distance. If a character is performing a standing jump, he leaps only half the listed distance, and running bonuses don't count. A character may leap straight upward one-fourth of the distance he may jump forward. Remember that the game scale is one hex equals 2 meters, so a character who can jump 4 meters will actually be jumping 2 game inches.

THROWING THINGS AROUND

Another effect of a character's Strength involves tossing things all over the terrain. Characters are always throwing things. When they're not throwing grenades and rocks at one another, they're throwing each other off cliffs, tossing car keys across ravines, heaving footballs down the field, and otherwise littering the skies with their paraphernalia of sport and destruction.

Three factors come into play when a character is throwing an object: (1) How strong the character is, (2) How heavy the object is, and (3) What the character's throw is like.

Find the character's Strength. Find what Strength is necessary for the character to pick up the object being thrown (on the Strength Chart). Subtract the latter from the former; the result is used with the Throwing Chart below.

The Extra Strength the character has—the Strength by which he exceeds the Strength necessary to pick up the object—determines how far the character can throw the object.

GRENADE THROWING CHART

STR	Running Throw	Standing Throw	Prone Throw
0	0"	0"	0"
5	4"	2"	1"
10	8"	4"	2"
15	12"	6"	3"
20	16"	8"	4"
25	20"	10"	5"
30	24"	12"	6"
35	28"	14"	7"
40	32"	16"	8"
45	36"	18"	9"
50	40"	20"	10"

Example:

A STR 10 character decides to throw a grenade. The grenade requires a STR of -25 to pick it up. Therefore, the character has 35 STR more than he needs to pick up the grenade. Consulting the chart presented moments ago to you, we find out that if he performs a running throw (i.e., he runs half his movement score and then lobs the device) he can toss the grenade 28", or 56 meters—half the length of a football field. If he is merely standing and throwing it—the position of a baseball pitcher— he can lob it 14", or 28 meters. If he's lying on his stomach, he obviously can't throw at optimum performance, and so can only heave the thing 7", or 14 meters.

If this is the first time you've read through *Justice Inc.* or any other Hero System game, the following statement will mean very little to you; it's here because this is the most logical place people will think to look for it. The range modifiers for thrown objects (i.e., the subtractions from the "to-hit" number due to increasing range and difficulty of throw) vary depending on the types of object.

An object that is both balanced and aerodynamic—such as a boomerang or baseball or grenade—takes a -1/3" modifier (that is, the character suffers no to-hit modifier for 1-3" of his target; from 4-6" away, he suffers a -1; 7-9" away, he suffers a -2, and so on). Items that are merely balanced or aerodynamic, but not both (balanced: frying pans, tomahawks, ungainly rocks. Aerodynamic: Paper planes) suffer a -1/2" modifier—thus, at range 1-2", no minus; at 3-4", -1; at range 5-6", -2, and so on. Items that are both singularly unbalanced and nonaerodynamic (such as struggling ducks, bales of hay, tentacled horrors from the depths of Hell, etc.) receive a -1/1", and are consequently the most difficult things to toss a safe distance away. The game-master is the final arbiter of whether a particular object is balanced or aerodynamic.

There—that made very little sense, did it? Wait until you reach the section on Combat, where not only will we reveal what that means but also how you may determine whether you hit what you've just thrown something at.

USS Akron *1933*
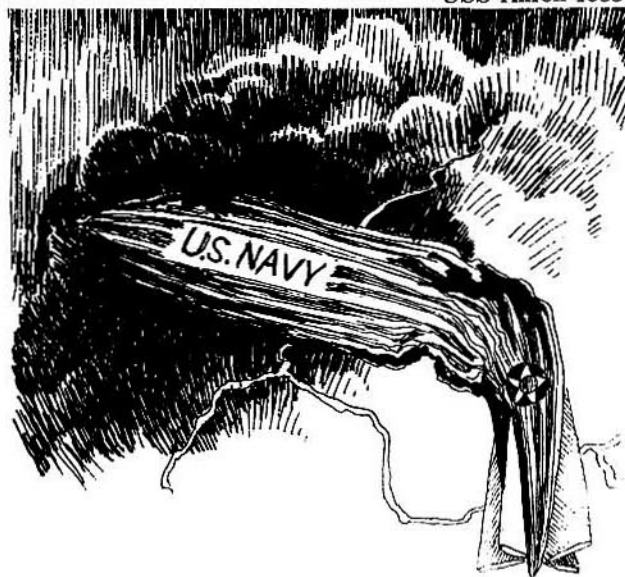
SKILLS

Skills are abilities that characters can have in *Justice Inc.* An example of a Skill would be lockpicking, or auto mechanics, or being a good climber; any field in which a character is trained or has some knowledge. Characters are assumed to have a basic knowledge of the world around them, including the ability to read, speak their native language, do simple arithmetic, and other such everyday skills. Skills that are important in a game sense to characters, such as the ability to move silently or fire a gun, are not possessed by everyone. Such Skills are purchased with Character Points; the same Character Points used to buy Characteristics.

A character may have a Skill by paying the Character Point cost listed. Once the character has paid that cost, he may use the Skill at any time the GM allows him to, without paying any more Character Points.

Example:

Derek Harrison III pays 3 Character Points for Concealment Skill. Derek may use Concealment Skill whenever he wants to without paying more Character Points.

Skills are grouped into seven categories in *Justice Inc.*, primarily for ease of use. The categories are: INT based Skills, DEX based Skills, PRE based Skills, General Skills, Knowledge Skills, Combat Skills, and Other Skills. Characters may have skills from any category.

Just because a character has, say, Lockpicking Skill, doesn't mean that he can always pick any lock. All Skills have a basic *chance* to succeed, modified by certain Characteristics, the number of Character Points put into the Skill, and the situation. The character must make a successful *Skill Roll* in order to perform the Skill. The Skill Roll is a number, determined when the character purchases the Skill. Successfully performing a Skill Roll requires the character to roll 3D6 and compare the total against his Skill Roll. If the 3D6 total is less than or equal to his Skill Roll, the character has successfully used the Skill.

Example:

Derek has bought Concealment Skill for 3 Character Points (the basic cost). Since Derek has an INT of 13, his Skill Roll is 12 or less (calculating this number is explained in a few paragraphs). Derek must roll a 12 or less total on 3D6 to successfully use his Skill.

If the character fails his Skill Roll, he won't be able to perform the action he wanted to (such as picking a particular lock) until the situation changes; i.e., somehow the character gets at least a +1 to his Skill Roll. Obtaining a +1 to your Skill Roll can be as simple as spending more time at the Skill (see Skill Modifiers).

The cost in Character Points of INT, DEX, or PRE based Skills is 3 points for the base Skill Roll. The base Skill Roll for the INT, DEX, or PRE based Skills (also called "stat-based" Skills) is calculated by the formula below. There are some other stat-based Skills (listed under Other Skills); they also use the following formula.

9 + (Characteristic/5) or less

Thus, the base Skill Roll for an INT based Skill would be 9 + (INT/5) or less. The base Skill Roll for a DEX based Skill would be 9 + (DEX/5) or less, etc.

Example:

Derek, who has a 13 INT, pays 3 Character Points for Concealment Skill. Derek's Concealment Skill Roll is 9 + (13/5) = 12 or less on 3D6.

The General Skills cost 3 Character Points with a base 11 or less roll. Some of the Skills have different costs, but those are noted in the individual Skill description. The cost of a +1 to your Skill Roll for any INT based, DEX based, PRE based, or General Skill is 2 Character Points. Knowledge, Combat, and Other Skills have different costs, explained in their individual sections.

SKILL VERSUS SKILL

Sometimes characters use their Skills in opposition, as when one character hides something with Concealment Skill, and another character tries to find the object. In such cases, the following rules may be used.

If the first character fails his Skill Roll, the opposing character doesn't have to make a Skill Roll to undo the first character's efforts. If the first character makes his Skill Roll, then the opposing character must have the appropriate Skill, and must make his Skill Roll. For every 1 point that the first character makes his Skill Roll by, anyone else trying to find the object takes a -1 to his Skill Roll.

Example:

Derek has Concealment Skill on a 12 or less. He attempts to conceal a small bird statuette in a room, and rolls a 14 (failing his roll by 2). Derek has failed to conceal the statuette, possibly because there's no good hiding places immediately obvious to him (a GM judgement call). Derek tries again, taking more time in this attempt, so the GM gives Derek a +1 modifier to his Skill Roll. Derek now needs to roll a 13 or less to conceal the statuette. He rolls a 9; thus, the statuette is now concealed from casual observation. Anyone trying to find the statuette must make their Concealment Roll at a -4 penalty to find the statuette.

In any Skill vs. Skill situation, the character taking action will make his roll first, and the character who is reacting will take the modifier. Thus, the person setting a bomb will make his Demolition Skill Roll. The person trying to defuse the bomb will take the modifier on his Demolition Skill Roll.

The GM should resist the temptation to overuse the Skill vs. Skill system. If the situation is obvious, there's no need to make Skill Rolls. For instance, if a character says he is Concealing an object in a particular drawer, and another character comes along and searches that drawer, he's going to find the object. Role-playing situations will reduce the need to make Skill Rolls or Skill vs. Skill Rolls. Besides, role-playing the situations is the whole point of the game.

Most Skills work directly against the same Skill. Some Skills, however, work against a Perception Roll, such as Stealth. Thus, a character makes his Stealth Roll, and other characters attempting to spot him would make a Perception Roll (see Perception Rolls).

COMPLEMENTARY SKILLS

In some situations, a character may have two (or more) Skills that are applicable to the problem at hand. In such a case, the GM should determine the primary Skill involved. The GM may decide that another Skill is considered *complementary* to the problem at hand. The character then attempts to make the Skill Roll for the complementary Skill.

The character adds +1 to his chance to perform his primary Skill for each 2 points he makes his complementary Skill Roll by. Thus, if you make your complementary Skill Roll by 0, 1, or 2, you get a +1 to the primary Skill; make the Roll by 3 or 4, +2 to the primary Skill Roll, etc. This rule also applies if someone is helping the character perform the Skill.

Example:

Derek is attempting to get some information from a young woman; he believes she knows the whereabouts of the lost statuette. Derek has both Conversation Skill (on a 12 or less) and Seduction Skill (on a 13 or less). The GM rules that Derek's Conversation Skill is primary in this case, and his Seduction Skill is complementary. Derek first tries to make his Seduction Roll, and rolls a 10, making his roll by 3. Thus, Derek gets a +2 to his Conversation Roll for this conversation, and his improved chance may help him find the lost statuette.

SKILL MODIFIERS

The GM should apply modifiers to the Skill Roll depending on the circumstances. All such modifiers modify the number the character needs to roll, *not* the dice roll. This includes any bonus due to complementary Skills, or any Skill Levels.

Example:

Derek attempts to conceal a dead body in his apartment (only temporarily, of course). The GM rules that, since Derek has a small apartment, this attempt will take a -5 modifier to Derek's Concealment Skill Roll. Derek has a base Concealment Skill roll of 13 or less. With the -5 modifier, Derek needs to roll an 8 or less to successfully hide the corpse from view.

The GM should provide modifiers to deal with each situation that comes up in the course of the game. The Skills are very general in order to cover many situa-

SKILL MODIFIER CHART	
Circumstance	**Modifier**
Preparing a phase	+1
Preparing a turn or up to a minute	+2
Preparing for 10 minutes or more	+3
Character has extensive knowledge of the particular object of his Skill Roll	+1 to +3
Player role-plays well in connection with the Skill	+1 to +3
Using very good equipment in connection with the Skill	+1 to +3
Excellent conditions for performing the Skill	+1 to +3
Poor conditions for performing the Skill	-1 to -5
Extremely strange, unusual, weird or unfamiliar conditions or object of the Skill Roll	-1 to -5
Lack of proper equipment if equipment is necessary	-1 to -5
In combat situations, when the Skill is not normally performed in combat	-1 to -3

clever and creative, and that's when they're having the most fun. Modifiers help describe the situation to the players in a very concrete fashion, which makes the game more visual and exciting.

The chart above provides a general list of modifiers that apply to most of the Skills. The GM should use this list as guideline when determining the modifiers; remember, circumstances alter cases. Individual Skills may not use some of these modifiers. Some Skills may list specific modifiers as additional guidelines.

The letter in parentheses after the Skill designates the section where the Skill belongs. The number indicates the base Character Point cost for the Skill; numbers with slashes indicate the Skill has more than one cost (see the specific Skill write-up for details).

All 3 and 5 point Skills are +1 to the Skill Roll for 2 Character Points; all 2 point Skills are +1 for 1 Character Point.

THE SKILL LIST

Skills marked with an asterisk (*) may be performed by anyone on an 8 or less roll. In other words, everyone has Familiarity with those Skills for free (see Familiarity). No Skill Levels of any kind may be added to the chance of performing such Skills, since you don't have a good idea of how you're performing the Skill.

THE SKILL LIST

Skill	Type	Cost	Skill	Type	Cost
Ambidexterity	(O)	2/4/6	Linguist	(O)	3
Animal Trainer	(G)	3	Lip Reading	(G)	3
Area Knowledge	(K)	2	Lockpicking	(D)	3
Boxing	(C)	10	Mechanics	(G)	3
Brawling	(C)	3	Mimicry	(G)	3
Breakfall	(D)	3	Motorcycle	(D)	3
Bribery	(P)	3	Perception	(O)	2/3
Bureaucratics	(P)	3	Persuasion	(P)	3
City Knowledge	(K)	2	Pilot	(D)	3
Climbing*	(O)	3	Professional Skills	(K)	2
Concealment*	(I)	3	Radio Operator	(G)	3
Contortionist	(D)	3	Resistance	(O)	3
Conversation	(P)	3	Riding	(D)	3
Criminology	(I)	3	Running	(O)	2
Cryptography	(I)	3	Safecracking	(G)	3
Culture	(P)	3	Sailing	(G)	2
Culture Knowledge	(K)	2	Scholar	(O)	3
Deduction*	(I)	5	Sciences	(K)	2
Demolitions	(G)	3	Scientist	(O)	3
Disguise*	(P)	3	Seduction	(P)	3
Driving	(D)	3	Shadowing*	(G)	3
Electronics	(G)	3	Skiing	(D)	3
Familiarity	(K)	1	Skill Levels	(K)	3/5
First Aid*	(I)	3	Sleight of Hand	(D)	3
Forgery	(G)	3	Stealth*	(D)	5
Gambling	(G)	3	Streetwise	(P)	3
Gunsmith	(G)	3	Survival Skill	(G)	3
Interrogation	(P)	3	Swimming	(O)	2
Inventor	(I)	5	Tracking	(I)	3
Knowledge	(K)	2	Ventriloquism	(G)	3
Languages	(K)	1/2/3/4	Weapon Familiarity	(C)	1/2/3
			Weapon Skill	(C)	3/5/8

C = Combat Skills G = General Skills K = Knowledge Skills P = PRE Based Skills
D = DEX Based Skills I = INT Based Skills O = Other Skills

* May be performed by anyone on an 8 or less roll.

Example:
"Blue Moon" Rinzetti is in a study and wants to hide a hunting knife) and a packet of incriminating photographs. The player decides that he wants to hide the photos taped to the bottom of a lower desk drawer; then he botches his Concealment Roll. The GM decides that the well-trained detective is likely to look in such a place for hidden papers. Now, to hide the murder weapon, he unscrews the bottom plate of the typewriter on the desk, jams the knife inside, and replaces the screws; the murder victim was the only one likely to use the typewriter. The GM decides to give Rinzetti a bonus for ingenuity; instead of rolling against his normal 12- roll, the GM will allow him to roll against 14- (a +2 bonus). Rinzetti rolls a 10, and has made his roll by 4. (However, the typewriter is jammed—while a police search will probably not uncover the knife, the next time the typewriter is used, someone is sure to eventually uncover the weapon.)

INT Based Skills

Intelligence based Skills cost 3 Character Points for a base (9 + INT/5) or less roll; the exceptions are Deduction and Inventor Skills, which cost 5 Character Points. A +1 to any INT based Skill costs 2 Character Points. Skills marked with an asterisk (*) may be performed on an 8 or less by any character without paying any Character Points.

Concealment*

This is the ability to hide things and to find things that other people have hidden, like important papers, weapons, jewels, artifacts, drugs, etc. Some common hiding places include inside the toilet tank, taped to the back of a drawer, behind a picture, etc. This Skill can be a lot more fun if the GM actually describes the situation, and the character then describes exactly where he hides the object, though this isn't necessary.

The character may hide himself from a search using Concealment, wedging himself into the pantry or beneath the bed. Stealth Skill should be used for any active concealment, as when the character is trying to move silently; only use Concealment Skill for non-moving objects. Areas that are very crowded with junk are much easier to hide things in (+1 to +3); conversely, areas that are very bare are very difficult to hide things in (-1 to -3).

Any Skill directly connected with the object you are hiding (i.e., Demolitions when hiding a bomb) is a complementary Skill. Failing your Concealment Roll may mean that the object is uncovered after you leave, or it's in a location that is easily checked. Just because an object is sitting out in the open doesn't mean someone will find it; remember the Purloined Letter.

Criminology

The character knows how to look for clues, dust for fingerprints, examine evidence, do ballistics tests, examine records, search through files, where to find information, soil tests, hair comparison tests, blood tests, etc. These tests can tell the character what gun fired the bullet that killed the victim, where the dirt on his shoes came from, and where he washed his clothes. Many other details of a person's identity, origin, habits, and recent whereabouts can be discerned. This skill simulates the amazing scientific deduction talent exhibited by the great detectives.

Criminology tests can require a great deal of time, but much can be told from a quick examination of the scene of the crime. Extensive use of Criminology requires some equipment, access to information files and perhaps some Bureaucratics. Microscopes, a chemistry lab, fingerprinting materials, and other tools are necessary for certain tests. Sciences are often complementary Skills (such as Chemistry when doing a chemical analysis); Area or City Knowledge could also be complementary for certain facts. Don't forget that you may be limited by the scientific accomplishments of the time; sophisticated computer analysis wasn't available in the Thirties. Failing your Criminology Roll can result in improper conclusions or results, but generally just means "no answer".

Cryptography

The character may solve simple cyphers, encrypt or encode messages. A cypher is a method whereby each letter in a message has a different letter, number, or character substituted for it. Cyphers can be very complicated by using nulls (meaningless characters), or doing multiple substitutions. Codes use one word or character to represent an entire phrase or concept; for example, the word "Mother" might mean "The President's chief assistant". Codes are very difficult to break unless there have been many messages, or if the

codebook has been discovered. Both encrypting and encoding can take some time, even with a codebook, unless the characters have a device to help them. Decoding and deciphering can take a very long time unless the character has some clues to the nature of the code or cipher.

A failed Skill Roll may result in failure to decode the message, or an incorrect translation of the message. The character with Cryptography may also use invisible inks and other techniques for hiding messages. Note that Knowledge: Mathematics can greatly aid Cryptography.

Deduction

The art of taking several facts and leaping to an unjustified conclusion. This is the classic detective's skill. Deduction should be used sparingly; it's useful when the player is stumped, the GM wants to move the scenario along, and the character *should* be able to figure out what's going on. At this point, if the character hasn't figured things out, get him to make a Deduction Roll, and if he makes it, give him some hints.

The GM should try to help the character out, but not reveal everything. This Skill should only be used

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when the GM feels that the player can't figure something out that his character should be able to determine. Complementary Skills would be any Skill directly connected with the problem the character is trying to solve (i.e., Bureaucratics for a paperwork mystery). A failed Deduction Roll usually means that the character can't think of an answer, or it can mean an incorrect deduction. Deduction Skill costs 5 Character Points.

First Aid *

The ability to stop bleeding, repair damage, and generally keep someone alive. When a character has taken more BODY than he has, he is dying (see Bleeding on page 68). The character with First Aid may keep him alive with a First Aid Roll, -1 for every 2 BODY over the victim's total. Successful performance of this Skill takes at least a full phase, and the character may wish to take more time in order to get the bonus (see Skill Modifiers). To be a licensed doctor, the character must also buy Professional Skill: Medicine (which costs 2 Character Points; see Professional Skills). Unsuccessful First Aid Rolls may mean that the bleeding is of a type that can't be easily stopped.

Example:

Dan Dixon has just caught part of a burst from a tommy-gun. He has taken 14 BODY, but only has a BODY total of 10. He is 4 BODY under, and he is dying. Nellie Snow has First Aid Skill, and tries to save him. Her normal roll is a 13-, but Dan is severely wounded; since he is 4 under, her roll is now 13 - (4/2 = 2) or 11-. She rolls an 11 exactly and succeeds in stopping the bleeding.

Inventor

This Skill enables the character to design and construct new things. The character needs the complementary Skill in the field he's working in (for instance, Electronics if he wants to make electronic devices). The inventor may design gadgets that require several Skills, Sciences, or Knowledges, and he must have each of those particular Skills.

Designing your own gadgets requires a fair amount of time in the laboratory; the GM should decide on a reasonable time frame (probably about one week per point). The Gadgets section on page 90 tells how to design devices in game terms.

The GM may allow characters with Inventor Skill to modify equipment or gadgets in combat. Such modifications should always be fairly minor, and well justified by the character; otherwise, the GM shouldn't allow it (you want to rebuild the radio into a radar set in ten minutes? No way!). The length of time required will vary with the complexity of the equipment and the modification. An unsuccessful Inventor Roll can mean that the character doesn't know how to make the device, or it could mean a laboratory accident (though that should be rare). Inventor Skill costs 5 Character Points.

Tracking

The character has the ability to follow a trail by observing tracks, marks, etc. A great deal of information can be derived from tracks, such as the weight of the person, the number of people, how long ago they passed by, what they were doing, etc. The GM should require the character to make a Tracking Roll whenever the person or creature being tracked does something unusual to throw off the pursuit, or passes over difficult terrain (like bare stone).

Usually Tracking applies mostly in the country, but sometimes a trail can be followed in certain city areas, especially the more urban ones. Terrain Knowledge and Area Knowledge are complementary to Tracking Skill. Unsuccessful Tracking Rolls may lead the character in the wrong direction.

DEX Based Skills

Dexterity based Skills cost 3 Character Points for a base (9 + DEX/5) or less roll; the exception is Stealth Skill, which costs 5 Character Points. A +1 to any DEX based Skill costs 2 Character Points. Skills marked with an asterisk (*) may be performed on an 8 or less by any character without paying any Character Points.

Breakfall

This Skill allows a character to roll out from a fall, thus being able to stand up without wasting a half phase (see the Action Phase Chart on page 56). The character may also fall from a height of up to 4" and take half damage from the fall with a successful roll. Each +1" of height is -2 to the Breakfall Roll. If the character makes half his Breakfall Roll, he takes no damage from the fall. The damage done from falls can be found in the section on Falling on page 77.

Modifiers to the Breakfall Roll would be wounds (-1 to -3), carrying something or someone (-1 to -3), or broken or slippery landing surface (-1 to -3). An unsuccessful Breakfall Roll would mean that the character takes damage from the fall.

Example:

Walter Ransley has been shoved from a third story window — about 5" up, game scale — by the Red Phantom. Walter, naturally, wants to make his Breakfall Roll. His normal roll is 11-. Since 5" is 1" over the 4", er, breakpoint, his roll will be at a -2; thus, he needs to make a 9 or less on 3D6. He rolls a 17 and impacts on the sidewalk for 5D6 (5 dice normal damage). Had he managed a 9, he would have taken only 2½D6. Had he made a roll of 5 or less—half of the necessary 9- roll—he would have taken no damage.

Contortionist

This gives the character the ability to contort his body so as to get out of ropes and similar bonds. The character may also contort his body so that he could work on normally inaccessible locks binding him. The character must have Lockpicking Skill and the tools to defeat the locks.

The character may well be able to contort his way out of more difficult bindings than rope. Wires would be a -2 or -3, while handcuffs would be a -3 or -4. This Skill does not allow any mystic means of escaping bonds; the character must be able to explain how he will get out of his bonds. Failing a Contortionist Skill Roll can mean injury to the character.

Driving

Characters in *Justice Inc.* must buy Familiarity with this Skill in order to know how to drive a car. Spending 1 Character Point on Driving (in other words, Familiarity) allows the character to add his Combat Value (CV) to the vehicle's CV (see Vehicle Combat); the vehicle thus becomes much harder to hit. The character also gets an 8- (8 or less on 3D6) Driving Roll. You don't have to make this Driving Skill Roll under normal conditions, just driving around; the Driving Roll is for emergency conditions or attempting unusual maneuvers. The character does *not* have to make his Driving Roll to add his CV to the vehicle's CV. The Driving Roll should be made when the character is attempting jumps, dangerous turns, pulling out of skids, etc.

The character also has a basic familiarity with speedboats that use a similar steering wheel and pedal combination, as well as large trucks, tractors, or similar vehicles. Characters may drive these (barely) but have no chance to make a Driving Roll in an emergency situation or to make an unusual maneuver. When the character buys full Driving Skill for 3 Character Points, he now has his (9 + DEX/5) roll with cars, and an 8- roll with other similar vehicles; he can also add his CV to those vehicles. Spending 1 Character Point on each different type of vehicle (speedboats and double-clutch vehicles like trucks) brings the Driving Roll in those vehicles equal to the Driving Roll with cars.

Example:

Derek spends 3 Character Points for Driving Skill, choosing cars as his vehicle. With Derek's 14 DEX, he gets a base 12- Driving Roll with cars, and an 8- with speedboats and double-clutch trucks. Derek later spends 2 more Character Points on his Driving Roll, bringing it to 13-; this leaves his 8- unchanged with speedboats and trucks. Then, in the course of adventuring, Derek acquires a speedboat, and wants to learn how to use it well. So he spends 1 Character Point on speedboats, and now has a 13- Driving Roll with cars and speedboats, and an 8- Driving Roll with trucks. If he wanted to get his full 13- Driving Roll with trucks, it would cost him 1 more Character Point.
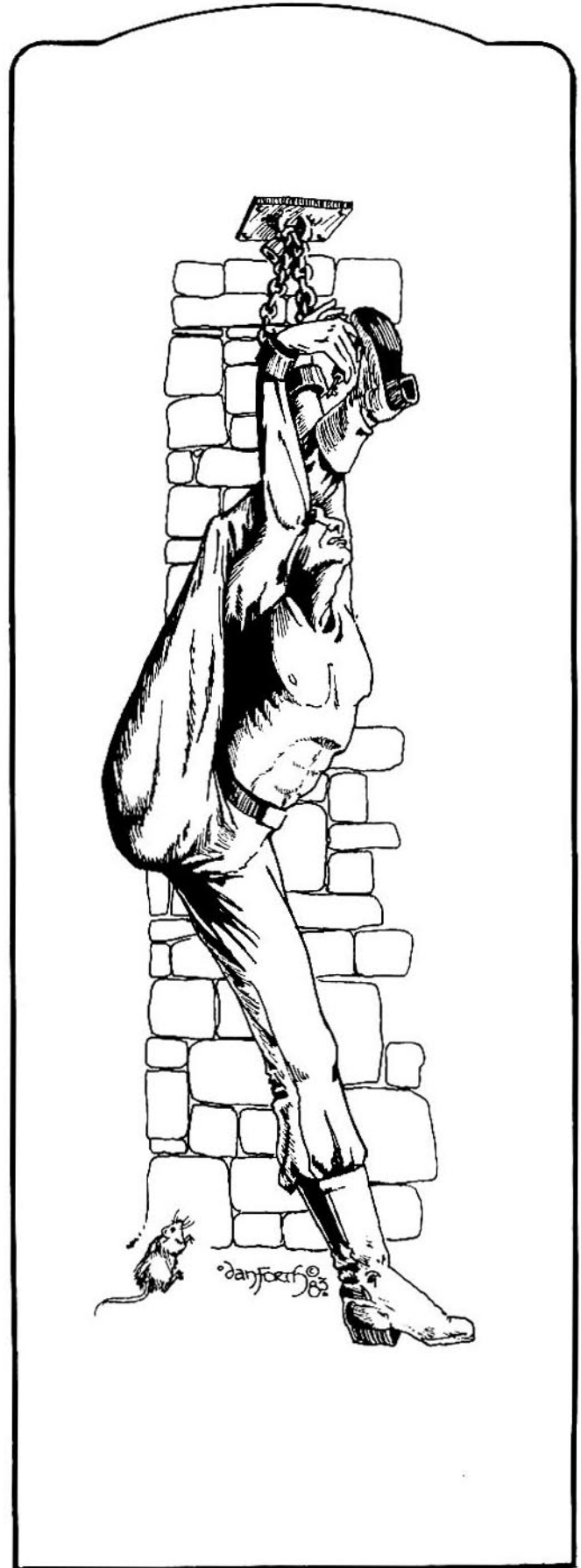
Failure to make the Driving Roll means that the maneuver did not succeed, with possible bad consequences for the driver (see Vehicle Combat). Area or City Knowledge may be complementary Skills for long distance pursuits, since the character might be familiar with a particular stretch of road.

Lockpicking

This Skill allows the character to open key locks and defeat combination locks the hard way—without the keys. The character is assumed to have some lockpicks in order to use the Skill. Better lockpicks may be constructed with the Gadget rules. Some locks may be particularly tricky, and have an electronic alarm system of some type connected to the lock or the door. Some of the more difficult locks can be a -1 to a -5 modifier to the Lockpicking Skill Roll. Mechanic Skill is a complementary Skill for Lockpicking.

An unsuccessful Lockpicking Roll can mean a jammed lock, an alarm going off, or even a broken lockpick, though usually it just means that the lock was too tough. Lockpicking by an expert can be accomplished in an amazingly short time with easy locks—just as fast as using a key.

Motorcycling

Motorcycles require a different Skill to operate than normal Driving Skill. The character can buy Motorcycling Skill, and all characters are considered to have bicycle riding skill for free with their Motorcycling Skill. Spending 1 Character Point on Motorcycling Skill (in other words, Familiarity) allows the character to add his Combat Value (CV) to the vehicle's CV (see Vehicle Combat); the vehicle thus becomes much harder to hit. The character also gets an 8- (8 or less on 3D6) Motorcycling Roll. You don't have to make this Motorcycling Skill Roll under normal conditions, just driving around; the Motorcycling Roll is for emergency conditions or attempting unusual maneuvers. The character does *not* have to make his Motorcycling Roll to add his CV to the vehicle's CV. The Motorcycling Roll should be made when the character is attempting to avoid hazards, stop suddenly, make jumps, drive on one wheel, etc.

Failure to make the Motorcycling Roll means that the maneuver did not succeed, with possible bad consequences for the rider (see Vehicle Combat). Area and City Knowledge may be complementary Skills when plotting your routes and avoiding hazards.

Piloting

Aircraft in the Twenties and Thirties were much simpler than the complicated planes of today. Characters can buy Pilot Skill in one of three categories: Single engine aircraft, Multi-engine aircraft, or Autogyros. (Helicopters were first flown in 1937 by the Germans; only a few were produced before WW II, so we haven't included them here.) Spending 1 Character Point on Piloting Skill (in other words,

Familiarity) allows the character to add his Combat Value (CV) to the vehicle's CV (see Vehicle Combat); the vehicle thus becomes much harder to hit. The character also gets an 8- (8 or less on 3D6) Piloting Roll. You don't have to make this Piloting Skill Roll under normal conditions, just flying around; the Piloting Roll is for emergency conditions or attempting unusual maneuvers. The character does *not* have to make his Piloting Roll to add his CV to the vehicle's CV. The Piloting Roll should be made when the character is attempting to avoid hazards, flying in storms, landing or taking off under bad conditions, etc.

The character also has a basic familiarity with all aircraft that use a similar steering mechanism. Characters may fly these, but have no chance to make a Piloting Roll in an emergency situation or to make an unusual maneuver. When the character buys full Piloting Skill for 3 Character Points, he now has his (9 + DEX/5) roll with single engine aircraft (or he can start with autogyros or multi-engine aircraft), and an 8- roll with other similar vehicles; he can also add his CV to those vehicles. Spending 1 Character Point on each different type of vehicle brings the Piloting Roll in those vehicles equal to the Piloting Roll with single engine aircraft. See Driving Skill for an example of how these categories work.

Failure to make the Piloting Roll means that the maneuver did not succeed, with possible bad consequences for the pilot (see Vehicle Combat). Navigation Science is very useful for long distance flights, and is highly recommended if you want to keep your bearings.

Riding

While horses were not common in the cities during the Twenties and Thirties, they were still popular in the country, and especially in the less civilized places around the world. Other riding animals were (and still are) used in some countries; riding animals include camels and elephants. Normally, characters will buy this Skill to apply to horses; if the GM ever has to worry about exotic riding animals, use the same rules as presented in Driving Skill. You don't have to make this Riding Skill Roll under normal conditions, just riding around; the Riding Roll is for emergency conditions or attempting unusual maneuvers. The character's DCV is equal to the horse's DCV +1. The Riding Roll should be made when the character is attempting to avoid hazards, jump obstacles, trick riding, racing, etc. Failing the Riding Roll could mean a fall, the horse breaking its leg, or just that you didn't accomplish the maneuver (most common effect).

Skiing

Characters who want to participate in sporting events or chases in the wintertime should buy Skiing Skill. This Skill works like Driving Skill, with the three categories available here being Skiing, Ice Skating, and Roller Skating. The character with Ski-

ing Skill has his full CV while on skis. You don't have to make this Skiing Skill Roll under normal conditions; the Skiing Roll is for emergency conditions or attempting unusual maneuvers. The Skiing Roll should be made when the character is attempting to avoid hazards, jump off cliffs, perform acrobatic maneuvers, etc. Failing the Skiing Roll probably means a fall, or just that you didn't accomplish the maneuver.

Sleight Of Hand

The ability to palm items, fool the eye, perform magic tricks, etc. This Skill is useful for getting a weapon into your hand without being seen, or for transferring objects to someone else without being noticed. Large objects (anything bigger than a small pistol) are, of course, more difficult to palm (-1 to -5).

Sleight of Hand can also be used to pick someone's pocket. When picking pockets, use Sleight of Hand versus a Perception Roll as a Skill vs. Skill comparison. An unsuccessful Sleight of Hand Roll doesn't necessarily mean that the character's action was spotted; other characters must make a Perception Roll to spot the motion.

Stealth *

The ability to hide in shadows, move silently, and avoid detection in combat conditions. Use Stealth roll versus the Perception Rolls of those attempting to find the character for a Skill vs. Skill comparison (see Perception Rolls). This Skill allows the character to conceal himself while in motion; if he wants to hide, he should use Concealment Skill.

A character who is carrying a heavy burden will find it harder to be Stealthy (-1 to -3). Good conditions for Stealth would be loud background noise and dark, crowded areas. A failed Stealth Roll doesn't necessarily mean that the character was seen; use the system outlined under Perception Rolls. All characters have a chance to be Stealthy on an 8 or less, even without buying the Skill. Stealth Skill costs 5 Character Points.

PRE Based Skills

Presence based Skills cost 3 Character Points for a base (9 + PRE/5) or less roll. A +1 to any PRE based Skill costs 2 Character Points. Skills marked with an asterisk (*) may be performed on an 8 or less by any character without paying any Character Points.

Bribery

The character knows when to bribe someone, how to approach them, and how much to offer. The proper bribe can vary greatly from place to place; sometimes it's money, but occasionally such things as cigarettes will do. The bribery attempt should be played out as much as possible, with the GM allowing a character to make Bribery Rolls at crucial points in the bargaining to help the character determine how much to offer, how subtle he should be, etc.

If the Bribery attempt is failed badly, or if the character attempts to bribe someone he shouldn't have bribed, the target of the bribery may react by arresting the character or calling the cops. It's also important to know that just because you've successfully bribed someone, that doesn't mean they'll *stay* bribed. Complementary Skills can include Persuasion, Seduction, and Area Knowledge. The right language also helps immensely.

Bureaucratics

The character knows how to deal with bureaucrats, cut through red tape, who to talk to, how to reach them, how to extract information from bureaucracies. Bureaucratics Skill comes in handy when the characters need travel papers in foreign countries, going through Customs, arranging for appointments, and similar activities. These procedures usually take a fair amount of time, from several hours to several days. The character can get quicker action with a better Bureaucratics Roll. Some of the complementary Skills to Bureaucratics would be the Language of the area, Area Knowledge, Seduction, Bribery, or Persuasion.

If you're dealing with a technical request of some sort, then the particular Science would be complementary. Unsuccessful Bureaucratics Rolls can result in the character being turned down in his request, or worse, stalled forever . red tape. If you attempt Bribery, you might even be arrested.

Conversation

This Skill allows the character to extract information from people with careful conversation. Use of this Skill takes time, and if the roll is blown, the subject will realize he is being pumped and will usually clam up. However, if the Skill is properly performed, the victim won't know what they've divulged. Conversation Skill is a handy way for the GM to give information to the characters, through NPCs. Sometimes the target of your Conversation Skill may be subtly using their own Conversation Skill to get information from *you*.

Knowing the language you're speaking is important to the proper use of this Skill. If you don't know the language too well, the GM should apply a -1 to -3 modifier. If the information you're trying to get is technical, then a Science Roll is complementary. Seduction and Persuasion Skills can also be complementary to Conversation.

Culture

This Skill gives the character the knowledge of high society, what vintages are good, how to mingle with royalty and Very Important People. Culture Skill is very useful for the character that wants to get into those special parties, and especially useful if he wants to get invited more than once. This Skill varies from society to society, so Area and Culture Knowledge are very important complementary Skills. Culture Skill can make some Disguises very effective, particularly in gaining information. A failed Culture Roll can result in a terrible mistake at a social function. This can be very embarrassing.

Example:

Jean-Pierre Beaubier has just given Nellie Snow a bouquet of monkshood flowers—a peculiar offering. As he leads her into the ballroom, she stiffens imperceptibly. She has made her Culture Roll, and monkshood, in the language of flowers, means "There is danger..."

Disguise *

The ability to change your appearance through makeup, costumes, and acting. Use Disguise versus an INT Roll for Skill vs. Skill to detect a disguise. Impersonating a specific person is more difficult (-1 to -3), as is maintaining a disguise over a long time (-1 to -3). Makeup and proper props add +1 to +3 to your Disguise Roll. Area Knowledge, Languages, and Sciences can all be complementary to Disguise. Failing your Disguise Roll means that other characters may make an INT Roll to penetrate the disguise.

Disguises can be spur of the moment things, like knocking out a guard and putting on his uniform. Having the appropriate uniform might be a +1 or +2 modifier. Disguises with a great deal of preparation and study can be much more successful, but the preparation can take several days to several weeks of study.

Interrogation

The ability to forcibly extract information from people. This Skill is not very heroic, and is found most often among villainous henchmen. A character with Interrogation Skill knows how to avoid leaving marks, can judge how close a victim is to death or breaking, and is an expert at extracting information. Sciences or other technical Skills can be complementary when the interrogator is searching for that type of information. Interrogation Skill works against an EGO Roll as a Skill vs. Skill combat. Resistance Skill can aid a character's EGO Roll against Interrogation.

Persuasion

The ability to convince, persuade, or influence people. This ability is normally only used on NPCs, players being allowed more latitude with their decisions, but a successful Persuasion roll should make the player much more inclined to believe the orator. This also includes the ability to tell a believable lie. Modifiers are very important to this Skill. If the victim *wants* to believe, the GM should give the liar at least +3 to his roll. Of course, the more outrageous and unbelievable the lie is, the more negative modifiers the GM should attach to the roll.

Persuasion Skill can be used to aid Presence Attacks, or Presence Attacks can be used to affect Persuasion Rolls. If the character makes his Skill Roll, he may roll a Presence attack with +1D6 on the person(s) he is attempting to influence. If the character rolls under half, he gets +2D6. If the character does not make his Persuasion roll, he makes no Presence Attack on the listeners. Other circumstances may modify the Persuasion Roll or the Presence Attack (violent actions, surprise, etc.).

Presence Attacks can help modify Persuasion Rolls. Use the modifiers listed under Presence Attacks as a modifier to the Persuasion Roll (i.e., a +2D6 modifier would equal a +2 Skill Roll modifier).

Seduction

The ability to wine, dine, and seduce a victim. Circumstances have a great effect on this roll. A
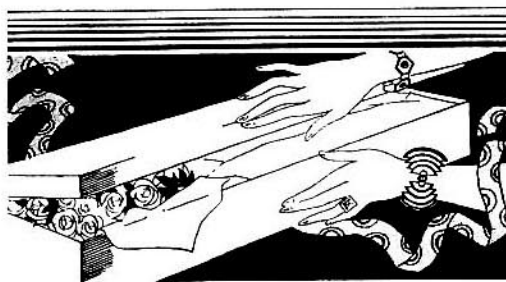
Comeliness Roll may be considered complementary to this skill. A successful Seduction usually makes it easier to learn information from the victim, so treat Seduction as complementary to Conversation Skill, and vice versa.

This Skill is normally for use on NPCs; players should be given more control over their own actions. If you want to affect players with Seduction, use a Presence Attack, modified as for Conversation Skill. An unsuccessful Seduction Roll just means that the attempt has failed.

Streetwise

This Skill gives the character knowledge of the seamy side of civilization: the ability to find the black market, talk to thugs, gain information, etc. Often foreign agents will be working closely with the underworld, and clues can be found by using Streetwise Skill. Encourage your players to role-play this Skill as much as possible; it's a lot of fun.

Not knowing the language of the country would make this much more difficult, of course. Area and City Knowledge are complementary Skills depending on the type of information the character is trying to find. Failing a Streetwise Roll can be quite dangerous, since there's a lot of very tough people who don't like people asking questions. The GM may well have the player attacked by such NPCs when a Streetwise Roll fails.

Example:

James Millburn needs to find a speakeasy in Boston. His knowledge of New York City won't help him, obviously; his Streetwise is his one hope. He rolls against 13- to think of where to begin, and rolls a 15. He's thwarted before he's begun...Now he must take some time and do some investigating to increase his roll temporarily before he can again roll.

GENERAL SKILLS

General Skills cost 3 Character Points for a base 11 or less roll. A +1 to any General Skill costs 2 Character Points. Skills marked with an asterisk (*) may be performed on an 8 or less by any character without paying any Character Points.

Animal Trainer

Characters who want to train animals to do their bidding use this Skill. The trainer must make his Animal Trainer Roll to train the animal in a new command; if he fails the roll, he can try again in a week (of game time, that is). The character chooses what type of animal he knows how to train; additional animal types would be 1 Character Point for each type. An example of a type would be "Horses", or "Dogs", or "Big cats".

Trained animals have Character Points invested in them by their trainer. In other words, the trainer spends some of his Character Points on the animal in the training process; the animal then knows how to perform some actions. For one Character Point, the animal has an 8 or less Training Roll; for 2 Character Points, the animal has a (9 + INT/5) or less Training Roll, +1 for every 2 Character Points thereafter. The animal may be taught to respond to 2 commands for every 1 point of Training it has. Simple actions like Sit or Stay require one command, complex actions like Fetch The Paper require two commands, and very complex actions can require even more commands (Fetch the paper from the druggist on the corner and pick up some cigarettes, too, would be several commands). The Training Roll should be made whenever the animal is under unusual stress, or the command is being applied in an unusual way. For instance, the Training Roll isn't necessary to tell the animal to "Attack!", but if you want the animal to attack one man out of a crowd, a Training Roll would be necessary (perhaps with some penalty if the crowd is big).

The cost of obtaining animals is covered in the Wild Animals section on page 94.

Demolitions

The ability to use explosives. The character knows where to plant explosives for maximum effect, estimate the amount necessary to destroy structures, handle and wire explosives. The character may defuse explosive devices, determine the fuzing mechanism and discover any booby traps in an explosive device with the same roll. See the Explosives section on page 65 for details about the various explosives.

Civil Engineering Knowledge, Mechanic, or Chemistry may be complementary to Demolitions Skill, depending on what the character is trying to do. It's a good idea to have extra levels with this Skill, for if the character blows his roll...

Electronics

The character is trained in electronics, able to identify, understand, repair, and rewire electronic devices. Note that electronic devices of the time were crude by today's standards; the failure rate (and thus the need for repairmen) much higher. The character needs tools to perform these operations, and usually a fair amount of time is required for any intricate operation. The character may also build electronic devices from plans, but he needs Inventor Skill if he wishes to design new devices. This Skill is useful for determining the purpose of electronic devices the characters may discover, and for disabling such devices.

Some Sciences may be complementary Skills, depending on the exact function of the particular device. Unsuccessful Electronics Rolls may result in misunderstanding, failure, or possibly even malfunction of the device.

Forgery

The ability to duplicate official documents, signatures, etc. This requires time and specialized equipment in most cases. All forgeries are discoverable with enough checking. The more a character makes his Forgery Roll, the more time it will take to discover that the papers are forgeries.

Knowledge Skills connected with the purpose of the forged papers are complementary Skills. An unsuccessful Forgery Roll does not necessarily mean that the papers will be obviously false when examined; an INT Roll is required. A character who fails his Forgery Roll will not always be aware that he has failed, even after he examines the papers.

Gambling

The ability to win at games of chance, and sometimes to alter the chances. This skill also gives the character knowledge of the odds at various games of chance, and how to play the best game he can within the rules of the game, as well as attempting to cheat. Winning at games of chance is a matter of making your Gambling Skill Roll; the better you make the roll, the more you win. Games with better "house odds" should apply a negative modifier to the Gambling Roll.

Unsuccessful cheating may be spotted by anyone with a Perception Roll, but only someone else with Gambling Skill can spot a successful cheat. Perception Rolls may be a complementary Skill.

Gunsmith

The character with this Skill knows how to take care of guns, make repairs, make special ammo, add attachments, etc. He may also clear jammed guns in combat in one phase with a successful Gunsmith Roll. This Skill also gives the character a chance to recognize the type of gun by sight (and sometimes by sound). Perception Rolls may be a complementary Skill for recognizing guns. Failing a Gunsmith Roll for an attachment may mean that the attachment won't work, or it might fail suddenly in a combat situation. Characters that want to invent new guns or make modifications should use the Gadget rules on page 90.

Lip Reading

This Skill enables the character to read someone's lips in order to tell what they are saying. A Perception Roll is necessary to be able to properly see someone's lips (see Perception Rolls). A telescope or set of binoculars is handy when you have this Skill. If you know other languages, you can read lips speaking in those languages.

Failing a Lip Reading Roll usually means that the conversation was not understood, possibly because the person turned or hid their mouth. A large beard or moustache (or other face obscurement) can mean a -1 to -3 modifier to the roll.

Mechanic

The character is Skilled with mechanical devices, knowing how to repair, replace, and build them. This Skill also allows a character to gimmick mechanical devices: for instance, deactivating the brakes on someone's car. Tools of some sort are almost always necessary to perform Mechanic Skill.

Many of the mechanical devices of the '20s and '30s were relatively new inventions, and thus more prone to mechanical failure. Both automobiles and airplanes fall into this category. Characters that can fix the ruined airplane in the middle of the jungle will find themselves very popular. Of course, Knowledge Skill of the particular mechanism would be a complementary Skill. An unsuccessful Mechanic Roll usually means inability to perform the task, but can sometimes mean that the device fails later under stress.

Mimicry

The ability to imitate someone else's voice, distinctive speech patterns, etc. This Skill can be quite helpful in pulling off a Disguise (treat as complementary to Disguise). This Skill is especially useful to fool someone over the telephone or radio, since the poorer quality of the sound reproduction can add a +1 or +2 to the Skill Roll. Imitating a female voice (or a male voice, for a female mimic) is a -3 to the Mimicry Roll. The chance to detect Mimicry is a Perception Roll, with Mimicry as a complementary Skill, for Skill vs. Skill purposes.

The longer the speech, the greater the chance to make a mistake (-1 to -3). Imitating someone's voice speaking a foreign language can be more difficult (-1 to -3). Noisy surroundings, short speeches, or whispers can help the Mimicry Roll (+1 to +3). Failing a Mimicry Roll means that the deception is immediately obvious if the voice was known to the observers. Ventriloquism can be used in conjunction with Mimicry, for truly amusing effects.

Radio Operator

This is the ability to operate radio transmitters and receivers. Now, this may not seem like much with today's incredible communications systems, but in the Twenties and Thirties, radios were much more primitive and required much more skill to operate. Radio Operator Skill allows the character to repair radios, properly place antennas, send and translate Morse Code, and other such basics of radio communication. The character is also able to recognize the distinctive "fist" or sending style of Morse Code operators with a successful Radio Operator Roll. This Skill can also allow characters to get a greater than normal range out of their radio for both reception and transmission. Electronics is a complementary Skill.

Example:

Doc Gryphon is at his wireless, attempting to find the frequency used by the evil Stone Master. The GM decides that it's a very difficult task—a -4 to the roll—but Doc Griffin has a regular 18- roll, and easily manages even the restricted 14-. Having tuned into the Stone Master's weekly set of instructions, and having cracked the tap-code being used with his Cryptography Skill, he now tries to recognize the sending style. The GM knows that there's no way for him to recognize it; he's never heard the Stone Master send before. However, he allows Gryphon to make his roll, and the resulting roll of 9 will easily enable him to recognize the style if he hears it again.

Safecracking

This Skill allows characters to break open safes using drills, stethoscopes and nimble fingers, acid, or other means. Back in the Twenties and Thirties it was still possible to open combination locks on safes by listening to the tumblers. Of course, there's always the direct method of explosives, but that comes more under the heading of Demolition Skill.

Sailing

Characters that expect to be involved in ocean voyages will find Sailing Skill useful. This Skill works like Driving Skill for the following categories: small sailboats, yachts, unusual riggings. Of course, you don't get you CV with boats. However, the speed you can make with a sailing ship is dependent on your knowledge; the more you make your Sailing Roll by, the faster you can go. The Sailing Roll isn't necessary under ordinary conditions, but should be used during storms, to avoid reefs, etc. Characters with Sailing Skill might also want to buy Navigation Science, or Weather Knowledge, to help them in their voyages.

Shadowing*

The ability to follow someone, or to brush off someone following you. Circumstances will considerably aid detection (if you're being followed in a desert, for example) or hinder it (in Grand Central Station). Circumstances will also affect the chance to follow someone or brush them off. The GM should have the following character make a new Shadowing Roll when the target does something particularly tricky (going through a department store, for instance), or when the target gets suspicious.

City Knowledge is often a complementary Skill. Failing a Shadowing Roll means that you've lost the person you're trailing. The target can detect that he's being trailed with a successful Shadowing Roll of his own. Shadowing can also be done when you're in a vehicle, although it can be more difficult.

Survival Skill

This Skill enables the character to live off the land, find food and water, identify dangerous plants and animals, etc. This Skill is very popular among in-

trepid explorers and adventurers. The GM should have the character make this Skill Roll only when the character is underequipped for a particular area (usually when he's crash landed or marooned). The Survival Skill Roll should be made on a daily basis to see if the character has found food, shelter, etc. The Skill Roll might be required more often in a particularly harsh or dangerous environment (the Arctic during a blizzard, for instance).

Lack of available resources like tools, food, water, clothing, etc., would be a -1 to -5 modifier on the Skill Roll. Very benign conditions (well equipped, many animals, lots of water) could mean a +1 to +3 modifier. Of course, Knowledge of the creatures and plants in the area is complementary to Survival Skill. Other complementary Skills would be Area Knowledge of the area, Biology, or similar Sciences. An unsuccessful Survival Skill Roll could be damaging to the character, and blowing the Roll several days in a row could be fatal.

Example:

Big Jack Connors is hacking his way through a Mesozoic jungle, dodging carnosaurs and looking for something to eat. Beside a still pond, he makes two Survival Skill rolls, successfully. The first roll tells him that the pond probably contains bad water; no animal tracks lead to it, although it's the only water for miles. The second roll tells him that the fruit trees growing nearby are probably good; they bear unmistakable signs of being picked at by primates and herbivorous dinosaurs.

Ventriloquism

This is the ability to make your voice sound as if it's coming from somewhere other than you. The Ventriloquism Roll takes a -1 for every 1" away you want to cast your voice (the first 1" is -0). This Skill also allows the character to speak without apparently moving his lips. Ventriloquism is detected with a Perception Roll (as Skill vs. Skill), with Ventriloquism as a complementary Skill.

Ventriloquism is particularly useful for deception; the oldest trick in the book is to cast your voice behind a gunman, saying "Freeze!" This can distract the gunman enough so the character can try to escape. An unsuccessful Ventriloquism Roll means that other people realize that the sound is coming from you.

KNOWLEDGE SKILLS

Knowledge Skills cost 2 Character Points for a base 11 or less roll. Each +1 to the Skill Roll costs 1 Character Point. Several of the Knowledge Skills have different point costs. These are noted under the individual Skill. Generally, any Knowledge Skill can be used by anyone (for no cost) with an 8 or less chance, if they have appropriate references (books, maps, etc.).

Area Knowledge

This Skill gives the character thorough knowledge of a large area, usually a country. Examples would be Germany, France, Russia, etc. This Skill gives you knowledge of the geography, major cities, politics, economy, etc., of that country. This information can help the characters decide where to go to find certain items or people, what certain clues mean, etc.

A map or reference book can add +1 to +3 to the Roll, depending on what knowledge the character seeks. Of course, the book or map may not help at all if the character's looking for the kind of info that isn't in books. An unsuccessful Area Knowledge Roll usually means that the character doesn't know the answer to the particular question. Of course, if the GM wants to be nasty, failing a Knowledge Roll can mean incorrect answers, which could be dangerous.

City Knowledge

This Skill gives the character thorough knowledge of a city's layout, streets, meeting places, fine restaurants, shortcuts, criminal areas, etc. Where Area Knowledge will give only general information about a city (where it is, how big it is), City Knowledge gives very specific information. This Skill can help during chases and can cut down travel time within the city.

City Knowledge Skill must be purchased for a specific city. The city includes the metropolitan area

and the suburbs, though information about the suburbs should be at a -1 to -3, depending on the distance of the suburb. Again, maps and reference books can assist the character as for Area Knowledge. Failing the Roll could mean no information at all, or possibly incorrect information.

Culture Knowledge

This Skill gives the character thorough knowledge of a culture. This includes such things as the appropriate gestures, customs, taboos, requirements and protocols. Examples of such cultures might be Japanese, Chinese, Indian, Arab, etc.

The GM should note that much Cultural Knowledge will not be found in books, so they would only add +1 or +2. Failing your Culture Knowledge Roll could result in a terrible social mistake, which could be annoying or maybe even dangerous in the wrong circumstances.

Familiarity

A character may buy Familiarity with any Characteristic-based, General, or Knowledge Skill. Familiarity may be purchased with some of the Other Skills (see each Skill listing). Familiarity with a Skill costs 1 Character Point, allows you a basic knowledge of the ability described, and the chance to perform it on an 8 or less. The chance is an 8 or less for any Skill, whether or not the Skill is based on a Characteristic.

The cost of Familiarity with a Skill counts toward the cost of the Skill if you later buy that Skill. Thus, if you buy Familiarity with Culture Skill, that costs 1 Character Point. If you later decide to buy Culture Skill, which costs 3 pts., you need only spend 2 Character Points, since you've already spent 1 Character Point toward the Skill.

All Skills marked with an asterisk (*) are performable by any character on an 8 or less; in other words, everybody has Familiarity with those Skills already. However, the cost of such Skills is not in any way reduced.

Skill levels of any kind do *not* add to your 8 or less chance to perform a Familiar Skill. Since you don't have a good understanding of the Skill, and you don't know exactly what you're doing, Skill levels will not aid your chance to perform a Familiar Skill. However, the GM may assign Skill Modifiers to make performing a Familiar Skill easier; for instance, taking several turns should make being Stealthy an easier task.

Knowledge

This means that the character has a good knowledge of a subject. This subject might be, for instance, the Nazi Party. With one point in Nazi Party Knowledge, the character would know the basic organization structure, about how many people are in the party, its general powers and resources, etc. Two points gives the character an 11 or less roll to know a fact about the subject.

Of course, certain facts would be difficult or impossible for a character to know, so the GM should apply appropriate modifiers for difficulty. Other areas of Knowledge would include various hobbies, sports, organizations, subcultures, arts, etc. Some examples: Cthulhu Cycle Deity Knowledge, Baseball Knowledge, American Politics, Occult Book Knowledge, African Hunting, Pulp magazines, etc.

Languages

Each player should choose a native language for his character; the character is considered to know his native language well, to the 4 point level as described in the following chart. Learning other languages costs Character Points; the chart describes the fluency you get for the point cost.

FLUENCY COST	
Fluency	**Character Pts.**
Basic conversation	1 pt.
Fluent conversation	2 pts.
Completely fluent w/accent	3 pts.
Idiomatic, native accent	4 pts.
Imitate dialects	5 pts.

The cost of learning new languages depends on how closely related they are to languages you already know. The next chart shows the relationship between the major languages of the world.

The languages connected by a thin box with rounded corners have 4 points of similarity. This means

LANGUAGE CHART

Latvian Lithuanian	Danish Norwegian Swedish	Gaelic Welsh	Byelorussian Russian Ukrainian
Italian Sardinian Rumanian	German Yiddish	Hindustani Nepalese Punjabi Romany Sinhalese Bengali	Czechoslovakian Polish
Catalan Portuguese Spanish	Afrikaans Dutch		Bulgarian Macedonian Serbo-Croatian Slovenian
French	English	Armenian	
Latin	Greek	Albanian	Persian
			Arabic
Estonian Finnish	Mandarin	Indonesian Malay	Hebrew
Hungarian	Cantonese Fukienese Hakka Wu	Javanese Sundanese	Berber Hausa
Turkish Mongol	Burmese Thai	Tagalog	
		Telugu	Cambodian Vietnamese
Basque Georgian Japanese Korean Swahili	Ancient Mayan Native Languages	Malayalam Tamil	

that these languages are so similar that they overlap; for instance, a character with 4 points of German has, effectively, 2 points of Yiddish. A character with points in one of the languages in a 4 point similarity group has half those points in all the other languages in that group, up to a maximum of 3 points (halves round down). The languages enclosed by a thick box with rounded corners have 3 points of similarity; characters with 2 points in any language in that group may make an INT Roll to understand phrases in other languages in that group. Also, other languages in that group are −1 Character Point cost

to learn (minimum 1 point investment gets you 2 points of effectiveness in the language).

Languages enclosed by a thin box with square corners have 2 points of similarity; characters may learn such languages at −1 Character Point cost (minimum 1 point investment gets you 2 points of the language). Languages enclosed by a thick box with square corners have 1 point of similarity; there's no cost bonus or penalty to learn these languages. For languages outside this area, it costs +1 point to gain fluency with the language; that is, basic conversation costs 2 Character Points, Fluent conversation costs 3 Character Points, and so on.

Example:

Jake knows English as his native language; he has it at the 4 point level. He can make an INT Roll to try to understand people speaking in German, Yiddish, Dutch, or Afrikaans; the INT Roll would, of course be modified by the length of the speech, or how well he heard it, or other factors. Jake may learn German without too much trouble: for a 3 Character Point cost, he has 4 points of German. This also gives Jake the ability to speak and understand Yiddish at the 2 point level.

Jake wants to learn Swedish as well. Since Swedish is in the 2 point similarity group with English, for a 2 Character Point investment Jake knows Swedish at the 3 point level. Jake, growing proud of his linguistic efforts, spends 1 Character Point to learn Polish. This only has a 1 point similarity to any of the languages he already knows, so Jake's 1 point investment gets him 1 point of Polish. Jake finally decides to learn Mandarin Chinese; this language has no similarity to any of Jake's other languages, so it costs Jake 3 Character Points just to get 2 points of Mandarin. Now, however, Jake can learn Cantonese for −1 Character Point cost, since he knows another language in that group (Mandarin) at 2 points.

A character without a complete command of a language may sometimes have to make an INT Roll to understand some very rapid or slurred phrases in a foreign language. The GM should also be aware that there are usually a number of dialects for each language, and sometimes these dialects are very hard to understand, except for someone with an idiomatic command of the language.

Literacy with a language costs 1 Character Point extra; with that, the character is literate to the same degree as his spoken command of the language (basic, fluent, complete, or idiomatic). The character can, in some cases, learn to read a language before he can speak it. Use the Fluency Cost Chart to determine the character's literary ability for his point investment.

Professional Skills

Characters may buy more mundane Skills such as Accounting, Management, Artist, Negotiator, Writer, Reporter, Actor, Carpenter, Plumber, etc. Professional Skill is a catch-all to cover less "game-related" Skills that are not specifically listed. Professional Skills are generally used by characters to earn a living between adventures. Professional Skill with various sports and hobbies may also be purchased, such as Football, Golf, Baseball, Soccer, Fishing, Hiking, etc.

One Character Point in a Professional Skill gives you a basic background in the field, general knowledge and familiarity (8 or less Roll), and a reasonable chance to get a job. Two Character Points means you have an 11 or less Roll, and you're pretty good, enough to get a very good job in the field. Each additional point gives a +1 to the Roll. The GM may well rule that some Professional Skills are based on a Characteristic. For instance, Wrestling might be based on STR.

Example:

Though Tom Fairway has Knowledge: Sensational Crimes, he missed his last roll by 1—he rolled a 14, but needed a 13. The GM opines that his Professional Skill: Journalism can act as a complementary skill: If he can roll 1 under what he needs on Journalism, he will have made his Sensational Crimes Roll. He needs a 13, and rolls a 9; he now recalls seeing something about the McGillicuddy Murders come chattering across the teletype one day while he was at work. Later on in the investigation, his Journalism Rolls also tell him in what newspaper morgues to find pertinent photos.

Sciences

This gives the character a good background in the particular Science that he chooses. Sciences are especially useful in campaigns that involve superscientific gadgets or inventions, or for the ever-popular absent-minded professor character. The character must have at least 2 points in a Science to be able to use his Inventor Skill with that Science. Some of the Sciences are listed below.

Anthropology, Archeology, Astronomy, Biochemistry, Botany, Chemistry, Civil Engineering, Electrical Engineering, Geology, History, Mathematics, Mechanical Engineering, Metallurgy, Meteorology, Navigation, Occult Sciences, Organic Chemistry, Pharmacology, Physics, Psychology, Semantics, Sociology, Theology, Zoology, etc.

This is only a partial list. A general Science (such as Biology) will give the character knowledge of general principles of all branches of the Science. However, for specific facts and knowledge, the more specific the branch of Science (for instance, Microbiology), the better.

Skill Levels

An extra +1 with individual Skills may be purchased as explained for each Skill. It is also possible to buy Skill Levels that give the character a +1 with several related Skills. There are two types of levels, listed below with their costs.

Note that these Skill Levels do not apply to Combat Skills. Also, Skills may be related without being in the same category. The GM is the final judge of whether or not Skills are related.

SKILL LEVELS

Type of Level	Character Pts.
+1 with any two related Skills *(Examples: +1 with Culture and Seduction, +1 with Mechanic and Lockpicking, etc.)*	3 pts.
+1 with a group of similar Skills *(Examples: +1 with all DEX based Skills, +1 with all INT based Skills, etc.)*	5 pts.

COMBAT SKILLS

Boxing

Characters that want more formal training in fighting than Brawling can learn the art of Boxing. This was a popular sport of the time, and was often taught in neighborhood gyms as well as private schools. Boxing costs 10 Character Points and allows the character to use four special Combat Maneuvers. The four maneuvers are as follows:

BOXING MANEUVERS

Name	OCV	DCV	Damage
Boxing Block	+2	+1	—
Jab	+1	+2	+1D6
Cross	+1	+1	+2D6
Uppercut	+1	+0	+3D6

Characters use these just like normal Combat Maneuvers. Note that the three punches will add to the character's STR damage when he uses those maneuvers.

Brawling

This Skill allows the character to add +1D6 to his normal STR damage with punches and kicks. Brawling represents expertise in rough-house fighting, and the art of causing damage with a blow. Brawling does *not* add in with the extra damage done by Boxing Maneuvers (or melee weapons). Also, Brawling may only be purchased once; characters cannot add more than 1D6 to their damage for Brawling Skill.

Weapon Skill Levels

Each Skill Level with a particular weapon grants a +1 to the use of the weapon. The +1 may be added to the character's OCV or DCV with a melee weapon, or may be added to the OCV or the range modifier with a ranged weapon. Levels may only be used to modify **one** quality (OCV, DCV, etc.) in one phase. The Weapon Skill Levels may be reapportioned at the beginning of a character's phase. There are several types of Weapon Skill Levels, listed below with their costs.

WEAPONS SKILL

+1 with a specific weapon or maneuver (+1 with 9mm Mauser, +1 with punch, etc.)	3 pts.
+1 with a group of similar things (+1 with all pistols, +1 with Boxing, +1 with hand-to-hand combat, +1 with all DEX based Skills, etc.)	5 pts.
+1 with classes of things (all guns, all vehicles, etc.)	8 pts.

Weapons Familiarity

Characters in *Justice Inc.* must buy Familiarity with a weapon in order to use it without a penalty. If you pick up a weapon you don't have Familiarity with, you take a -3 OCV penalty when using it. Weapons Familiarity may also be purchased in groups, as shown by the following chart.

WEAPONS FAMILIARITY

Familiarity with one weapon	1 pt.
Familiarity with one type of weapons (all Russian small arms, all pistols, all rifles, all knives, etc.)	2 pts.
Familiarity with a weapons group all firearms, all melee weapons, etc.)	3 pts.

Familiarity with a weapon or group of weapons must be purchased before any Weapon Levels may be bought for the weapon; having Weapon Levels of any kind does not give the character Weapon Familiarity.

OTHER SKILLS

These Skills don't fit into any of the other categories, so they're lumped together here as Other Skills. The cost of each Skill is listed with the Skill.

Ambidexterity

This represents the ability to use either hand to perform tasks, with a lower penalty than normal for using the off hand, or even no penalty at all. Normally, using a weapon with your off hand (the left hand for right-handers) means a -3 OCV penalty. Certain Skills that involve the hands (like Lockpicking) would also take a -3 penalty if you use your off hand. Ambidexterity reduces this penalty, but does *not* allow the character to attack twice in one combat phase. (If you want to attack more often in a turn, buy more SPD.) This Skill is particularly useful when the character's good hand is injured.

Ambidexterity Cost: For 2 Character Points, the character is only -2 OCV with his off hand. For 4 Character Points, the character is only -1 OCV, and for 6 Character Points, the character takes no penalty with his off hand.

Climbing *

This Skill allows the character to climb unusually difficult walls, trees, buildings, etc. as long as there are handholds. All characters have Climbing Familiarity for free; in other words, all characters have an 8 or less chance to climb difficult surfaces, and can climb ordinary things (like ladders) with no roll necessary. A character may successfully climb on a roll of 9 + (STR/5) or less under adverse conditions. The climbing speed will vary according to the structure being climbed, but the base speed is 1" per phase. The GM should adjust this rate to suit the circumstances; it may be faster or considerably slower depending on the climb.

A climbing character's CV is reduced by ½, and may be 0 if he is in a really difficult position. An unsuccessful Climbing Roll usually means that the character cannot climb that area, but it can sometimes mean a fall; the GM should decide the result of a failure.

Climbing Cost: 3 Character Points for a base (9 + STR/5) or less Climbing Roll, +1 to the Climbing Roll for 2 Character Points. Every character has Familiarity with Climbing for free.

Linguist

This Skill allows the character to learn new Languages more easily. Linguist raises the similarity between languages by one step (see Language Skill). Thus, all languages have at least 1 level of similarity, so there is no extra cost to learn any new language. The maximum similarity is still 4 levels; thus, a character with Linguist Skill who knows Swedish has effectively half that fluency with Danish and Norwegian. Linguist may only be purchased once; i.e., buying it again doesn't increase the similarity of languages still further.

Linguist Cost: 3 Character Points, increases the similarity of languages by one level.

Perception

The character may buy a +1 to his Perception Roll for 3 Character Points. The character may also buy +1 to a specific sense (sight or hearing) for 2 Character Points.

Resistance

The ability to resist interrogation, torture, or hypnosis through mental techniques, self-hypnosis, meditation, or just pure cussedness. The cost is 1 Character Point for a +1 to your EGO Roll for the purpose of resisting Interrogation or Hypnosis. Thus, with 3 Character Points of Resistance, the character adds +3 to his EGO Roll when interrogated, or when someone is attempting to hypnotize him.

Running

The character may buy +1" to his base Running for 2 Character Points until +4". The cost then becomes 4 Character Points per +1" Running thereafter.

Scholar

The character learns new Knowledge Skills easily, at -1 Character Point to the cost. The minimum cost of a Knowledge Skill is still 1 Character Point, but for that one point you are able to make an 11 or less roll. Scholar costs 3 Character Points, and may only be purchased once. Scholar applies to Area Knowledge, City Knowledge, Culture Knowledge, and Knowledge Skill.

Scientist

The character picks up new Sciences easily, at -1 Character Point to the cost. The minimum cost of a Science is still 1 Character Point, but for that one point you are able to make an 11 or less roll. Scientist costs 3 Character Points, and may only be purchased once.

Swimming

In *Justice Inc.*, we assume that everyone knows how to swim at a base 2" per phase. Extra swimming may be bought for +1" for 2 Character Points for the first 3", +1" per 4 Character Points thereafter.

PSYCHIC POWERS

If a specific campaign is oriented toward psychic phenomena or monster-hunting, or the GM simply wishes to add psychic abilities to his campaign, the following powers may be introduced. (No horror or occult campaign would be truly complete without them, incidentally.) Note that these powers are quite different from the psychic or mental abilities from *Champions*, *Justice Inc.*'s sister game dealing with superheroes—mental powers in horror literature tend to be much less flashy and dependable than those in the four-color comics.

Psychic Powers should *not* be used in certain types of campaigns. Murder mysteries don't amount to much when someone has Telepathy on a 22 or less roll. (Although it would be a challenge to set up something that *would* be a mystery to such a character.) The GM should feel free to allow some Psychic Powers and not others, if it will make his games more interesting. For instance, Telekinesis has not been included in the list of Psychic Powers, because Telekinesis is extremely rare in the kind of fiction we're simulating. Also, Telekinesis is very difficult to deal with for the GM; imagine trying to keep characters with TK in jail, when they can bring the keys to their cell. Of course, if you want such powers in the game, you can refer to *Champions*.

Most Psychic Powers require a Power Roll (usually 9 + EGO/5, plus specific modifiers noted later) to activate, and this is for involuntary activation, whenever the GM feels there is a chance for the power to manifest itself. If the character consciously tries to activate his power, this is attempted with an Power Roll -5 (thus, a normal Power Roll of 11 would now require a 3D6 roll of 6 for the power to work). This rule is designed to simulate Psychic Powers as they usually appear in fiction: weak, and very unpredictable. This unpredictability and the GM's constant reinforcement should convince the characters to use their Psychic Powers sparingly and inobtrusively. The GM should feel free to modify the Power Roll up or down as circumstances warrant (for instance, a room where someone died violently might activate the Medium Power more easily than a room where nothing much happened).
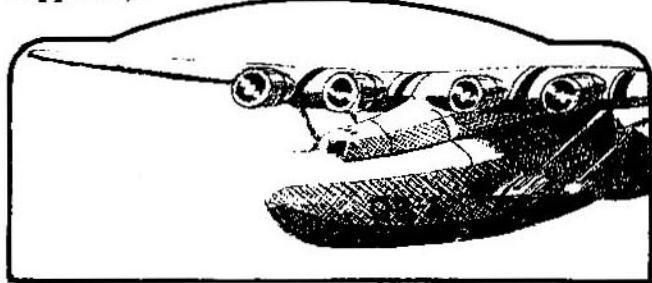
Psychic Powers Listing

Psychic Powers	
Power	**Cost**
Aura Vision	10/3
Clairvoyance	10/3
Clairaudience	10/3
Dowsing	10/3
Empathy	5/2
Medium	10/3
Precognition	10/3
Psychometry	10/3
Retrocognition	10/3
Sensitive	5/2
Telepathy	10/3

Aura Vision

This is the ability to see auras around living beings. With the Power Roll you should all be thoroughly familiar with by now (9 + EGO/5 or less), the character may focus upon another character's aura and discern facts about the subject—the different colors comprising an aura reveal different things about the subject. Of course, the Aura Vision Roll is -5 when the character is trying.

It's important to note that all objects have a basic blue-white aura; living things have more variations. Creatures and monsters also have auras. An important fact to remember is that it's impossible to "disguise" your aura; this could be very handy for unmasking spies, or for detecting werewolves and vampires. Auras won't be very specific (it's not like each person has a unique pattern of colors), but a supposedly meek, mild-mannered person with a blazing red aura is not quite right somehow.

A person's aura is not composed of one color; it's a mixture of several or many shades, and this mix changes with the current emotional state of the person. The effective range of Aura Vision is only about 3" in dim light, 1" or so in bright sunlight. Distractions, many people close together, bright lights can all cause a -1 to -3 penalty to the Aura Vision Roll. The meaning of the various colors is explained in the following chart; the GM should use this chart creatively in his descriptions. Describing the aura of a vampire or werewolf can be particularly chilling.

AURA COLORS

Color	Meaning
Blue-white	The basic aura color; the color of all inanimate objects.
Pink	Compassionate, warm, sociable.
Pale Pink	Psychotic; indicates weakness or confusion.
Rose	Generous, unassuming, "motherly".
Red	Energetic, a leader, extroverted. Also means anger, moodiness.
Dark Red	Emotion, desire, sensuality.
Orange	Sincere, open-hearted; a sense of justice, fair play.
Yellow-orange	Friendly, witty, humorous.
Dark Yellow	Cowardice, fear, inferiority.
Yellow	Intellectual, a teacher, a deep thinker.
Pale Yellow	Idealistic, humanitarian.
Yellow-green	Greedy, stubborn; and jealous, deceitful, distrusting.
Green	Practical, composed; also indicates love for nature.
Light Green	Brooding, lonely; often a loner.
Dark Green	Envy, hate, maliciousness.
Blue-green	Psychic or spiritual powers, a searcher after knowledge.
Blue	Peaceful, calm, a strong character.
Light Blue	Creative, spiritual.
Dark Blue	Blind faith, superstitious, fearful.
Lavender	Conservative, sensitive, civilized.
Violet	Excitable, easily swayed by arguments, loves variety.
Purple	Royalty, majesty, calm; a true leader.
White	Purity, innocence, honesty; often found in children.
Gray	Sickness, anxiety, a negative attitude.
Black	Rage, anger, savagery, black magic, extreme illness.
Gold	The color of Saints; the highest, most spiritual color.

Aura Vision Cost: 10 Character Points for a base (9 + EGO/5) or less roll, +1 to the Aura Vision Roll for 3 Character Points.

Clairvoyance

The ability to see visions of other places and events, from as near as the next room to the other side of the world away, which are currently happening. When circumstances warrant (i.e., events are occurring which the GM wishes for the character to have a chance to see), the GM tells the player to make an EGO Roll. If the character wishes to consciously activate his power, he takes a -5 penalty to his EGO Roll. The length and detail of the vision seen is a function of by how much the character makes his Clairvoyance Roll: The vision lasts approximately 1 active phase per point by which the roll is made, or 1 second if the roll is made exactly. The GM may have the character make Perception Rolls to notice specific details or obscure sights in his vision.

The GM controls the "camera angle" of the scene being viewed; the character may not always see what he wishes to, and what he sees may not make any sense to him until later. This power happens to be a great plot device and should be used in that context. The GM can use Clairvoyance to guide the characters in the proper direction, or give them clues to solve a mystery.

Clairvoyance Cost: 10 Character Points for the base (9 + EGO/5) or less Clairvoyance Roll, +1 to the Clairvoyance Roll for every 3 Character Points.

Clairaudience

This power is the auditory equivalent of Clairvoyance; the possessor of the power hears things going on instead of seeing them. The GM may allow a character with Clairaudience to occasionally pick up the sensations of touch, taste, or smell (known as Clairtangency, Clairgustance, and Clairolfaction, respectively). Again, the power is activated by an EGO Roll, with a -5 to the roll if the character is consciously activating it.

Clairaudience Cost: 10 Character Points for the base (9 + EGO/5) or less Clairaudience Roll, +1 to the Clairaudience Roll for every 3 Character Points.

Dowsing

This is the ability to detect water, minerals, metals, and even caverns by use of a forked stick as a focus. The character dowses by walking across an area, concentrating on whatever substance he is seeking. The character successfully dowses by making an EGO Roll at -5; he walks at no more than 2" per active phase, and is at DCV 0 when dowsing. The GM should apply negative modifiers if the substance being sought is very deep (-1/3" down), very small, or otherwise difficult to detect (GM's option). By rolling half his

necessary roll, a character can correctly gauge the depth and size of the substance detected.

Dowsing can be used by the characters to find buried treasure, lost graves, hidden tunnels, and similar things of interest. The GM should apply modifiers to the Dowsing Roll depending on what the characters are looking for. Finding small objects is very difficult; seeking a buried ring would be a -5 penalty. Dowsing works best on large things, like underground rivers or oil deposits. Of course, due to its unreliability, it's tough to make a living using your Dowsing (or any other Psychic Power).

Dowsing Cost: 10 Character Points for the base (9 + EGO/5) or less Dowsing Roll, +1 to the Dowsing Roll for every 3 Character Points.

Empathy

This is the ability to detect basic emotions and feelings of other people (and possibly animals or even spirits). The character performs his EGO Roll (-5 for voluntary activation); he can accurately gauge the emotions of something 1" away for every 1 by which he made his roll (that is, if he makes his roll by 3, he can pick up emotions within a 3" radius). Empathy can give characters important clues during an adventure, by alerting them to the emotional state of the people around them. For instance, detecting hate in an apparently friendly host would alert the characters that Something's Wrong. Empathy can also help characters communicate with people (or even *things*) that they can't talk to, by reading their emotions.

Empathy Cost: 5 Character Points for the base (9 + EGO/5) or less Empathy Roll, +1 to the Empathy Roll for every 2 Character Points.

Medium

The ability to contact the spirit world, and possibly converse with inhabitants of the spirit plane (see the Monsters section on page 91; look under Ghosts). The character with Medium power uses it by falling into a "trance". Falling into a trance takes one hour, minus 10 minutes for every 1 point by which the Medium Roll (base 9 + EGO/5 or less) was made, and requires a Medium Roll at -5. Normally, getting into a trance requires a quiet, darkened area; distractions can mean a -1 to -8 penalty to the Medium Roll. While in a trance the medium is DCV 0, basically unaware of his or her surroundings, and may take no actions other than remaining in the trance or attempting to break the trance. Breaking the trance may be accomplished with an EGO Roll. If the medium has contacted a spirit, and the spirit doesn't want the medium to end the trance, then the medium must make an EGO vs. EGO Roll to end the trance (see Skill vs. Skill on page 19). Thus, a powerful spirit can hold a medium in a trance, which can be quite dangerous.

Usually, a medium will go into a trance with the assistance of other people. Such a gathering is called a *seance*. Seances are usually held in quiet, darkened rooms, with the participants sitting at a table, all holding hands. This helps the medium enter the trance, if the members of the seance *believe* in what's happening. Add +1 to the Medium Roll for each believer in the seance, up to a maximum of +5; subtract -1 for each hardened skeptic. If members of the seance stop holding hands, this can break the seance (medium must make a Medium Roll to maintain the trance).

Once the seance has begun and the medium has fallen into his trance, he may attempt to call a specific spirit—he makes a Medium Roll at -0 to -5, depending on the availability of the spirit (-0 would be for the child murdered in this very room, -5 would be for someone who died long ago and far away). A very powerful spirit would add a bonus to the Medium Roll, from +1 to +3.

Maintaining the seance costs the medium 1 END for every minute of the seance, and the medium does not get a Recovery phase while entranced. Some powers may be exhibited by the medium during a seance, such as Telekinesis or forming "ectoplasm". Ectoplasm is a peculiar substance that emanates from the medium during the trance, usually to form images; it isn't really solid, and it vanishes after the seance. There is an additional and highly variable END cost if the seance has any peculiar manifestations: minor telekinesis and formation of ectoplasm would cost an extra 1 or 2 END per turn, while dramatic or violent telekinesis and ectoplasm could take an extra 4 or 5 END per turn. A powerful spirit might even feed END to the medium and create a form for himself out of the ectoplasm formation—this can be dangerous for the characters in the seance.

If the medium fails his initial roll, he can still fall into his trance at the GM's discretion, but then the wrong spirits show up. These spirits are sometimes confused and are often hostile. The GM should make the most of such opportunities. Holding seances indiscriminately where evil spirits are about is just asking for trouble. The meaner and nastier the spirits are, the more likely it is that they will insert themselves into the proceedings. Of course, the seance is one of the best ways to find out why a spirit is haunting someplace, and how to get rid of it.

Medium Cost: 10 Character Points for a (9 + EGO/5) or less roll, +1 to the Medium Roll for 3 Character Points.

Precognition

This power allows the character to receive visions of the future. With a standard (9 + EGO/5) or less Roll, with the obligatory -5 if the act is conscious, the character can receive visions of the future; the power is essentially identical to Clairvoyance except that the visions are of events which have not yet happened.

If he lets this power into play, the GM has an important decision to make: he must decide whether visions seen are permanent and immutable (that is, what the character sees will occur, and the GM has to

contrive the adventure so that the scene happens even if the characters consciously steer away from circumstances leading up to it), or whether the visions are of events which need not occur (which has the effect of making such visions considerably less dramatic).

If he chooses the former route, the GM may occasionally have to contrive scenes which are not really as their viewers interpret them. For example: A character sees his best friend floating still and lifeless in the river. In "reality", his friend could actually be killed, or could simply be knocked unconscious into the river, or could be merely playing around, or perhaps the person seen was actually dead but only wearing a disguise of his friend's face. In any case, the vision really occurs—but does not necessarily spell doom for the friend. If the second choice is taken, the vision could turn out to be completely false—but what's the fun in that?

This power can place great strains on the credibility of an adventure, or can add to it a great deal of tension and anxiety. It's difficult to handle in a game, and requires experience to handle properly, but the results can be worth it.

Precognition Cost: 10 Character Points for a (9 + EGO/5) or less roll, +1 to the Precognition Roll for 3 Character Points.

Psychometry This is the ability to gain impressions and information about someone (or some*thing*) by handling objects associated with that person. The base chance is the normal EGO Roll with the usual -5 penalty if he's consciously trying. Information gained can include facts about the person, his personality, current whereabouts, current status (alive or dead), etc. The amount of information depends on how much the character makes the roll. Objects closely associated with the character would have a +1 to +3 to the roll (for example, a wedding ring, childhood toy); objects seeing frequent but not special use take no modifier (clothes, billfold, etc.); objects seldom used or not recently touched take a negative modifier of -1 to -3 (an outgrown suit, a scarf occasionally worn, etc.). Generally, these impressions occur spontaneously when the character handles something, which is why there's a -5 penalty when they try hard. The GM should use this Psychic Power to provide clues to the characters, help set the mood, increase tension, or other such plot devices.

Psychometry Cost: 10 Character Points for a (9 + EGO/5) or less roll, +1 to the Psychometry Roll for 3 Character Points.

Retrocognition

This is the fourth skill in the family of powers including Clairvoyance, Clairaudience, and Precognition—the only difference is that Retrocognition allows the character to see events which have already happened. The base Retrocognition Roll is (9 + EGO/5) or less, -5 if the character is actively trying. Retrocognition is very useful for picturing events of the distant past, as well as more recent events. These visions can occur during dreams, and are oftentimes connected with the "past lives" of the character, and take place from that point of view. A classic use of this is to "watch" the ancient Egyptians hide the tomb. Once again, the GM must be careful to use Retrocognition to help the game, not hurt it. Showing a detective the exact events of the murder will not make for a good mystery.

Retrocognition Cost: 10 Character Points for a base (9 + EGO/5) or less roll, +1 to the Retrocognition Roll for 3 Character Points.

Sensitive

This power allows the character to detect the peculiar "vibrations" of magic or Psychic Powers, whether latent or currently in use. The character must make his Sensitive Roll, a base (9 + EGO/5) or less, to detect the presence of Psychic Powers, or with an extra -3 if he's in the presence of Magic Powers. Of course, the character takes a -5 penalty if he's trying to detect Psychic Powers. The character receives a +1 to his Sensitive Roll for every 10 points in the power being used—thus, when detecting a 10 point Telepathy power, the sensitive is at +1 to his Sensitive Roll. The Sensitive Roll takes a -1 penalty for every 1" away from the target, -0 for the first 1". Physical objects between the character and psychic/ magic power tend to block vibrations, so the character takes a -1 for every 2 combined DEF and BODY the object has. Dowsing may not be used to detect "magic vibrations" or "psychic vibrations".

The Sensitive power is a great way for the GM to let a character know that Something's Going On. Note that the amount the character makes his Sensitive Roll by will give him more information; a Sensitive Roll just barely made will not tell the character the *nature* of the power he's detecting.

Sensitive Cost: 5 Character Points for a base (9 + EGO/5) or less roll, +1 to the Sensitive Roll for 2 Character Points.

Telepathy

This is the ability to read thoughts of and transmit thoughts to another person or being. With a base roll of (9 + EGO/5) or less, the character may transmit or listen to thoughts. Of course, actively trying is a -5 penalty. If the subject is unwilling, he must make an EGO Roll minus however much the telepath's roll was made by; if this roll is successful, the subject has blocked out the telepath. Surface thoughts are at an unmodified roll; hidden thoughts are at -1 to -3; long-forgotten or suppressed thoughts are at -4 to -5. The range of effective use of the power is normally line of sight, but the character can call to familiar minds not in line of sight at a extra -3 modifier. The length of the telepathic contact depends on by how much the telpathic roll was made by: 1 phase per 1 point the roll was made by. Telepathy is very easy to mishandle,

and the GM should be very careful with this power. Perhaps only NPCs can use it, if you want to keep control over the power.

Telepathy Cost: 10 Character Points for a base (9 + EGO/5) or less roll, +1 to the Telepathy Roll for 3 Character Points.

NOTES ON PSYCHIC POWERS

Psychic Powers are effectively invisible to normal people, though a character who is Sensitive can try to detect their use. A character being telepathically probed can make an INT roll at -3 to detect the invasion, and, if that roll is successful, can then try to block out the telepath. Animals (especially faithful dogs) and people may feel uneasy if they make one-half their normal Perception Rolls.

The following chart is a set of modifiers to the use of Psychic Powers. The GM should apply modifiers whenever he feels appropriate; modifiers help increase a character's feeling for the situation.

Thus, a character trying to consciously activate his Telepathy during a fistfight in a crowded room full of people chanting, "There's no such thing as ESP" would receive a -12 to his Telepathy Roll: -5 for conscious activation, -3 for being in combat, -1 for being among agitated doubters, -3 for being exposed to multiple impressions.

The GM can allow a character to buy a latent ability with any Psychic Power for 1 Character Point per power. This means that a character who wishes to have the option to gain a Psychic Power later on in his adventuring career will have that option; by paying the rest of the points necessary to buy that Psychic Power at its basic level later on, the character can then buy the power. The 1 Character Point spent does count toward the Character Point cost of the Psychic Power to be bought.

PSYCHIC POWER MODIFIERS	
Circumstance	**Modifier**
Character is trying to activate power	-5
Character is in combat	-3
Character is distracted	-1
Character is very calm—under self-hypnosis, during meditation, etc.	+1
Character is in presence of other, actively supporting psychics	+1
Character is in presence of agitated doubters	-1
Character is exposed to multiple impressions (during a party, scanning a large area where a lot has occurred, etc.)	-1 to -3

WEIRD TALENTS

Not all *Justice Inc.* campaigns will be strict detectives and robbers fare. Sometimes they'll be a trifle weird, especially campaigns which are heavily mystical in orientation, campaigns which feature ancient and horrible mysteries. A Game Master organizing such a campaign may wish to allow his characters to purchase certain peculiar abilities. These abilities, in moderation, will tend to enrich a campaign by adding novelty and unpredictability among characters. Overused, they move the campaign toward the direction of overly colorful superhero adventure.

A good rule of thumb for the GM is this: a 50 or 75 point character should probably have no more than one Weird Talent, and not every 50 or 75 point character should have one; perhaps one in three should be allowed the privilege. The GM may opt to disallow any Weird Talent purchased by a character without his express permission and without his express blessing. Hundred-point heroes may take more than one with excellent rationale, but not all characters still should have one.

Normally, players wishing to create characters with Weird Talents must buy the Weird Talents when the character is first created; they may not add them later on by purchasing them with Experience Points. However, if the GM allows, the character may buy a Latent Talent for 1 Character Point. Later, when the character has built up some more Character Points through experience, he can purchase the Weird Talent.

The cost for each Weird Talent is listed with the Talent. Most Weird Talents don't require any kind of a "Skill Roll" to perform; the Talent just always works.

WEIRD TALENTS LIST

Weird Talents

Talent	Cost
Absolute Time Sense	5
Animal Friend	5/3
Bump of Direction	10
Danger Sense	10/3
Double Jointed	5
Enhanced Senses	5
Height Manipulation	3
Hypnosis	10/3
Immunity	1/2/3
Lightning Calculator	5
Luck	5
Missile Deflection	10/3
Perfect Pitch	3
Self Healing	10
Simulate Death	5/2

Absolute Time Sense

The character has the ability to accurately gauge the passage of time without recourse to timepieces, viewing the sun, etc. This can come in handy when timing explosives, coordinating assaults and infiltrations, etc. (If the character also has Lightning Calculator, explained momentarily, he is also capable of instantaneously translating between time zones when travelling abroad.) No END is used to operate the skill; no roll is necessary for success, as it's always successful.

Absolute Time Sense Cost: 5 Character Points.

Animal Friend

The character has a special empathy and relationship with animals, varying from a lack of aggression on the animals' part to the animals' assisting the character in complicated tasks and endeavors. This talent takes the effect of a Presence Attack (see page 72) against the animal; the character rolls 1D6 for every 5 points he has in PRE, and compares the result to the chart below.

Animal Friend costs 5 Character Points for the ability to use your Presence Attacks against animals to influence them in your favor (in other words, you get to use the chart below instead of just scaring animals with normal Presence Attacks). A character may buy up his PRE normally (i.e., 1 point for 1 point of PRE) or may buy PRE usable against a specific type of animal (like horses, dogs, cats, etc.)—each +1D6 to the PRE roll against a specific animal type costs 3 points. (1930s-era western heroes often might have Animal Friend with extra PRE dice for horses, for example.)

There are, of course, modifiers to the PRE attack depending on the circumstances. The GM should provide whatever modifers he thinks appropriate to the particular situation. Some specific modifiers: if the animal is frightened, hungry, attacked, enraged or rabid, the PRE Attack of the character will lose -1D6 to -3D6. A domesticated animal, used to serving people, would add a +1D6. This Talent works best on highly intelligent animals like mammals. Lower animals like reptiles or amphibians would be at least -3D6 if not more, and anything more primitive than that doesn't even respond to Presence Attacks.

A character who wishes to have a permanent animal companion should use the system described in the Wild Animals section on page 94.

PRESENCE ATTACK

PRE Attack	Effect of Attack
1x target's PRE	Will prevent an attack on the character; the animal will hesitate a half phase before taking other action.
2x target's PRE	The animal might give the character some simple assistance, or the animal might not attack friends of the character.
3x target's PRE	The animal may do a task for the character; the animal, if capable, will provide information to the character (lead towards water, for instance).
4x target's PRE	The animal will fawn over the character and provide as much help as possible.

Animal Friend Cost: 5 Character Points for the ability to use the special Presence Attack chart versus animals; +1D6 to your Presence Attacks versus a specific type of animal for 3 Character Points.

Bump of Direction

The character has an innate sense of direction. He can always tell which direction is which without reference to visual or other clues, and can also tell if he is above or below the local ground level. (Obviously, though, this won't let a character automatically find his way out of a maze; he'll simply know which way he's facing at all times.) This skill is particularly useful to those tribesmen living in the center of a hollow earth. This Talent costs 10 Character Points and requires neither END nor a roll to perform.

Bump of Direction Cost: 10 Character Points, no roll necessary, and no END Cost for using the Talent.

Danger Sense

The character receives premonitions of danger mere moments before it occurs. (While this is arguably a Psychic Power, other factors can come into play: a

subconscious reaction coupled with exceptional hearing, for example.) For 10 Character Points, the character may purchase Danger Sense; whenever he is about to be exposed to danger, the GM makes a 3D6 roll, and on 11 or less the character senses danger in the offing. The character may add 1 to his roll (i.e., for a roll of 12-, etc.) for each 3 Character Points spent in addition. Danger Sense gives the character a feeling that something is about to happen; if he makes his roll, he is allowed his full DCV versus the attack, if it is indeed an attack being made. However, if a character makes half or less of his normal roll (i.e., his normal roll is an 11- and he rolls a 6 or less), the true position and type of danger are known well enough for the character to launch an attack at full OCV. The GM should apply modifiers for the character's state of mind: If he's distracted, his roll should be at -1 or -2; if he's totally engrossed in something, -3 or -4; asleep, -5; calm and receptive, +1.

Example:

Jason Hughes is stalking through a decrepit mansion in search of Borg, deformed henchman of the evil Professor Ackerman. As he treads past a suit of armor, the armor quietly hefts its halberd, aiming a blow for Jason's back. The GM rolls 3D6 against Jason's 11-roll, and rolls a 9: Jason feels the air stir behind him, and rolls off to the side, hoping his surprise maneuver will throw his attacker off balance...

Danger Sense Cost: 10 Character Points for an 11 or less roll; +1 to the roll for +3 Character Points. Danger Sense requires no END to use.

Double Jointed

The character has unusually flexible joints. This gives him a +2 to his Contortionist Skill roll (if he has that Skill), and acts as a complementary skill to Breakfall. He can also fit into hiding spaces (such as suitcases) not normally available to less limber characters, at the GM's option (complementary to Concealment Skill, in such a case). The cost is 5 Character Points, and there is no END cost in addition to the usual athletic expenditure.

Double Jointed Cost: 5 Character Points for a +2 to Contortionist Skill Roll. Double Jointed requires no END to use.

Enhanced Senses

There are several sorts of Enhanced Senses a character may purchase, in addition to purchasing straight adds to his Perception Rolls:

Enhanced Night Vision. The character has a -1/2" Perception Roll Modifier at night and a +1 to his sight Perception Roll at all times. The cost is 5 Character Points.

Acute Hearing. The character has particularly sensitive hearing, and is able to hear frequencies above and below the normal human range. The character can hear the cries of many types of bats, for instance. The character also has a +1 to his hearing Perception

Roll in general. The cost is 5 Character Points.

Enhanced Sense of Smell. The character has particularly sensitive nostrils, and may detect and identify scents with a Perception Roll. He has a general +1 to all olfactory Perception Rolls. The cost is 5 Character Points; if a character also has bought Enhanced Sense of Taste, the first talent costs 5 Character Points and the second costs 3 Character Points.

Enhanced Tactile Sensitivity. The character has an exceptional sense of touch. He has a +2 to his Perception Roll when attempting to sense things by touch. This may come in handy when searching for hidden doors, compartments, disguised or concealed objects, strange vibrations, etc. He may also be able to detect very gentle air movements, perhaps helping guide his way out of a cave, or sense the movements of someone in the dark. The cost is 5 Character Points.

Enhanced Sense of Taste. The character has a sensitive palate, and can not only tell good wines from bad, but can detect drugs or poison in food and drink with a Perception Roll. The character also receives a +1 to any Taste Perception Roll. The cost is 5 Character Points; if a character also has Enhanced Sense of Smell, the cost for the first talent is 5 Character Points, and the cost of the second is 3 Character Points, as the two senses are related.

Height Manipulation

The character can actually change his height by several inches by manipulating the muscles of his back. The process of growing or shrinking takes 1D6 full 12-second turns to accomplish (i.e., 12 to 72 seconds, randomly determined). A character may grow or shrink 2" (that's two *real* inches, not game inches) for every 3 Character Points, up to a total of 10" (15 Character Points). The character receives a +1 to his Disguise Skill rolls for every 3 Character Points in Height Manipulation when using this talent, and can successfully disguise himself in roles he could otherwise not imitate. There is no END cost.

Height Manipulation Cost: +1 to Disguise Skill Roll for 3 Character Points, maximum 15 Character Points.

Hypnosis

This skill allows a character to place other characters in hypnotic trances, enabling him to retrieve information, place posthypnotic suggestions which the entranced character may later carry out, or even recall past incarnations (if there are such things in the GM's campaign).

Hypnosis can only be performed when the target character is fairly calm. The target must be quite close to the hypnotist—10 feet or less away—and must be devoting some attention to the hypnotist. (He need not know that he's being hypnotized, but it's more difficult to hypnotize someone without letting the target know about it.) The hypnotist must make a 9 +

EGO/5 Roll to hypnotize the subject. The time it takes to place the subject is given by the following chart:

HYPNOSIS TIME CHART

Hypnotist Roll Made By	Time
0	1 hour
1	30 minutes
2	15 minutes
3	8 minutes
4	4 minutes
5	2 minutes
6	1 minute
7	2 turns
8 or more	1 turn

If the subject makes his EGO Roll minus the amount the hypnotist made his roll by, the subject will not "go under". If the subject was not aware that the hypnotist was trying to hypnotize him, he may then make an INT roll to figure out what was happening to him. If the Hypnotist blows his initial roll by 3 or more (i.e., has a roll of 14- and rolled a 17), then the subject is aware of what is going on.

Example:

Doctor Sterling is trying to hypnotize Jimmy the Goon. His normal Hypnosis Roll is 14-. He rolls a 10, making his roll by 4 (and requiring 4 minutes to complete his hypnosis). If Jimmy the Goon can make his EGO Roll by 4 (roll a 7- if he needed an 11- for instance), he will not go under. He rolls a 10 and is enthralled.

Modifiers to the Hypnosis Roll: an unsuspecting target usually means a -1 penalty to the Hypnosis Roll. A bright focus adds +1, and quiet surroundings add a +1. A willing subject is a +1 bonus if the subject can make an INT Roll.

The hypnotist can give commands to a hypnotized target. The hypnotist makes another Hypnosis roll, using the modifiers below, not the ones above. The target must make an EGO roll, minus the amount the Hypnosis Roll was made by.

Example:

Doctor Sterling is trying to command Jimmy the Goon to reveal information. He makes his Hypnosis Roll by 2. Jimmy makes his EGO roll by 1, which isn't good enough: He answers the question. Had he failed the EGO roll altogether, he would automatically answer the question or perform the action requested.

The modifiers to the Command Roll are based on the willingness of the subject to perform the action (which varies wildly depending on the subject and the action). There's no modifier if the subject would do the action anyway, -1 to -2 if he would normally perform the action, -3 to -4 for things he'd be opposed to doing, and -5 to -6 for absolutely detestable actions. Treat this as a Skill vs. Skill test, with the subject trying to make an EGO Roll to resist the command.

If the Hypnotist makes a command and botches his roll, the target gets a free chance to break free: If he makes his EGO roll, and wants to break free of the hypnosis, he does so at this moment. A hypnotist must first decide what command he is giving the target and then make his roll; he may not make his Hypnosis Roll, figure out by how much he made it, and then decide what he can get away with in terms of commands.

Hypnosis can also be used to lay in post-hypnotic suggestions, which are essentially commands which take place after the subject is awake. The subject is unaware that commands have been planted, and is unaware that his actions are not of his own volition. The commands are "activated" by a certain stimulus which the hypnotist specifies—for example, the hypnotist may say that the action is falling into another hypnotic trance, which is activated by the rapid snapping of fingers three times in quick succession. To plant a post-hypnotic suggestion, the hypnotist goes through the rigmarole normally associated with making a command. If the rolls are successful, a post-hypnotic suggestion has been planted. When it comes time for the "trigger" to occur—referring back to the previous example, for instance, when the character hears three rapid finger-snaps—the target character makes an EGO Roll. If he makes the roll, he does not perform the action at this time. If he makes the roll by 5, he breaks the hypnotic command on him. The longer it has been since the planting of the command, the easier it is to break the command:

POST-HYPNOTIC TIME CHART

Time Since Command	Bonus to EGO Roll
up to 1 day	0
up to 2 days	+1
up to 4 days	+2
up to 1 week	+3
up to 2 weeks	+4
up to 1 month	+5
up to 6 months	+6
up to 1 year	+7
more than 1 year	+8

This is why hypnotists attempting to retain control over a subject tend to reinforce the hypnosis at regular intervals.

A hypnotist, working fairly continuously with the same subject over a period of months, can gradually cause changes in the subject's behavior and thinking. In general, it takes a month to decrease a subject's EGO Roll against the hypnotist on a regular basis, and requires frequent hypnotic sessions with a high success rate; changing a subject's mind slightly about a character or topic can take as little as one session, while major changes in attitude can take months or even years. This is all at the GM's option, as this sort of endeavor is not common to the pulp adventure.

Hypnosis, last of all, can be used to recall forgotten or indistinct memories or even past lives. The hypnotist should make his Hypnosis Roll. A minor and recent detail which had been forgotten would be at an unmodified roll; a detail long forgotten would be a -1 or -2; a detail which the character is suppressing for emotional reasons would be at an additional -3 or -4, depending on emotional response. Regressing the subject to a former life is significantly harder: a -3 to the roll, with an additional 0 to -5 modifier depending on how "distant" the past life was, with yet another 0 to -5 modifier depending on how many of the previous incarnation's character traits are evident in the current life: the more common denominators, the easier.

Hypnosis Cost: 10 Character Points for a base (9 + EGO/5) or less roll, +1 to the roll for 3 Character Points.

Immunity

The character has a natural or acquired immunity to certain toxic substances or diseases. Immunity to a fairly common, nonlethal disease or venom (examples: rattlesnake venom, tetanus) would cost 1 Character Point; fairly common but more lethal substances and diseases (black widow venom, malaria) would cost 2 Character Points, and very rare or lethal substances and diseases (coral snake, rabies) costs 3 Character Points. Each immunity is purchased separately. Immunity requires no roll or END.

Immunity Cost: 1, 2 or 3 Character Points for Immunity to a particular disease or venom, depending on the severity of the disease or venom.

Lightning Calculator

The character has the innate ability to rapidly perform mathematical operations in his head. To perform a basic multiplication of four-digit numbers would take one phase; to work out the vector of an approach orbit with regards to relative speeds, gravities and rotation speeds would take a full turn, with medium calculation taking medium times. (This a handy Talent to have for those galaxy-spanning heroes of the science fiction pulps.) Also remember: Garbage In, Garbage Out. A player whose character is a Lightning Calculator can keep a pocket calculator or sliderule with him and use it when his character is performing mathematical functions.

Lightning Calculator Cost: 5 Character Points.

Luck

This talent represents that quality which helps events turn out in the character's favor. The GM may have a character make a Luck Roll when the character is totally overwhelmed in combat, when an opponent is escaping, when a character has no idea of how to find what he is looking for, or any other time that outrageous fortune could come to the player's aid. Of course, player-characters without this talent are often lucky too; Luck is meant to represent those characters with unusual amounts of good fortune.

The GM should never let Luck rule a situation. After all, the GM has control over when, how often, and how much Luck will help a character. Luck shouldn't come into play very often, just as Unluck shouldn't occur very often. Luck should occur as a surprise to the player, and not be something that he depends upon.

To perform a Luck Roll a character rolls 1D6 for every 5 Character Points of luck the character has. Each 6 that is rolled counts as 1 pt. of Luck. The GM should then decide what (if anything) lucky happens to a character. The more points of Luck that the character rolled, the luckier the character should be. The following is a chart giving some general guidelines to follow when determining the effects of Luck:

LUCK	
Points of Luck	**Possible Effect**
1	The character might find a clue, or gain information. The character's opponent could be momentarily distracted, or impeded, giving the character a momentary advantage.
2	The character could accidentally happen upon someone important, or stumble across someone he was looking for. The character's opponent could be actively inconvenienced by a weapon's malfunction or a stalled getaway vehicle.
3	The character might be saved by the most miraculous of coincidences. The character may stumble upon Mister Big accidentally, or have a terminal fall broken by a huge pile of rubber pads that just happen to be in the right place. Incredible coincidence is possible.

Luck Cost: 5 Character Points per 1D6 of Luck, maximum of 3D6.

Missile Deflection

The character has the ability to deflect low-velocity projectiles like knives, arrows, spears, etc. With a base roll of 9 + DEX/5 or less, the character can deflect a projectile with the use of a shield, club, bat, or other object; he can use just his hand against objects that have some dull spots (otherwise he'd cut his hand). When multiple items are being thrown at the same time, the character makes his Missile Deflection roll, and for every 2 by which he makes his roll he may deflect one extra item. If the character wishes to catch a projectile, he should make his roll at a -2 to succeed. Using objects to deflect can help your Missile Deflection Roll, up to a +3 for large objects like chairs.

Missile Deflection Cost: 10 Character Points for a base (9 + DEX/5) or less roll; each +1 to the roll costs 3 Character Points.

Perfect Pitch

The character can tell the exact pitch of a musical tone by listening; no roll is necessary. Perfect Pitch also adds a +1 to any music-related Skill Roll, such as playing an instrument.

Perfect Pitch Cost: 3 Character Points, no roll.

Self Healing

The character has enhanced control over his own metabolism, and can slow down or stop bleeding and speed up the healing process in his own body. Stopping bleeding can be used either in conjunction with the Bleeding optional rules (see Combat) or when the character has sustained a Mortal Wound (see Combat again). Stopping bleeding costs 10 END, presumes the character is conscious, and requires a successful EGO Roll. The process takes 1 phase per bleeding injury. A character with the ability heals faster, as though his REC were 3 points higher.

Self-healing Cost: 10 Character Points, 10 END to use.

Simulate Death

The character can slow his metabolism down to the point where he appears dead to all except thorough medical investigation. For a cost of 5 Character Points, the character can make a 9 + EGO/5 roll to successfully simulate death. The character gets +1 to his roll for every 2 Character Points spent. The character should determine either the length of time he wishes to remain in his deathlike state or what set of circumstances will wake him up before he makes his Skill Roll. Once he enters the trancelike state, he cannot be awakened except by the passing of the proper amount of time or by the stated circumstances. Preparation for entering the trance takes 10 minutes; if he wishes to take a shorter amount of time, he must make his roll at -1 for every 2 minutes (thus, at -5 to enter the trance on the same phase). If the character fails his Simulate Death Roll, or rolls a 17 or 18 in any case, he slips into the trance anyway; if he then fails a CON Roll, he will die if not reached within two minutes by someone with First Aid Skill who's aware of his situation and makes his First Aid Roll at -5. (This is a dangerous skill to use.) If the character makes the CON Roll, he simply remains in his trance 1D6 hours longer than anticipated.

It takes a First Aid Roll at -5 to detect this simulated condition. Consider a character simulating death to be breathing and otherwise functioning at 1/10 his normal metabolic rate.

Simulate Death Cost: 5 Character Points for a base (9 + EGO/5) or less roll; each +1 to the roll costs 2 Character Points.

PACKAGE DEALS

Characters in *Justice Inc.* have to get their daily bread from somewhere. Some characters may be independently wealthy, but most will have to have jobs of one sort or another. Many of these jobs will be secondary to the character's real occupation of adventuring; for instance, a character may be an archeologist and teach at a university, but when the opportunity for adventure comes along, he'll put away his schoolbooks and go (explaining this somehow to the university). Other characters may have a successful professional career as a lawyer or doctor or leading scientist, with enough clout to be able to take long "vacations" on short notice. But some characters may want to work for more demanding organizations, particularly those which have certain powers to go along with the responsibilities. That's where Package Deals come into play.

A Package Deal requires that the character take a certain set of Skills, Disadvantages, and possibly other limitations or advantages as a group. The character is free to add more Skills, Disadvantages, Skill Levels, etc. to the Package Deal, as long as he takes the set presented. These Package Deals represent the training and requirements of the different organizations. Package Deals will also help players build characters by giving the players something to work from, a platform for construction as it were.

These Package Deals are the minimum requirements for working for the organization, and characters who don't meet these standards probably won't be hired. But then again, there's always the exceptions that prove the rule. For instance, a sufficiently inventive person could come up with reasons why the government would hire somebody who didn't fit their normal criteria.

Some abbreviations are employed to save space:

(11-) or any number followed by a minus sign means a roll of that number or less on 3D6. When a "Skill List" is mentioned, it refers to a list of Skills given with the Package Deal. The costs are given in parentheses because the character may be adding to individual Skills, and thus the cost would change. Basically, these costs just give you an idea of how much the Package Deal will cost; the actual cost will vary from character to character, depending on what other Disadvantages he might have.

Reporters

The daring journalist is part of many adventures ranging from crimebusting to monster-fighting. This Package Deal provides a basis for characters who want to be reporters. The character should decide what newspaper he works for, and the city where it's based. He then gets to choose two Skills from the list given. From that point, he builds the rest of his character with any other Skills he feels appropriate (including more from that list). Or he can increase the number of Skill levels he has with the Skills in the Package Deal. (Think of these Package Deals as the minimum requirements for the job; anything more than the minimum is great.)

The "Press Pass" listed is the reporter's ability to use his credentials to get access to people and places where ordinary people can't go. This can come in quite handy. The Disadvantages are appropriate for a reporter. His Distinctive Looks come from the camera, notepad, press card in his hat, and habit of looking into filing cabinets (these are easily concealed, of course). Reporters are Monitored by government officials, Mob bosses, and their editors, who all keep track of their whereabouts and especially what story they're currently working on. And of course, reporters are incurably curious. The Package Bonus is a bonus for taking the Package as a unit.

REPORTER	
Skills	**Pts.**
Pro Skill: Journalism +1 (12-)	3
City Knowledge (11-)	2
Press Pass	1
Knowledge (11-) in specialty	2
Choose two skills from list: Bribery, Bureaucratics, Conversation, Persuasion Shadowing, Streetwise	6
Disadvantages	
Distinctive Looks—reporter	(1)
Monitored by anybody who fears the press (Government, The Mob) (8-)	(5)
Incurably curious	(5)
Package bonus	(1)
Total	(1)

Policemen

Characters who join the ranks of the men in blue should use this Package Deal. It's not recommended for all types of campaigns, because police officers can't really go on long expeditions into the jungle and expect to have a job when they get back. However, campaigns strongly based in one city area, like crimefighting, will do quite nicely.

The Package Deal gives the character Police Powers; that means he can arrest people, conduct searches and seizures, call for help from the rest of the force, throw people in jail, and all the other useful abilities of police. The character should decide what city he works for, and then pick two Skills from the list provided. As for the Disadvantages, the character does work for the department and has to follow orders (or else be reprimanded or fired). He has Distinctive Looks (the blue suit and the "look of the flatfoot"), and of course the Police Department keeps track of where he is.

POLICEMAN	
Skills	**Pts.**
Police Powers	3
Familiarity with all firearms	3
City Knowledge (11-)	3
Brawling	3
Choose two from list: Driving, Concealment, Interrogation, Persuasion, Shadowing, Streetwise	6
Disadvantages	
Work for department, subject to orders	(4)
Distinctive Looks—cop	(3)
Monitored by Police Department (11-)	(8)
Total	(2)

G-men

The infamous G-man, or government agent, was the scourge of organized crime in the Twenties and Thirties. The term covered FBI agents, Treasury agents, and any other government agents. The Package Deal below will suffice for any agent of the time period. They have Police Powers similar to cops, Organized Crime Knowledge, and can choose two Skills from the list provided. They are, of course, Monitored by the government, and always wear those distinctive snap-brim hats and plain suits.

G-MAN	
Skills	**Pts.**
Familiarity with firearms	3
Police Powers	3
Organized Crime Knowledge (11-)	2
Choose two from list: Area Knowledge +1, Bribery, Driving, Brawling, Conversation, Shadowing, Streetwise	6
Disadvantages	
Subject to orders	(-4)
Monitored by Government 8-	(-5)
Distinctive Looks—(G-Man)	(-1)
Total	(4)

CHARACTER DISADVANTAGES

A character can have certain problems or disadvantages as well as Skills. When such disadvantages have a significant bad effect on the character, the character gets more Character Points to buy Skills, Characteristics, etc. Players looking for more Character Points for their characters might want to take one or two Disadvantages from the following section. Each Disadvantage has several different possibilities, each one with different Character Points.

These Disadvantages are a good way to create a personality for your character. The GM should work with the player in picking each of the character's Disadvantages. There should be a good reason in the character's background for each Disadvantage. A good set of Disadvantages provides a picture of the character's history, his friends, enemies, likes, and dislikes. Thus, each Disadvantage should fit with the player's conception of his character.

Disadvantages for the character are important to the total conception, as well as providing the character with more points. The Disadvantages also help determine the personality of your character, and give the GM a starting point for the game. Often, your Disadvantages will lead directly to adventures and role playing with the other characters.

The GM and the players should always remember the primary rule about Disadvantages: *A Disadvantage which doesn't limit the character in some way isn't worth any points!* A character who takes Hunted: Brazilian Government, when he knows that the campaign takes place in New York, shouldn't get any points for that Disadvantage. Similarly, a character who takes Psychological Limitation: Fear of Demons, when the GM's running a crimefighting campaign (with no demons ever involved), doesn't get any points. Only Disadvantages that actually hinder the character in the regular course of play should be allowed.

The GM should be aware of the character's Disadvantages, and take advantage of them. A Disadvantage shouldn't be overemphasized (example: every adventure the character is pursued by the minions of Cthulhu), just brought into play often enough so that the character is aware of it. Disadvantages can be put to good use by a GM who needs an idea for a gaming session (Hunteds are excellent for this).

When taking more than one Disadvantage of the same type (i.e., several Hunteds, several Psychological Limitations), successive Disadvantages are worth less, according to the following table.

Example:
Walter Ransley takes three Hunteds: a 14 pt.

DISADVANTAGE CHART

Disadvantage	Cost
1st Disadvantage	x1 pts.
2nd similar Disadvantage	x½ pts.
3rd similar Disadvantage	x¼ pts.
4th similar Disadvantage	x0 pts.
any more similar Disadvantages	x0 pts.

Hunted, a 9 pt. Hunted, and an 8 pt. Hunted. The most expensive Hunted is given full points, the second Hunted is worth x½ pts., and the third Hunted is worth x¼ points. Thus the character gets 14 + (9/2 = 5) + (8/4 = 2) = 21 pts.

Other Disadvantages that the players or GM might think of can be modeled after one of the Disadvantages. Encourage the players to be creative with their Disadvantages, and the game will be more interesting as a consequence.

Characters may "buy off" their Disadvantages with Experience Points (see page 69). This should be discussed with the GM beforehand, and the GM should try to come up with a scenario that provides an exciting reason for the character's Disadvantage to be removed. For example, a character who has Hunted: Mafia because he owes them money, decides to spend some Experience Points and remove the Disadvantage. He tells the GM, who sets up a run where the character finds the money, talks to the Mafia, and they agree not to come after him any more. The character then spends the Experience Points equivalent to the cost of the Disadvantage, and the Disadvantage is no more.

The Disadvantages

Age

A character may choose to have certain limitations placed on his Characteristics because of age. Normally, characters are assumed to be in the peak of health no matter what the player decides their calendar age to be; in other words, your character can have any values for his Characteristics at any age. A character with the Age Disadvantage has different maximum values on certain Characteristics.

The benefit of Age is that the character has the op-

AGE CHART		
Characteristic Maxima	**Age**	**Bonus**
STR 15, CON 15, BODY 15, INT 25, EGO 25, PRE 25	40+	3 pts.
STR 10, CON 10, BODY 10, INT 30, EGO 30, PRE 30	60+	5 pts.

portunity to buy certain Characteristics beyond the normal maximum values. Of course, if the character doesn't want to buy up his INT, EGO, or PRE, there's less reason to take the Age Disadvantage. The Age Disadvantage may only be taken once.

Dependent NPC

A character with this Disadvantage has a non-player character friend or loved one who gets in the way and gets into trouble a lot, requiring the character to protect or save them. The character should define how competent the NPC is and how often the NPC gets involved in scenarios. The points for a Dependent NPC are given by the following chart.

DEPENDENT NPC	
The NPC gets involved	**Point Bonus**
Infrequently (8 or less)	+3 pts.
Occasionally (11 or less)	+5 pts.
Frequently (14 or less)	+8 pts.

The GM should determine at the beginning of the scenario whether or not the Dependent NPC will be involved in the scenario. The roll is given as a guideline.

The character also gains points if the NPC is less competent than normal, according to the following chart.

The NPC is:	Point Bonus
Competent (A normal person, with about +50 points in Characterisitics and Skills)	+0 points
Normal (A normal person, no extra points, but possibly some points are shifted around)	+3 points
Incompetent (A normal persom with -20 points in characteristics)	+5 points

The Dependent NPC should be someone very close to the character. The character will take extra care to make sure that the NPC is not harmed by involvement in scenarios.

Example:

Lance Bannon, private eye, has a secretary named Gina who tends to get involved in scenarios frequently. Gina is tough and well trained (she's built on 50 Character Points). The point bonus would be: (Frequently involved, Competent person) 8 + 0 = 8 pts.

The player must determine who his Dependent NPC is before he begins to play his character. The GM can help choose a Dependent NPC, develop his personality, etc. The GM might even give the DNPC some Disadvantages, thus making the character more interesting. Sometimes the player may leave the Dependent NPC entirely up to the GM, and let the GM surprise him. The DNPC can also change from time to time, or even every adventure (the character has a new girlfriend every time).

Another player's character may be taken as a Dependent, though the GM may veto this idea. A Dependent can more easily influence a character's course of action, so give Dependents a +2 to their Persuasion Roll when attempting to persuade their character.

When a Dependent dies, the character has several choices, depending on the nature of his personality. He can find a new Dependent (provided by the GM), or he can gain the equivalent Character Points in a Psychological Limitation. Such a Psychological Limitation could be revenge, violence in general, depression and uncertainty, etc.

Distinctive Looks

A character with this Disadvantage has some easily recognizable feature that is difficult to conceal. Distinctive Looks could be such things as bright red hair, a facial scar, unusual height (large or small), a peculiar walk, a strange voice, etc. This Disadvantage may only be taken once; having several scars just makes you more distinctive. A character obtains Character Points for Distinctive Looks according to the following chart.

DISTINCTIVE LOOKS	
Concealability	**Point Bonus**
Easily concealable	1 pt.
Concealable (with Disguise)	3 pts.
Not concealable	5 pts.
Distinctive Looks cause fear, disgust, etc. in viewers	2x pts.

For instance, a strange voice would be Concealable (worth 3 pts.), since the character could avoid talking. Since this would be unusual, it would not be Easily Concealable. If the voice was so frightening that it would affect most people, it would be worth 2x points, or 6 pts. Clothing may be considered Distinctive Looks, but the character has to dress that way even in inappropriate situations.

Hunted

A character with this Disadvantage is hunted by some person or group in the campaign. The character may or may not know he's Hunted, at the player's choice. The reasons why the character is being Hunted are very important, and must be decided when you take this Disadvantage; often, the GM will

help you determine the reason.

The points a character gets for being Hunted depend on the quality and number of the hunters, and how actively they're looking for the character. The point values are listed in the chart below:

HUNTED

Size of Group	Bonus
Hunter is a single person	1 pt.
Hunter is a small group (less than 40 people)	3 pts.
Hunter is a medium group (50 to 500 people)	5 pts.
Hunter is a large group (more than 500 people)	8 pts.

These definitions of group size are very general, and should be modified according to the power of the organization. A group that has a limited area of influence (say a Tokyo criminal gang) would be -1 level on the chart. Also, "local" Hunteds (say a New York street gang) may be worth little or nothing at all if the character doesn't frequent that area. The GM should exercise firm control to make sure the players aren't trying to get points for Disadvantages that don't hinder their characters.

The chance for a Hunter to show up in each game session is a base 8 or less. The GM secretly rolls this chance at the beginning of the adventure, and if he rolls an 8 or less the hunter should show up or manifest himself sometime during the course of the adventure. Having a character's Hunted show up may be inappropriate to the scenario; if this is the case, be creative. Don't have the Hunted show up; instead, have the Hunted begin preparing a very nasty surprise for the character. Use the Hunted rolls to advance the hunter's plot. When you're finally ready, spring this on the character in the middle of a run. Remember that this chance to show up is meant as a general guideline for the GM, and shouldn't get in the way of what the GM wants to do. If a character is Hunted more actively, he gains more points as shown below. Also, highly trained and better equipped hunters are worth more points.

Quality of Hunter	Bonus
Hunter has advanced weapons, or highly trained personnel	+3 pts.
Hunter is after the character full time (11 or less)	+3 pts.
Hunter is after the character fanatically (14 or less)	+5 pts.

All hunteds must be agreed upon by the GM, and all hunters should be already created by the GM.

The player (with the GM's help) should determine why he is being hunted by that particular individual or group. The Hunters may be involved with the character's origin or some part of his early (nonplayed) career. The Hunters may wish to kill the character, take revenge on the character for some act, retrieve something the character has taken, interrogate him about certain secrets, etc.

Characters don't get points for individuals or groups that begin hunting the character after the character has started play.

Monitored

The character is watched by some agency or group. They keep tabs on his movements, purchases, passport use, meetings, etc. Usually the agency or group is monitoring the character because they suspect him of something, but don't have enough evidence to convict him. Or perhaps they want to trail the character and see where he leads them. This Disadvantage is easy to abuse; feel free to disallow Monitoreds if you don't want to deal with them.

The character determines how large a group is monitoring him, and how intensively he's being monitored. Character Points are awarded according to the following chart.

MONITORED

Size of Group	Bonus
Monitor is a small group (less than 40 people)	1 pt.
Monitor is a medium group (50 to 500 people)	3 pts.
Monitor is a large group (more than 500 people)	5 pts.
Quality of Monitor	**Bonus**
Monitor is watching the character sometimes (8 or less)	+0 pts.
Monitor is watching the character full time (11 or less)	+3 pts.
Monitor is watching the character fanatically (14 or less)	+5 pts.

This Disadvantage occasionally will become a Hunted, perhaps only for one scenario, if the character takes some action to incite the Monitoring agency. The GM can use this Disadvantage to lead characters into scenarios, and also to provide more tension in the game.

Physical Limitation

A character with this disadvantage has a physical problem which hampers him, such as lack of hands, blindness, etc. The amount of Character Points given for a physical limitation is determined by how often the limitation gets in the way and by how damaging the limitation is. The relative intensity of these qualities is governed by the GM. Points are awarded as follows:

LIMITATION FREQUENCY

How Often Limitation Affects	Point Bonus
Infrequently	3 pts.
Frequently	5 pts.
All the time	8 pts.

LIMITATION SEVERITY

Limitation Impairs	Point Bonus
Slightly	+0 pts.
Greatly	+3 pts.
Fully	+5 pts.

Examples:

Only one arm: (All the time, greatly impairing) = 11 pts.

Bad Leg: unable to kick, reduced Running (infrequent, slightly impairing) = 3 pts.

Lack of depth perception, no peripheral vision on one side: missing one eye (infrequent, slightly impairing) = 3 pts.

Psychological Limitations

A character with this Disadvantage˙has a psychological quirk about a given thing or situation. The character reacts unusually to this thing or situation, usually with fear or hatred.

The character defines how often the situation for his limitation occurs and how damaging it is. The Psychological Limitation always affects the character when that situation turns up. The character gets points according to the following chart.

LIMITATION FREQUENCY

Frequency of Occurrence	Point Bonus
An uncommon situation	3 pts.
A common situation	5 pts.
A very common situation	8 pts.

Occurrence	Point Bonus
Character takes irrational actions concerning the situation	+3 pts.
Character becomes totally useless in the situation in the situation due to total collapse or frantic retreat	+5 pts.

Once the situation occurs, the Psychological Limitation affects the character's choice of targets in combat or his reaction to a character out of combat.

Once the situation has occurred, the character must react as his Psychological Limitation dictates for at least one phase. Then, the character may attempt to shut away his fears through strength of will. If the character makes an EGO Roll the effect of the Psychological Limitation is one category less on the chart.

Even if the character has made his EGO Roll, the GM may impose combat effects on the character, such as half normal CV, when the Psychological Limitation deals with fear. The GM should feel free to modify the EGO Roll up or down considering the exact situation the character is in.

Psychological Limitations should be used to define the major outlines of the character's personality. The

GM should not allow frivolous or silly Psychological Limitations (fear of mice, hatred of disco music, etc.).

Examples:

Code Against Killing: Common Situation, Total Commitment (5 + 5 = 10 pts.)
Claustrophobia: Uncommon situation, irrational actions (3 + 3 = 6 pts.)
Overconfidence: Very common situation, irrational actions (8 + 3 = 11 pts.)

The amount of points for these examples could of course vary due to the intensity of the limitation, which varies from character to character. The "irrational actions" that Overconfidence leads to would be attacking the Nazi camp by yourself, attacking when outnumbered, ignoring obvious threats, etc.

Unlucky

A character with this Disadvantage has improbable, unlucky things happen to him. The GM should ask the character to make an Unluck Roll when the character is winning easily in a fight, depending on a sure thing, taking a simple task for granted, etc. The GM should be careful not to overemphasize this disadvantage, as Unluck can be most frustrating and annoying.

The character rolls 1D6 for every 5 pts. of Unluck. Each "1" that appears on the dice counts as one level of Unluck. The more levels of Unluck, the more intense the effects should be. The following chart gives some suggested effects for Unluck.

UNLUCK CHART

Levels of Unluck.	Possible Effects
1	The character might slip and be put at a combat disadvantage, or his gun might jam. The character could be delayed in transit by traffic jams, lose his instructions, forget the passwords, etc.
2	Bystanders might get between the character and his target, normally friendly people might be unwilling or unable to help the character, his gun might jam irreparably, etc.
3	The character might suddenly have the table turned on him in a fight by falling debris, another enemy might show up, a downed enemy is revived by a spectacular coincidence, etc.

Unluck is not just a roll; it should affect the character in minor ways when a character is winning or on top of a situation. A character may be Lucky when losing and Unlucky when winning (resulting in a very confused character).

The maximum amount of Unluck allowed is 3D6 (15 pts.). Any more than this and the character would have great difficulty staying alive in a dangerous world.

COMBAT

COMBAT

No matter how subtle, devious, and clever the players are, eventually their characters will have to fight. Combat in *Justice Inc.* is as simple as possible while still retaining the essential flavor of the pulp stories. There's also a number of optional rules that can be used when you want greater realism, and you don't mind slowing the pace of play somewhat.

Beginning GMs and players should stick to the basic combat, and add in the optional systems when you become more familiar with rules. Any time you're dealing with a lot of players, feel free to ignore the optional combat rules.

The organization of the Combat section is as follows: First, the Combat section deals with how *Justice Inc.* is organized into game turns to help regulate play. Next, we show how attacks are determined to be successful or unsuccessful. Then general modifiers for combat are discussed, followed by hand to hand and gun combat.

The effects of damage, optional rules for hit location and long term effects are next, after which we tell you how to recover from damage. The next sections deal with Presence Attacks, Characteristic Rolls, Perception, Concealment, Movement and Vehicle Combat. Optional rules for Gadgets, Wild Animals, Monsters, are included at the end of this section.

The Order of Combat

Time is nature's way of preventing everything from happening at once. The following system regulates events in *Justice Inc.*, especially combat events. There are two types of time in any role playing game: combat and noncombat. Noncombat events include travel, talking, eating, mundane things where the exact length of time taken is of little importance. Combat events involve split second decisions, movements, and actions. Thus, regulating time in combat situations is very important.

When to make the shift from noncombat to combat time is something the GM decides. When it looks like characters are going to start fighting, or they could be ambushed any second (or if the GM wants them to think that), you should use combat time.

There are three separate time increments in *Justice Inc.* combat. Each is defined below:

Turn

The overall time frame of *Justice Inc.* game is called a Turn. Each Turn is equivalent to 12 seconds of real time. A character may execute a number of actions equal to his Speed in each Turn. The Turn is divided into 12 Segments.

Segment

Each Turn consists of 12 Segments that are approximately 1 second long. Each Segment in a Turn is executed in order. Any characters who may perform an action in a given Segment do so in order of their DEX values. The character with the highest DEX score goes first, the second highest goes next, etc. Two or more characters with the same DEX that act in the same segment should each roll 1D6. The characters then act in order of their roll on the 1D6, from high to low. Ties should roll again.

Phase

A Phase is the length of time necessary for a character to perform a full action, or two half-phase actions. As different characters perform actions at different rates, a Phase is not always the same length. Each character has a number of Phases in a turn equal to his Speed. Most characters will be Speed 2 or 3 (or maybe 4). However, vehicles move every segment (see Vehicle Combat), as do falling characters (see Falling).

Each character is given a set of segments to regularize the different Speeds of the characters. Each time a character's segment comes up, he may execute a phase. The segments during which a character acts are determined by the character's Speed. The chart below gives the character's Speed and the segments that character executes his phases.

SPEED CHART

Segment	1	2	3	4	5	6	7	8	9	10	11	12
1	—	—	—	—	—	—	—	—	—	—	—	X
2	—	—	—	—	—	X	X	X	X	X	X	X
3	—	—	—	X	X	—	—	X	X	X	X	X
4	—	—	X	—	—	X	X	—	X	X	X	X
5	—	—	—	—	X	—	—	X	—	X	X	X
6	—	X	—	X	—	X	X	X	X	X	X	X
7	X	—	—	—	—	—	X	—	X	—	X	X
8	—	—	X	—	X	X	—	X	X	X	X	X
9	—	—	—	X	—	—	—	X	X	—	X	X
10	—	—	—	—	X	X	—	—	X	X	X	X
11	—	—	—	—	—	—	X	X	X	X	X	X
12	—	X	X	X	X	X	X	X	X	X	X	X

First, find the Character's Speed across the top. Every segment in that Speed column with an "X" in it represents a segment where the character may execute a phase. Thus, a character with a SPD of 3 would execute on segments 4, 8, and 12.

When the characters aren't in a combat situation, the GM shouldn't be too concerned with the exact flow of time. An exception would be when the characters are working against a clock (only one hour to find the bomb, for instance). However, the GM should keep the characters informed on just how much time their actions are consuming. Use your judgement; estimate how long you think it would reasonably take someone to complete a given task. Don't forget that player characters are generally better than average, so it probably takes them less time to do something than a normal person.

When making the shift from noncombat to combat time, always start combat time on segment 12 of a turn. Those characters who have surprised their opponents will get to act, and the surprised characters will not. Then everybody gets a Recovery (see Recovery on page 71), and the new turn starts. This gives an advantage to characters who surprise other characters. Of course, if no one is surprised, everyone gets to act on segment 12 at their usual DEXes.

Characters may choose not to act when their DEX value indicates it's their phase. They may delay until a lower DEX value or until some action occurs ("I wait until he strikes, I wait until he comes around the corner", etc.). A character may even delay his phase until another segment, but he may never make more than one full phase of actions in one segment. Characters can also choose to act at a Speed lower than their own, down to a minimum of Speed 2. They can, however, only change Speeds at the end of a turn. (Why would you want to slow down? Well, if you were underwater or otherwise had a limited air supply, you'd last longer; this is detailed on page 71.)

A character may also choose to perform a half phase action and then reserve the second half phase of his action. He is considered "ready", and may perform a half phase action at any time. In both cases, if someone runs up to a "ready" character, the ready character may attack first, even if the attacker has a higher DEX.

Any attack action such as firing a gun, stabbing with a knife, any Combat Maneuver (except Flying Tackle) takes a half phase, but must be the last action performed in your action phase. You may half move and then attack, but you may not attack and then half move.

Skill Rolls take an indeterminate amount of time, depending on the Skill. For instance, a Breakfall Roll normally takes a half phase to perform, but a Seduction Roll can take minutes, hours, even days. The GM should use his judgement to determine how long a Skill takes in a given situation.

You may choose to cancel your next action to perform a defensive Combat Maneuver (such as Block); this requires your next full phase to perform. Once

Action	Time required	Move required
Flying Tackle	1 phase	1"
Other Combat Maneuvers	½ phase	—
Half move	½ phase	Half move
Full move	1 phase	Full move
Leaping	1 phase	—
Bracing	½ phase	—
To "set"	1 phase	—
Set and brace	1 phase	—
Drawing a pistol	½ phase	—
Firing a gun	½ phase*	—
Reloading	½ phase	—
Preparing a grenade	½ phase	—
Throwing a grenade	½ phase	—
Making an Attack	½ phase*	—
Recover from Stunned	1 phase	—
Take a Recovery	1 phase	—
Open a door	½ phase	—
Starting a car	½ phase	—
Soliloquy	No time	—
Presence Attack	No time	—
Making a Skill Roll	Variable	
GM asks you to make a roll	No time	—

ACTION PHASE CHART

*You may not perform another action after these actions, but you may perform a half phase action before these actions.

you have performed an attack in your phase, you may not cancel out to any action before the next segment.

Example:

Walter Ward has just shot someone as his action for this phase. In that same phase, a villain shoots at him. Walter Ward cannot abort to any defensive action yet, because it is still the same segment in which he attacked. Fortunately, the villain misses.

Next segment, before Walter Ward would act again, a thug takes a punch at him. Walter Ward chooses to cancel his next action to perform a Block maneuver. He Blocks successfully, and loses his next action phase.

The maneuvers you may use are Block and Dodge. You may not cancel to a movement action (unless the GM feels the situation to be an exceptional one).

Combat Value and Attack Rolls

Whether or not an attack actually hits a target is determined by an Attack Roll. The basic chance to make an Attack Roll is 11 or less on 3D6 (three six-sided dice). If the character rolls 11 or less on 3D6, his attack has hit the target. If the character rolls 12 or greater, his attack has missed.

There's a number of modifiers to a character's Attack Roll. The basic modifier to the Attack Roll is called Combat Value (CV). The Attack Roll is calculated by the following formula:

Attack Roll = 11 + Attacker's CV - Defender's CV

A character's Combat Value (CV) is based on the character's DEX value. Every character has a CV. The CV reflects how good the character is at a particular kind of combat. The CV is computed with the following formula:

Combat Value = DEX/3

If the result of the formula is a fraction, round the CV to the nearest whole number (for a DEX of 11, CV is 11/3 = 3.67 which rounds to 4).

Both the attacker and the defender in a combat have a CV. The Attack Roll is modified by adding the attacker's CV and subtracting the defender's CV. If the attacker's CV is 5 and the defender's CV is 3, then the Attack Roll is 11 + 5 - 3 = 13 or less. If the attacker has a CV of 4 and the defender has a CV of 7 then the Attack roll is 11 + 4 - 7 = 8 or less.

Certain Skill Levels can modify the character's CV. For every +1 Level a character wishes to use to increase his CV, his CV is increased by +1. Skill Levels can also be used for defense, adding to a character's CV when he is attacked (however, Skill Levels *cannot* help your defense against missile attacks like bullets). Skill Levels with ranged attacks (like Skill Levels with a pistol) may not be used for defense.

Example:

Morris has a base CV of 4 and three Skill Levels with hand-to-hand combat. He adds 1 level to his CV for offense and 2 levels to his CV for defense. If Morris attacks someone hand-to-hand, his CV will be 4 + 1 = 5. If he defends in hand-to-hand, his CV will be 4 + 2 = 6.

A character's CV on attack is called his Offensive Combat Value, or OCV. His CV on defense is called his Defensive Combat Value, or DCV.

When a character attacks at range with a gun or with a thrown object, his attack is given a range modifier. The range modifier is given as "-1 per 3 inches". This means that if the character attacks a target from 0 to 3 inches away his OCV will be normal. If he attacks a target from 4 to 6 inches away his OCV will be -1. For each additional multiple of the attack's range modifier, the character's OCV is reduced by another -1.

Example:

Stacey Danger, with an OCV of 5, uses an attack with a range modifier of -1 per 3". Her target is 10" away. The target is in the fourth (0-3, 4-6, 7-9, 10-12) multiple of the range modifier. Since the first multiple of the range modifier does not affect the character's OCV, she will only take a -3. Stacey Danger's final OCV is 5 - 3 = 2.

Only certain Combat Maneuvers (such as Dodge)

can add to a character's DCV versus ranged attacks. Your skill in punching doesn't help you evade a bullet. The only way to raise your DCV against a bullet is to Dodge or perform some other Combat Maneuver that adds to your DCV.

Combat Modifiers

There are many things which can affect a character's CV. Collectively, these are called Combat Modifiers. Such Combat Modifiers alter your chance to hit up or down depending on the circumstances. The GM should apply Combat Modifiers to better reflect the situations that occur in the game. The following discussions of various types of Combat Modifiers are intended as guidelines, and may be altered by specific circumstances.

COMBAT MODIFIERS CHART

Modifiers to Attacker

Modifier	OCV	DCV	Range Modifier
Autofire			
takes 10 shots vs. 1 Target	+4	—	x½
vs. many Targets	-1/hex	—	x½
Burst fire			
takes 5 shots vs. 1 Target	+2	—	x½
Bracing	+1	Drops to 0	x2
Setting for 1 phase	+1	—	x2
Bracing and Setting	+2	Drops to 0	x4
Made a half move	-1	—	—
Surprise Maneuver	+0 to +3	—	—
Double firing	-2	x½	—
Snap shot	-1	Depends on cover	—
Throwing			
Unbalanced Objects	0	—	-1/1"
Throwing Grenades	0	—	-1/2"
Attacking with off hand	-3	—	—
Using an Unfamiliar Weapon	-3	—	—
Target obscured	-0 to -3	—	—

Modifiers to Defender

Modifier	OCV	DCV	Range Modifier
½ Covered (Waist up)	—	+2	—
¾ Covered (Head and arms)	—	+4	—
Prone or Knocked Down	—	x½ +4	—
Surprised but in combat	—	x½	—
Surprised out of combat	—	Drops to 0	—
Target fills 1 hex	—	-2	—
Target fills 2 hexes	—	-4	—
Target fills 4 hexes	—	-6	—
Target is ½ man sized	—	+2	—
Target is ¼ man sized	—	+4	—
Target is ⅛ man sized	—	+6	—

The Combat Modifiers Chart lists the modifiers discussed in one place for easy reference. Some of the Combat Modifiers listed will be discussed more fully in the Gun Combat section.

Autofire

Some of the guns on the gun chart are capable of Autofire. Autofire weapons shoot a stream of bullets with one pull of the trigger. Autofire weapons can hit one target several times, or several targets with one attack. Just to simplify matters for game terms, each autofire attack uses up 10 rounds from the magazine of the gun.

If a character autofires at one target, he gets +4 to his OCV but has the Range Modifier of the weapon halved, rounding up. For every 2 pts. the character makes his Attack Roll by, he hits the target one time. A single target can never be hit more than 10 times, since only 10 bullets are fired from the gun in any phase.

Example:

Rags Greer, notorious gangster, fires his Thompson submachine gun on Autofire at a rival gangster at a range of 3". Rags has a base OCV of 4, and the gangster has a DCV of 5. The Tommygun has a normal Range Mod of -1/4", which halves to -1/2"; also, Tommyguns have a +1 modifier when fired burst or autofire. Rags' OCV is 4, +4 for Autofire, +1 for the Tommygun, -1 for Range Mod, for a total of 8.

Rags' Attack Roll is 11 + 8 - 5 = 14 or less. He rolls an 11, hitting the gangster twice (at 14 and 12).

A character may spray Autofire at several targets. When doing this, he doesn't get the +4 OCV; rather, for each hex fired into, he takes a -1 OCV. Each target can only get hit once. The attacker declares his targets and counts the number of continuous target hexes. If he fired at two characters 4 hexes apart, he would take a -5 on his OCV for firing at each target (-1 for the hex of the first target and -4 for the other hexes).

Burst Fire

Weapons that can Autofire can also Burst Fire. Burst fire only uses 5 shots, but can only be used against 1 target. The character gets +2 OCV and the normal Range Mod is halved. For every 2 pts. the character makes his Attack Roll by, he hits the target 1 time, as with autofire.

Bracing

A character who stops and braces himself against a stable object can shoot accurately much farther. Unfortunately, a character who is Braced loses his DEX based DCV because he's no longer moving; thus, you're DCV 0. However, a Braced character can get DCV bonuses for being behind cover (see the Combat Modifiers Chart). Because of the DCV loss, bracing in a short range firefight in the open is often suicidal.

Setting

A character who stops and aims for an entire phase can shoot farther and more accurately. This is called Setting for a shot. A character who sets must expend his whole phase aiming; on his next phase he can fire with the listed bonuses. Once a character has set on a target, he keeps his bonuses so long as all he does is aim and fire at that target. If the character moves, reloads, or looks around at other targets he loses his set and must aim for another full phase to regain the bonuses.

A character may both brace and set on a target; the Range Modifier is then multiplied by 4. This is how a character can hit someone who is very far away.

Half Move

If a character makes a half move before he fires, he loses 1 from his OCV.

Surprise Maneuver

A character who comes up with a move that the GM judges to be sufficiently startling to his opponent may earn a bonus to his OCV of +1, +2, or +3 (sometimes even greater).

Such a Surprise Maneuver might be shooting past the opponent to hit a pipe which spurts superheated steam on the opponent, faking unconsciousness and then attacking, or a similar unusual attack. The GM should reward such inventiveness on the part of his players with a bonus, for this type of playing adds great interest to the game. Of course, the NPCs should also get their chance to pull Surprise Maneuvers on the characters.

Attacking With Off Hand

If a character is forced to hold a weapon in his off hand (left hand if right handed and right hand if left handed) he takes a -3 OCV. This minus can be bought off with Ambidexterity Skill.

Attacking With Unfamiliar Weapon

If a character is using an unfamiliar weapon, he takes a -3 on his OCV. This difficulty can be cured by buying Weapon Familiarity.

Target Obscured

If a character is firing at a target that is obscured by darkness, smoke, fog, foliage, etc., he takes a negative modifier on OCV. This minus should not be as big as the bonus a covered target would have, as the foliage will not stop shells.

Target Covered

These modifiers include a target behind a wall or ducking around a corner. When using Hit Location refer to the Special Hit Location die rolls for covered targets.

Target is Prone or Knocked Down

A target that is on the ground is less maneuverable, so its DEX based DCV is halved. But the fact that a target only shows its head and arms gives it a +4 DCV. If an attacker is standing directly above a prone

target the target would not get the +4 as his whole body is exposed.

Surprise Attack

A character who is surprised while not in combat has a DCV of 0. A character who is attacked by surprise while he is in a combat situation has his normal DCV halved (x½). Note that this allows attackers to take placed shots (see Hit Location) more easily. A surprised character can get taken out very easily, even if he's very tough.

Target Size

These modifiers are the basis of figuring out the DCV of objects. A human figure is about one half a hex in size. If the object is moving, give it a base DCV for its movement. Unmoving objects have a base DCV of 0. Figure out how big an object is in relation to a man, or to a hex, and find its DCV modifier on the chart. Add the base DCV to the DCV modifier for size to get the object's DCV.

Determining Damage

When people or objects are hit, they take damage. Damage in *Justice Inc.* is determined by rolling dice. This means that the damage done by an attack is variable, but centers around an average. The variation in damage from rolling dice helps make combat more interesting.

There are two types of damage in *Justice Inc.*: "normal" and "killing" damage. Normal damage is caused by such things as punches, kicks, clubs, falling, cars, etc; basically any attack that strikes with a fairly large area. Killing attacks are such things as bullets, knives, glass, shotgun pellets, etc; generally, any attack that is sharp or covers a very small area with a lot of force.

Normal attacks use D6s (six-sided dice) to determine damage. The number of dice to roll is based on your STR: roll 1D6 for every 5 pts. of STR. Brawling Skill will add 1D6 to your total, and if you're using a Boxing combat maneuver, you may add more than that depending on the maneuver. If you're using a weapon, consult the Melee Weapon Chart to see how much damage you will do.

Once you know how many dice to roll, roll them. The total of the dice rolled for normal damage is the number of Stun Pips done to the target. Each die also does some BODY damage. Any die that rolls a "1" does 0 BODY. Any die that rolls "2-5" does 1 BODY. Any die that rolls a "6" does 2 BODY. The number of BODY done will usually be close to the number of dice rolled.

Example:

Lance Bannon, using his 20 STR, punches a cheap hood who threatened him. Lance may roll up to 20/5

= 4D6. *Lance decides to roll all 4 dice for damage. He rolls the dice and the following numbers come up: 2, 6, 4, 1. The total of the dice is 13, so 13 STUN are applied to the hood.*

There is a single "1" among the dice, which does 0 BODY damage. There are two rolls of "2-5", which do 1 BODY each, for a total of 2 BODY. There is a single "6" among the dice, which does 2 BODY. The total BODY damage is 0 + 2 + 2 = 4 BODY.

Killing damage is usually caused by weapons, although a character may do killing damage if he uses the combat maneuver "Killing Blow". To determine the damage done from a killing attack, roll the dice listed for the weapon. The number rolled on the dice is the amount of BODY done to the target. Then roll the dice listed under "STUNx". Multiply the STUNx by the BODY done, and that's the amount of STUN damage done to the target.

Example:

The cheap hood, reacting poorly to Lance's blow, whips out a knife and slices Lance. The knife does 1D6 killing damage with a 1D6-1 STUNx. The hood rolls a 4 for the damage, meaning that Lance takes 4 BODY. The hood then rolls a 3 on his STUNx, so the STUNx is 2 (3 - 1 = 2). So Lance takes 8 STUN (4 x 2 = 8).

The minimum STUNx is 1. Note that some guns are listed as a +1 STUNx, so the STUNx for such a gun would be 1D6; a big game rifle with a STUNx of +2 would have a 1D6+1 STUNx.

Hand-to-Hand Combat

The number of different ways to strike someone in hand-to-hand combat are nearly infinite. The differences between the vast majority of these "maneuvers" are minimal, so we have simplified the number of different Combat Maneuvers that a character may perform.

There are eight basic Combat Maneuvers in *Justice Inc.* These Combat Maneuvers modify the character's OCV, DCV, and the damage that the character does. The modifiers from the Maneuver are in effect when the character performs the Maneuver until his next phase. The character may decide to use any of these Combat Maneuvers, according to the restrictions listed on the Combat Maneuvers Chart. Characters with Boxing Skill may also use the special Boxing maneuvers listed there in addition to the normal maneuvers.

Some of these Combat Maneuvers allow the character to do other things besides causing damage, such as grabbing something or tripping someone. Whenever a character is trying to perform an action not specifically listed, the GM should try to fit the ac-

tion into one of the Combat Maneuvers already listed. The GM should apply different OCV or DCV modifiers based on the exact situation.

A character who has come up with a particularly clever, surprising or inventive way of punching someone may well get a bonus. This is covered in the section Surprise Maneuvers. Conversely, a character attempting an attack under unusually adverse conditions (i.e., hanging on the underside of a truck during a raging thunderstorm at midnight) might well take a negative OCV or DCV modifier.

COMBAT MANEUVERS CHART

Combat Maneuver	OCV	DCV	Effect
Punch	+0	+0	x1 STR damage
Killing Blow	-2	-2	(STR/15)D6 Killing
Block	+0	+0	—
Dodge	—	+3	—
Hold	-2	-2	—
Disarm	-3	-1	Disarms opponent
Grab	—[1]	-2	—
Flying Tackle	-2	[2]	x1 + knockdown

[1] OCV minus based on target size
[2] Character is prone (see Combat Modifiers)

OCV

The character adds this modifier to his Offensive Combat Value when using this maneuver.

DCV

The character adds this modifier to his Defensive Combat Value when using this maneuver.

Effect

This lists the effect of the action. These effects are detailed in the descriptions of the individual maneuvers.

Punch

A Punch could be an uppercut, a cross, a jab, etc. The character is encouraged to think of inventive ways to describe what he's doing with his fist. This will add to the fun, and the GM might give him a bonus.

Killing Blow

This action includes such things as breaking an

KILLING DAMAGE

Killing Damage	Character's STR
1 pip	5
½D6	10
1D6	15
1D6+1	20
1½D6	25
2D6	30

arm, a knee drop, a throat punch, a kidney strike, etc. The damage done is killing damage. Consult the chart below to determine how much damage the character does.

Block

This action blocks an opponent's blow, and sets the character up to deliver the next blow. A character rolls his Block as his OCV compared to his opponent's OCV (*not* DCV). If the character successfully Blocks, he takes no damage. If these two characters both have their next action phases in the same segment, the character who blocked automatically gets to strike first regardless of relative DEX.

Dodge

A character performing a Dodge maneuver cannot attack, but is considerably harder to hit; this DCV bonus is also good against ranged attacks.

Hold

This maneuver allows the attacker to hold onto his target and prevent the target from attacking. This maneuver immobilizes the target's arms, so any knives or guns that he might be holding would be unusable on the attacker (or usable only with great difficulty).

Breaking out of a Hold is accomplished with a STR Roll versus a STR Roll. The attacker makes his STR Roll, and the person being held takes a -1 to his STR Roll for every 1 pt. by which the held person makes his roll (see Skill vs. Skill). If the attacker does not make his STR Roll, the held person must still make a STR Roll to break free. Breaking free takes a full phase unless a half STR Roll is made, in which case it takes a half phase to break free.

Disarm

This maneuver, when successful, will knock the pistol or knife out of the opponent's grasp. This maneuver only works against items held in one hand (sorry, rifles you have to Grab). The object will go flying ½D6 hexes in the direction of the strike. The disarm is considered to be a fast kick or hand blow to the wrist or hand of the opponent. This maneuver works best when you catch the opponent by surprise.

Grab

A character who successfully executes a Grab maneuver can get a hold on his opponent's gun, knife, clothes, etc., or even a particular part of the opponent. However, any Grab is subject to the OCV modifier for the size of the object being Grabbed. If, for instance, the character wants to Grab someone's head, he would take a -8 OCV modifier (see the Hit Location Chart).

Flying Tackle

This action allows the character to attack at the end of a full move. The character simply runs and jumps right onto his opponent. If you miss your target, you end up on the ground in that hex. If you hit the target, he takes the listed damage and will fall down. If you rolled exactly what you needed to hit, the target takes

the damage and stops, but has not fallen down. The attacker always ends up prone, whether or not he hits.

Melee Weapons

The following chart lists the various weapons commonly used in hand-to-hand combat. The damage listed is a killing attack; damage listed in parentheses is a normal attack. The STUNx column refers to the STUN multiplier applied to the BODY done by the killing attack. The STR column lists the minimum STR required to use the weapon. Someone with below the minimum STR may use the weapon, but they must spend 1 END for every 1 STR below the minimum in addition to the normal END they would pay. For instance, someone who is STR 8 may use a baseball bat, but they would spend 4 END per phase (instead of the normal 2 END).

The OCV column refers to the OCV modifier the character takes when wielding the weapon. The DCV column refers to the DCV modifier the character takes

NORMAL WEAPONS

Weapon	STR MIN	Damage	OCV DCV	STUNx	DEF/ BODY	Size
2 x 4 Long[1]	13	5D6	0/ +1	——	6/1	15
Beer Bottle	5	2D6	0/ 0	——	2/1	6
Chair[1]	13	5D6	-1/ +2	——	4/2	—
Baseball Bat	11	4D6	0/+1	——	5/2	13
Baseball Bat[1]	9	4D6	0/+1	——	5/2	13
Chain[2]	10	3D6	0/ 0	——	7/2	4
Club (short)	7	3D6	0/+1	——	4/2	9
Quarter Staff[3]	7	4D6	0/+2	——	5/2	16
Sap	5	3D6	-1/ 0	——	4/4	1
Broken Bottle	5	½D6	0/ 0	1D6-1	1/1	6
Bullwhip[4]	10	½D6	0/ 0	1D6-1	4/2	6
Dagger	7	1D6	0/ +1	1D6-1	6/2	4
Garrote[5]	5	1D6-1	0/ 0	1D6-1	8/1	0
Lead Pipe[6,7]	10	1D6-1	0/ +1	1D6	6/3	5
Rapier[8]	10	1D6	+1/+1	1D6-1	6/1	11
Throwing Knife	5	½D6	0/ 0	1D6-1	5/2	1

MISSILE WEAPONS

Weapon	STR MIN	Damage	OCV	Range Modifier	Size
Bow[8]	8	1D6	0	-1/3"	14
Cross Bow[6]	10	1D6+1	0	-1/4"	10
Thrown Knife[9]	5	½D6	0	-1/2"	1

[1] Two hands.
[2] May do a Grab maneuver.
[3] Two hands and Familiarity.
[4] Familiarity and may do a Grab maneuver.
[5] From behind.
[6] 1D6 STUN Modifier.
[7] Includes most household items with a killing attack.
[8] Requires Familiarity.
[9] Maximum Range 8".

when wielding the weapon. Note that this DCV

modifier does *not* apply to ranged attacks of any type (bullets, arrows, etc.).

Clubs are divided into three types: hand held, one handed, and two handed. Hand held clubs are any small heavy objects, such as a pistol, bottle, black-

ADDED DAMAGE

Rating	Killing Damage	Normal Damage
2	½D6	2D6
3	1D6	3D6
4	1D6+1	4D6
5	1½D6	5D6
6	2D6	6D6

jack, sap, roll of coins, etc. One handed clubs are larger items such as billy clubs, large pistols, carbines, a heavy candlestick, a chair leg, a short piece of pipe, etc. Two handed clubs are such things as baseball bats, chairs, large hunks of pipe, etc. Any item that a character picks up to use on somebody can be classified into one of these categories. Every character is assumed to have Familiarity with Club for free.

A character does increased damage with a melee weapon for every 5 STR he has over the minimum listed. Find the base damage a weapon does on the chart below. For every 5 pts. of STR increase the damage by 1 Damage Rating. However, the Damage Rating with extra STR added may not exceed twice the basic Damage Rating listed; thus, a weapon that does ½D6 killing attack may never do more than 1D6+1 killing attack, no matter how strong the wielder is. Consult the weapons chart to see how much damage your character can do with his weapon. Remember, the END cost must be paid on the full amount of STR that the character uses. Of course, the character does not have to use his full STR.

Gun Combat

Guns come in many shapes, sizes, and capabilities. We'll attempt to cover a representative range of firearms, and present some special rules to help simulate guns more effectively.

Using a firearm in *Justice Inc.*, at its simplest, is very straightforward. The gun descriptions given in the Gun List provide all the information necessary. If you want to shoot someone, simply make your Attack Roll to see if you hit (taking into account any Combat Modifiers, Range Modifiers, etc.). If you hit, roll the damage listed as a Killing Attack.

After the basic rules for guns are presented, we'll list several optional rules that can be used with gun combat. These optional rules take more time to use in the game, and thus should be applied sparingly by the GM.

Each gun is defined by 8 statistics. These statistics are Caliber, OCV Modifier, Range Modifier, Damage, Stun Modifier, STR Minimum, Number of Shots, and

Size. Special notes about the operation of the gun will also be listed.

The caliber of the gun defines the kind of shells it can fire. Most guns can only fire shells of one caliber.

The OCV Modifier is a bonus or penalty to the OCV of the firing character. It represents the general accuracy of the gun. If two numbers are listed the first is for when the gun is fired single shot, the second is when it is fired autofire or burst.

The Range Modifier (RNG MOD) of the weapon describes how fast the weapon loses accuracy at range. The higher the RNG MOD, the longer the range of the weapon.

The Damage of the gun lists the Killing Damage the target takes when it gets hit.

The Stun Modifier (STN MOD) gives any bonus or penalty on the Stun Multiple of the gun's Killing Attack.

The STR Minimum (STR MIN) is the minimum amount of STR necessary to fully control the gun when firing. If the character has less STR than the STR MIN he takes a -1 OCV when firing. Pistols are rated for one handed firing; reduce their STR MIN by 3 for two handed fire. Rifles are rated for two handed fire; increase their STR MIN by 5 for one handed fire. All autofire and burst fire attacks raise the STR MIN

GUN LIST

Revolvers	Caliber	OCV	RNG MOD	Damage	STN MOD	STR MIN	Shots	Size	Made In	First Made
Colt Peacemaker[1]	.45	+1	-1/3"	1D6+1	+1	10	6	5	USA	1873
Colt Detective	.38 Sp	0	-1/2"	1D6	0	7	6	2	USA	1926
Enfield Revolver	.38	+1	-1/2"	1D6	0	7	6	5	Britain	1927
French Model 1892	8mm Rev	+1	-1/1"	1D6-1	0	5	6	5	France	1892
H & R Model 6	.22 LR	+1	-1/1"	1D6-1	-1	5	7	3	USA	1906
Russian Model 1895	7.62mm Rev	+1	-1/2"	1D6-1	0	5	7	4	USSR	1895
Smith & Wesson Mod 10	.38 Sp	0	-1/3"	1D6+1	0	9	6	5	USA	1902
Webley Revolver	.455	+1	-1/2"	1D6	0	8	6	5	Britain	1887
Automatic Pistols										
Kolibri Auto	2.7mm	0	-2/1"	*	-1	1	6	0	Austria	1914
Czech Model 22	9mm Short	+1	-1/2"	1D6	0	7	8	2	Czech	1922
French Model 1935	7.65mm Long	+1	-1/2"	1D6	0	7	8	3	France	1935
German P-38	9mm Para	+1	-1/3"	1D6+1	0	9	8	4	Germany	1937
Luger P-08	.30 Luger	+1	-1/3"	1D6+1	0	9	8/32	4/7	Germany	1902
Mauser Model 1910	7.65mm Auto	+1	-1/2"	1D6	0	7	8	2	Germany	1910
Walther PP	7.65mm Auto	+1	-1/2"	1D6	0	7	8	2	Germany	1929
Italian Model 1915	7.65 Auto	+1	-1/2"	1D6	0	7	7	2	Italy	1915
Italian Model 1915-1919	9mm Glisenti	+1	-1/2"	1D6+1	0	9	7	2	Italy	1915
Japanese Type 14	8mm J	+1	-1/2"	1D6	0	7	8	4	Japan	1925
Japanese Baby Nambu	7mm J	+1	-1/2"	1D6	0	7	7	2	Japan	1920
Polish Model 1935	9mm Para	+1	-1/3"	1D6+1	0	9	8	3	Poland	1935
Astra Model 400[2]	9mm Largo	0	-1/3"	1D6+1	0	9	8	4	Spain	1921
Swiss Model 1900[3]	.30 Luger	+1	-1/3"	1D6+1	0	9	8	4	Swiss	1900
Russian Tokarev M 1933	7.62 Russian	+1	-1/2"	1D6+1	0	9	7	3	Russia	1933
M1911A1	.45 ACP	+1	-1/3"	1D6+1	+1	10	7	4	USA	1911
Submachine Guns										
Mauser Model 1932	7.65mm Auto	+1/-1[4]	-1/2"	1D6	0	10/15[5]	10/20	5/10[6]	Germany	1934
Italian OVP	9mm Glisenti	+2/+1	-1/3"	1D6+1	0	6/11	25	12	Italy	1916
Beretta Model 1918	9mm Glisenti	+2/+1	-1/3"	1D6+1	0	6/11	25	12	Italy	1918
Thompson M1921 A1	.45 Auto	+1/+1[7]	-1/3"	1D6+1	+1	12/17[8]	20/30/50	12	USA	1921
German MP 18I	9mm Parabellum	—/+2	-1/3"	1D6+1	0	12	32	11	Germany	1916
Russian PPD Model 1934	7.62 Russian	+2/+1	-1/3"	1D6+1	0	7/12	25/71	11	Russia	1934
Military Rifles and Carbines										
Belgium Mod 1889	7.65mm	+2	-1/5"	2D6	0	10	5	14	Belgium	1889
Lee Metford MkII	.303 British	+1	-1/5"	2D6	+1	11	10	14	Britain	1914
French Lebel Mod 1886	8mm Lebel	+1	-1/5"	2D6+1	+1	12	8	13	France	1886
German Gew 98	7.92mm	+1	-1/5"	2D6+1	+1	12	5	14	Germany	1898
Mannlicher Carcano M1891	6.5mm	+1	-1/5"	2D6	0	10	5	14	Italy	1891
Japanese Type 38	6.5mm Arisaka	+2	-1/5"	2D6	0	10	5	14	Japan	1905
Spanish Mod 1893	7mm Mauser	+1	-1/5"	2D6+1	+1	12	5	14	Spain	1893
Mosin-Nagant Mod 1891	7.62mm Russian	+1	-1/5"	2D6+1	+1	12	5	14	Russia	1891
Mosin-Nagant M10 Carbine	7.62mm	+1	-1/5"	2D6	0	10	5	13	Russia	1910
US Springfield M1903	.30-06	+1	-1/5"	2D6+1	+1	12	5	13	USA	1903
Big Game Rifles										
Holland & Holland Royal	.300 H&H Magnum	+2	-1/5"	2D6+1	+1	12	2	14	Britain	1925
H & H African[10]	.450 Magnum Nitro	+0	-1/5"	2½D6	+3	15	2	14	Britain	1927
Mauser Special British	9.3mm	+1	-1/5"	2D6+1	+2	12	5	14	Germany	1918
Krieghoff[9]	11.2mm	+0	-1/5"	2½D6	+3	15	2	14	Germany	1922
Mannlicher Schoenauer HV	.30-06	+1	-1/5"	2D6+1	+1	12	5	13	USA	1922
Winchester Model 70	.375 H&H Magnum	+0	-1/5"	2D6+1	+2	12	4	14	USA	1936

GUN LIST

Automatic Rifles and Light Machine Guns	Caliber	OCV	RNG MOD	Damage	STN MOD	STR MIN	Shots	Size	Made In	First Made
Lewis Mk I	.303 British	—/+1	-1/5"	2D6	+1	—/14	47	14	Britain	1914
BAR M1918A1	.30-06	—/0	-1/5"	2D6	+1	—/14	20	13	USA	1918
Bren Gun	.303 British	+2/+1	-1/5"	2D6	+1	9/14	30/100	13	Britain	1937
Czech ZB26[11]	7.92mm	+2/0	-1/5"	2D6+1	+1	11/16	20	13	Czech	1924
Madsen M1903-1936[12]	7mm Mauser	+2/0	-1/5"	2D6+1	+1	11/16	30	14	Denmark	1903
French Model 1924	7.5mm French	+2/0	-1/4"	2D6+1	+1	11/16	25	13	France	1924
Nambu Type 11	6.5mm Arisaka	+2/1	-1/5"	2D6	+0	9/14	30	13	Japan	1922
Heavy Machine Guns										
Colt M1914[13]	.30-06	—/+2	-1/5"	2D6+1	+1	—/14	250 Belt	—	USA	1914
.50 M2HB[13]	.50 Cal	+2/+1	-1/6"	3D6	+4	13/18	105 Belt	—	USA	1933
Vickers MKI[13]	.303 British	—/+2	-1/5"	2D6+1	+1	—/12	250 Belt	—	Britain	1912
M6-08[13]	7.92mm	—/+2	-1/5"	2D6+1	+1	—/15	250 Belt	—	Germany	1908

* Roll 1D6; the round does no BODY on a 1-4, 1 BODY on a 5, 2 BODY on a 6; minimum 1 STUN pip even if no BODY was done

[1] 1873—Reload one round per phase, and only 5 if on an open chamber
[2] Or 9mm Para, Glisenti
[3] First Luger
[4] +2/+1 with stock extended
[5] 5/10 with stock extended
[6] 10 with stock extended
[7] +2/+2 with stock extended
[8] 17/12 with stock extended
[9] 1D6 normal damage to firer
[10] 1D6 normal damage to firer
[11] First Bren style gun
[12] Used in many countries
[13] Used only with tripod

KEY
LR—Long rifle
J—Japanese
Sp—Special
Rev—Revolver

A dash (—) means that the category doesn't apply; for instance, a Size isn't given for heavy machine guns, since they can't be concealed under your coat. Where there are two numbers listed for OCV and STR MIN (separated by a slash), the first number applies when the weapon is used single shot, the second number is used during autofire. When there are two numbers for Size, the first is without a stock, the second is with a stock. Some pistols can only be fired autofire with the stock attached.

by 5. The STR MIN is an optional statistic. It need not be used if the GM doesn't want to bother with it.

The Number of Shots (SHOTS) gives the number of rounds the gun carries internally. Guns with two numbers represent different available magazines.

The Size represents how easy it is to hide the gun. The Size is important in concealing the gun from view (see Concealment).

Shotguns

Shotguns are special weapons because they fire special shells. A shotgun shell fires a group of light lead balls rather than a single heavy lead bullet.

Because of the shotgun's special shells, the shotgun has special attack and damage qualities.

There are three kinds of shotguns: pump, single barrel, and double barrel. Pump shotguns have a tubular magazine that can hold as many as 8 rounds. Single barrel shotguns only hold one round and must be reloaded after each shot. Double barrel shotguns have two barrels and hold two shots. These shots may be fired singly or together. If the shots are fired together, they use one Attack Roll. The target is either hit with both barrels and takes twice the normal number of attacks or is missed completely.

The pellets fired from a shotgun stay in a small group as they exit from the barrel. But, as the pellets

SHOTGUN DAMAGE CHART

Range up to	Damage	STUN Mod	Notes
1x DMG RNG	4x weapon damage	+2	one hit
2x DMG RNG	3x weapon damage	+1	separate hits
3x DMG RNG	2x weapon damage*	0	separate hits
4x DMG RNG	1x weapon damage*	-1	—
Beyond 4x DMG RNG	No Damage	—	—

* Make Attack Roll vs. all people in target hex.

SHOTGUN LIST

Name	Gauge	OCV	RNG MOD	DMG RNG	Damage	STR Min	Shots	Size	Date
Sawed-off shotgun	10	+1	-1/10"	4"	1D6	6	2	8	1880[1]
Winchester Riot	12	+2	-1/9"	6"	1D6+1	8	5	12	1897[2]
Ithaca Auto-Burglar	20	-1	-1/5"	9"	1D6	6	2	8	1925[3]
Savage 311-R Guard Gun	12	+0	-1/8"	9"	1D6+1	8	2	12	1925[1]

[1] Double-barrelled, one shot per barrel.
[2] Single barrel, tubular magazine.
[3] No stock, double-barrelled (also called a "whippet").

travel down range, they begin to spread. The shorter the shotgun's barrel, the faster the pellets spread out. This pattern of pellets makes it easier to hit targets at long ranges. Because of the size of their pattern, shotguns have especially high Range Modifiers.

Because of the pellet's light weight they lose energy rapidly. At long ranges they will do less damage than at shorter range. Also, at shorter ranges a character will be hit by all the pellets. At longer ranges they will have spread out enough so that a man sized target will only be hit by one or two pellets.

To simulate the special damage characteristics of a shotgun a new statistic has been added, Damage Range or DMG RNG. The damage depends upon range to target and the DMG RNG of the shotgun.

From 0" to 3x DMG RNG a shotgun will hit a character with several pellets. At up to 1x DMG RNG these pellets will all hit the same general location on the body. Roll each die size listed for the shotgun separately for damage and armor penetration, but only roll once for Stun Multiple or Hit Location.

Farther than 1x DMG RNG to 3x DMG RNG the separate attacks will hit separate locations on the character's body. Roll each die separately for damage and roll a Stun Multiple or Hit Location for each one. Beyond 3x DMG RNG the character will only get hit with one attack, so only one Stun Multiple or Hit Location is rolled.

Beyond 2x DMG RNG, the pellets in a shotgun blast have spread out enough to attack more than one character. The attacker must make Attack Rolls against the DCV of all characters in his target hex. Such an attack can hit friend and foe alike.

Some representative shotguns for the period are listed above with their particular modifiers.

Gun Combat Maneuvers

All of the following optional systems are more complicated and take more time to use than basic gun combat. These rules aren't necessary for playing *Justice Inc.*; we recommend that you only use them when the GM and the players are familiar with the rules.

Of course, there's a good reason to use these rules in the proper circumstances: these rules will simulate gun combat much better, as well as being more interesting. So when your players are used to the basic combat rules and are looking for more interest, start using some or all of these advanced rules.

Double Fire

Normally, a character may only fire his gun once in a phase. This Gun Combat Maneuver allows a character to fire his gun twice in a phase. However, you may not double fire with burst fire or autofire. A character may only double fire if he takes a full phase to do so. His DCV is halved, and he takes a -2 OCV on both shots.

The character may take both shots at the same target, or at two different targets, as long as he is already aware of the targets' positions. Only semiautomatic or double action guns may double fire.

Snap Shot

This maneuver allows a character to move after firing, which he normally can't do. Using this maneuver, a character ducks out from concealment, fires a shot, and then ducks back under cover.

The character must start fully concealed near a corner, edge, or opening in whatever he's hiding behind. The opening or edge must be in the same hex as the character. During his phase, at his DEX, the character may duck out and execute a combat action.

The character may make a Perception Roll to spot his target, or he may fire at a target already spotted. After his combat action, the character is exposed to enemy fire for one segment. On the segment after his Snap Shot, at his DEX, the character may duck back under cover.

A character performing a Snap Shot takes a -1 OCV, and he gets his full DCV plus a concealment modifier. A right-handed character firing around a corner to his left will be exposed head and shoulders only, and thus get a +4 DCV. The same character firing around a corner to his right would have to expose more of his body, and would only get +2 DCV for being half concealed (see the Hit Location Charts).

Tracking

A character may "set" a phase to aim at a target. The character gains +1 OCV and his Range Mod is doubled (x2). If the character continues to track his target (firing or not) he keeps his +1 OCV and 2x Range Mod. If the character ever loses sight of the target, or does anything but track the target, he loses his tracking bonus and must set a phase again to regain them.

Reloading

Each gun holds a certain number of rounds (that's bullets, for those of you not familiar with guns). Once all of the rounds have been used, the gun must be reloaded to be used again. There are several different types of reloading, depending on the gun.

Automatic

The term "automatic" doesn't mean that a weapon can fire autofire; this refers to guns whose rounds come in a clip (a metal box holding the shells). It takes a phase to eject a used clip and insert a new one, assuming your character has a fresh clip handy. If he must reload an empty clip, he can reload one round in a half phase.

Revolvers

Each round in a revolver occupies an individual chamber in the cylinder. The character may reload one round in a half phase.

Internal or Tube Magazines

Guns with this type of magazine (usually rifles and shotguns) must be reloaded at the rate of one round per half phase.

Bolt Action, single shot

These guns only hold one round at a time. Reloading takes a half phase.

Weapons Malfunctions

This is an optional rule that may not come into play very often. Ah, but when it does, the results can be amazing. Besides, it gives the characters a reason to take good care of their weapons. The GM should use this to keep the players on their toes. A dash of the unexpected always makes for a more exciting adventure.

There are several ways in which a firearm can malfunction. The two main types of problem are jamming and misfires. Autofire weapons are subject in addition to a third problem: runaway fire. The numbers on the chart refer to the character's Attack Roll. Whenever the character rolls one of those numbers on his Attack Roll when using a firearm, consult the chart to determine the result.

MISFIRES

Attack Roll	Problem
18 (17-18)	Misfire
17 (16)	Jam
16 (15)*	Runaway

*Only for autofire weapons

Use the numbers in parentheses when the weapon is in poor condition or when using special rounds. A weapon in poor condition is a one that has been abused, left without maintenance, dirty, etc.

Misfire

Rounds are sometimes improperly loaded or are damaged and therefore fail to go off when you pull the trigger. This is very dangerous, since the round might still go off while you're attempting to clear it from the gun. The gun will not fire until the round is cleared from the chamber. A character with Gunsmith Skill can clear a misfire with a successful Skill Roll in a half phase. If he fails his Skill Roll, clearing the misfire takes a full phase.

A character without Gunsmith Skill may try a DEX Roll to clear the misfire. If he makes his DEX Roll, he clears the misfire in one full phase. If he fails his DEX Roll, the misfire will explode, doing damage to his hand (half the round's usual damage). If the character without Gunsmith Skill wants to take two phases to clear the misfire, he can do so without having to make a DEX Roll, and therefore having no chance to blow up his hand.

Jamming

Sometimes the round fails to feed properly into the firing chamber. When this happens, the gun will not fire until the jam is cleared. It takes one full phase to clear a jam. A character with Gunsmith Skill who makes his roll can clear the jam in a half phase. Once the jam is cleared the weapon will fire normally. Revolvers and single shot bolt action weapons will not jam.

Runaway

Autofire weapons can "runaway" when fired burst or autofire. A runaway gun will continue to fire even after the trigger has been released. A runaway gun will expend all of its shots in one phase. This does not affect the chance to hit at all. When reloaded, the weapon will fire normally.

Grenade Combat

Grenades are a special kind of attack in *Justice Inc.* Grenades are normally thrown to hit a hex, rather than a specific person, and grenades can hurt many characters with one attack.

The maximum distance a character can throw a grenade is shown on the Grenade Throwing Chart on page 65. Use those rules to find the kind of throw the character is executing, and the extra STR he has. This will give you the distance he can throw the grenade.

Grenades may be thrown either at a hex or at the target's normal DCV. The DCV of a hex is 3. Thrown grenades have a Range Modifier of -1/2". Other objects, not designed to be thrown, have a Range Modifier of -1/1".

The character designates the hex he's aiming for. If he makes his Attack Roll, the grenade lands in that hex. The grenade will miss the target hex by 1" for every 1 point that the Attack Roll is missed by. Roll 1D6 and consult the illustration below to see which way the grenade will go.
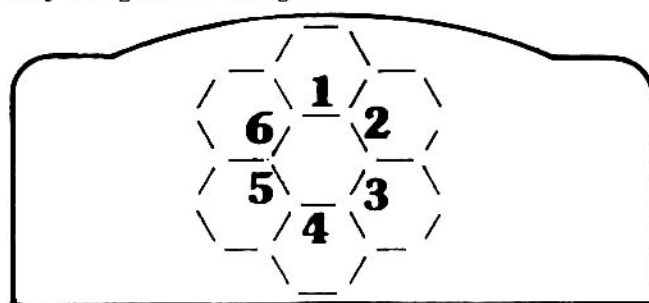
Grenades are fuzed to go off after a specific length of time; all the grenades listed here will explode 4 segments after it is thrown. That is, except for the British Mk 36 Mills bomb. The Mills bomb didn't come ready-to-use; the detonator had to be installed before use, which took a full phase. You had a choice between a 4 second or a 7 second detonator.

For simplicity, a grenade is considered to arrive at its destination in the same segment as it was thrown.

Everything in the area around the grenade has a chance to take damage. Note that even if the grenade misses your target hex, you may still catch your target in one of the surrounding hexes. A possible tactic is to aim at a stationary object near your target; it may have a smaller DCV than the target hex.

There are two different kinds of grenade explosives. Concussion grenades do normal damage. Fragmentation grenades do killing damage, as well as some normal damage. A grenade is a combination of a fuzing device and an explosive.

Concussion grenades do 7D6 Normal Damage in their target hex. The damage done by the attack is -1D6 for every 1" distance from the target hex. The largest 1D6 is always subtracted first. No Attack Roll is necessary to affect characters within the blast radius of the explosion. Characters who are prone, or ¾ concealed and facing away from a concussion explosion take only ½ damage.

Example:

Sam Richardson was 3" away from the Mk 3A2 concussion grenade Bomber Harris threw. Sam was running away, and is considered standing when the grenade went off. The 7 dice come up 1, 2, 3, 3, 4, 5, 6. If Sam were in the same hex as the grenade he would take 24 STUN and 7 BODY. As Sam is 3" from the grenade, he takes 9 STUN and 3 BODY. Sam gets his PD of 4 against the explosion and only takes 5 STUN and 0 BODY. Bomber may be in trouble.

Shrapnel grenades do a small autofire attack in a radius around the target hex. When it explodes, a shrapnel grenade has an OCV of 6 and a Range Mod of -3/1" (remember, the first 1" is -0). Roll an Attack Roll against each character within 9 hexes of the explosion.

Because of the density of shrapnel in the pattern of a grenade blast, characters do not get their DEX based DCV. All characters in a grenade blast are considered DCV 0 for the purposes of getting hit by shrapnel. Characters will get bonuses on their DCV for being prone or concealed. For every 2 pts. that the grenade's Attack Roll is made by, the character is hit with a ⅓D6 killing attack.

Example:

Unknown to Bomber, Sam's partner Donna has rolled a fragmentation grenade 2" to his left. Bomber is half concealed from the explosion by a brick wall. When it explodes the grenade has a base OCV of 6, -3 for range, for a total OCV of 3. Bomber has a DCV of 0, +2 for his cover. The grenade has an Attack Roll of 12-. Donna rolls an 9 for the grenade and hits Bomber twice at 12 and 10, so Bomber takes two ⅓D6 killing attacks.

GRENADE CHART

Grenade	Explosion	OCV	Range Mod	per Hit	Year
Mk 36 Mills Bomb	4D6	6	-3/1"	⅓D6	1928
Mk II Pineapple	3D6	6	-3/1"	⅓D6	1936
Mk 3A2 Offensive	7D6	—	—	—	1939
Gr 24*	6D6	—	—	—	1924

*The famous German "potato-masher" grenade.

Explosives

Characters in *Justice Inc.* may have occasion to use explosives to solve a problem. Blowing up a dam, rescuing people trapped by a rockfall, destroying an annoying monster—the list of possible uses is as long as your imagination. Commonly, explosives were only sold to people with contractor's licenses, mining concerns, and the like—although enterprising characters could probably get some on the black market. Explosives may be found at the site of an adventure; anyplace where heavy construction takes place, mining operations, or military installations would all have quantities of explosives on hand.

The Explosives Chart lists the damage caused for different amounts of explosive.

EXPLOSIVES CHART

Kg.	Lbs.	Normal Explosion
0.08	0.17	4D6
0.13	0.25	5D6
0.25	0.33	6D6
0.33	0.50	7D6
0.50	1.00	8D6
0.75	1.50	9D6
1.00	2.00	10D6
1.50	3.00	11D6
2.00	4.00	12D6
3.00	6.00	13D6
4.00	8.00	14D6
6.00	12.00	15D6

1 Stick of Dynamite is 0.25 kg. (0.50 lb.)
1 Block of TNT is 0.50 kg. (1 lb.)
1 Liter or quart of Nitroglycerine weighs 1 kg. (2 lbs.)

EXPLOSIVE TYPE

Explosive	Damage	Triggering
Packed Black Powder	-2D6	Flame, spark or standard triggers
Homemade Chemical Explosive	-2D6	Flame, spark, shock or standard triggers
Dynamite	-1D6	Standard triggers unless sweaty
TNT-flaked or in blocks	—	Standard triggers
Blasting Gelatine	+1D6	Standard triggers unless sweaty
Nitroglycerine	+2D6	Flame, spark, shock or standard triggers

The type of explosive will also affect the damage. Find the explosive listed above and the modification on the damage done.

Triggering Explosives

There are three standard triggers for explosives; they are pressure caps, thermal caps and det cord. Pressure caps and thermal caps are electrically triggered; det cord is triggered with a flame.

Electrically triggered caps require a detonator box and a roll of wire between the cap and the box. The plunger is then depressed and (hopefully) the explosive is detonated. Any character with Familiarity with Demolition Skill can set up an explosive and detonator.

With an electrical trigger, once a charge has been set the person pushes down the plunger and the GM rolls 3D6. Compare the roll to the chart below to see what happens.

DETONATION CHART

Roll	Explosive Results
3-11	Explosive goes off normally
13-14	Explosive does not fire, try again.
15-18	Explosive doesn't go off, roll 3D6 to find malfunction.

MALFUNCTION CHART

3-9	Batteries in box are bad, replace or recharge.
10-12	Wires are bad, check connections at box, along wire and at explosives
13-18	Cap misfired, replace.

Explosives triggered with det cord simply roll 3D6 for 11-, +1 per 1 point the character makes his Demolitions Roll by. If the attempt fails, the explosive doesn't go off and a new det cord must be strung to the explosive.

Some explosives can be set off by a flame, a spark, or a shock. This can be provided with an electrical wire, burning building, fall, rifle shot, etc. The explosive will go off on 11- on 3D6 for each segment it is exposed to such circumstances. Sweaty dynamite or sweaty blasting gelatine can be set off by standard triggers, but are also unstable enough to be set off by flame, spark or shock. The explosives get sweaty after long

exposure to heat or high humidity.

Demolitions Skill can increase the effectiveness of explosives when you're setting charges to remove an object. Increase the damage done to a specific object by 1D6 for every 2 points the Demolitions Skill Roll is made by. This increase in damage only affects the specific object you set the charge against; it doesn't increase the radius, or the blast effect against other objects in the area.

BODY ARMOR

Body armor made during the Twenties and Thirties was very heavy, restrictive, and tiring to wear. For a representative sample we present the Wisbrod Super Bullet Proof Vest, patented in 1929. The vest consists of overlapping 3" by 5" steel plates, and covers the chest and stomach. The vest did not "breathe" at all, and caused rapid heat buildup in the wearer during exertion.

Wisbrod Super Bullet Proof Vest

The vest gives +6 resistant Defense (usable against killing attacks), and +12 nonresistant Defense. (The Defense is both PD and ED.) The vest is Size 12 and weighs 16 kilograms. The wearer must spend 2 END per phase to wear the vest (2 END per turn if he's not in combat). The vest's Defense is only used against an attack if the character rolls 10-13 on 3D6 (the vest only covers locations 10-13 on the Hit Location Chart). The armor value is subtracted from the attack before any BODY multiple for a specific location is applied.

Taking Damage

Now that you know how to dish out damage, we'll show you how to take it. A character's PD is subtracted from the amount of damage done to him by normal physical attacks (Punches, Kicks, Falling, Clubs, etc.). The character's PD is subtracted from the total STUN done by the attack, and again from the total BODY done by the attack.

Example:
Pierce gets hit by a punch which does 3 BODY and 13 STUN. He has a PD of 6, so he takes 13 - 6 = 7 STUN and 3 - 6 = -3 or 0 BODY.

Energy Defense works the same way as PD, but against energy attacks (electricity, fire, etc.).

Killing attacks are applied differently from normal attacks. A character's PD or ED does not subtract from the either the STUN or the BODY damage done by a Killing Attack (bullets, knives, Killing Blow, etc.) unless the character has body armor, which is quite rare in the time period.

A character with body armor that gets hit with a killing attack uses the Resistant Defense of the body armor versus the BODY of the attack. He gets the total of his normal PD and the armor value versus the STUN of the attack.

Any character takes a minimum of 1 STUN for every 1 BODY that gets through his defenses. The character will lose 1 STUN off of his total STUN for every 1 BODY he loses. Such lost STUN may not be recovered until the lost BODY has healed. So if a character loses 3 BODY, then his STUN total is reduced by three until he heals the three lost BODY.

Effects Of Damage

There are three major effects of damage. In order of severity, the effects are Stunning, Knockout, and Death.

Stunning

When a character takes (after subtracting his defenses) STUN from a single attack that exceeds his CON, the character is Stunned. If the character takes STUN less than or equal to his CON, no effect, other than the loss of the STUN, occurs.

A character who is Stunned instantly has his CV reduced to 0. The character remains Stunned and can take no action until he recovers on his next phase. A character who is Stunned or recovering from being Stunned may take no action, no Recoveries (except the free post-segment 12 recovery), and may not move.

Recovering from being Stunned requires 1 full phase. Immediately after the character recovers from being Stunned, he has his full DCV, even though he cannot act until his next action phase. On the phase after the character recovers from his Stunned condition he may act normally. There is no limit to the number of times that a character can be Stunned and recover.

Knockout

If a character's STUN total is ever reduced to 0 or below, he is knocked out (unconscious). A character who is knocked out instantly has his CV reduced to 0

and may not do anything until he recovers. A character who is knocked out will take Recoveries until his STUN total is greater than 0. As soon as the Character has a positive STUN total he is considered awake.

When a character is knocked out his body puts its entire energy reserve into waking the character up. Because of this, when a character wakes up with a small portion of his STUN, his END will equal his STUN total.

Example:
Pierce was knocked out by a Nazi spy. Pierce was taken to -3 STUN. He has a REC of 5, so he will have 2 STUN at the end of his next action phase. Since Pierce was knocked out, he awakens with the same END total as STUN, so he wakes up with only 2 END.

If a character is both Stunned and Knocked Out by the same attack, he spends his next phase recovering from being Stunned and does not get a Recovery that phase.

If a character is Knocked Out by a large amount he will not get to Recover every phase. Compare the Knocked Out character's STUN total to his REC on the chart below to find out how often the character recovers.

RECOVERY CHART

STUN Total (REC multiple)	Character Recovers
0 to -1x	Every Phase, Post Segment 12
-1x to -2x	Post Segment 12 only
-2x to -3x	Once a minute only
-3x or more	Character recovers at GM option (or 2D6 hours)

Example:
Pierce has been knocked out by a Nazi spy again (Pierce isn't too clever). Pierce was taken to -11 STUN. He has a REC of 5, so he is between 2x and 3x his REC. Thus, Pierce will only recover once every minute, and it will take him three minutes to wake up.

A character may Recover one level better on the chart if someone is helping him to Recover (slapping his face, pouring water on him, etc.). Helping someone requires a full phase, and the character only gets his Recovery benefit as long as someone is helping him.

Death

Whenever a character is at or below 0 BODY, he is dying; he'll lose 1 BODY each turn (at the end of segment 12). When a character reaches negative 10 BODY, he is dead. Characters with a lower BODY, say 8, would only have to reach -8 BODY to die.

Characters with higher BODY, like 12, would not be dead until they reached -12 BODY.

This unpleasant fate is not inevitable. A character can be saved from 0 or negative BODY with a successful First Aid Roll, -1 for every negative 2 BODY. This doesn't give him back any BODY; this just stabilizes his condition so he doesn't lose any more BODY. The GM should modify this number for circumstances. With good medical care, support equipment, etc., the character's chances are greatly improved (up to +5). Poor conditions, dirt, additional shocks, extreme cold would be a -1 to -3 penalty.

Optional Effects Of Damage

Wounding

This is a useful option to prevent characters from totally ignoring wounds. Whenever a character is shot (or takes BODY damage for whatever reason), he must attempt to make an EGO Roll (see Characteristic Rolls), -1 for every 2 BODY done to him by the bullet. Since you always round in favor of the character, a 1 BODY wound would be no minus to the EGO Roll.

If the character makes this roll, then there's no effect beyond whatever damage is normally done by the bullet. If, however, the character fails to make his EGO Roll, then he can't take any offensive action in his next phase; he can't shoot, strike back, or use any offensive Combat Maneuver. He may still, however, move to cover, dodge, or use any other neutral or defensive Combat Maneuver. This is intended to simulate the instinctive response to being wounded by a bullet—saying "ouch!" and clutching the wound, and perhaps ducking back behind the wall.

This rule is much more applicable to NPCs than to player characters. The player character is assumed to be tough; he just grits his teeth and keeps going. Sometimes the NPCs don't have the drive or motivation that the players have. They're just hired to do a job, so their commitment is less intense. The GM should apply this rule sparingly for best effect. Use it primarily to give the players a break, and sometimes to slow the players down or keep them from getting too cocky.

Knockdown

Bullets, especially big ones, can knock people down. This knockdown system works in conjunction with the Hit Location Chart. Whenever a character takes an impairing wound (the bullet does half his BODY before or after the BODY x), then he is knocked down. Whenever the character takes a disabling wound (the bullet does his BODY before or after the BODY x), then he is knocked back one game inch (see Game Scale), as well as being knocked down. A character who is knocked down in a hex on the edge of a building or cliff must make a DEX Roll, otherwise he'll fall over.

Bleeding

This is another optional rule. Bleeding is very useful for letting characters know they've been hit because of the continuing effect. In situations where the characters can get immediate medical care, there's no sense in using the Bleeding rules. There's rarely any need to use this rule for NPCs. Generally, this rule should be applied when a character gets shot and yet wants to keep on going or fighting. The GM should decide when the circumstances warrant the use of this rule.

Whenever a character loses BODY, he will bleed, causing him to lose STUN and occasionally some extra BODY. The following chart shows the STUN taken each turn by a wounded character.

	BLEEDING	
BODY Lost	**No. of Dice/Turn**	**Stop Bleeding**
1-5	1D6	1
6-10	2D6	2-3
11-15	3D6	3-5
16-20	4D6	4-7
21-25	5D6	5-9

Thus, a character who has lost 3 BODY due to a wound would lose 1D6 STUN every turn.

Wounded characters should roll the dice Segment 1 of each new turn. The STUN lost from bleeding may be recovered normally (see Recovery). Whenever the character rolls a six on any of the dice, he will lose an additional 1 BODY. Note that this might well push the character over into a higher rate of bleeding.

However, there is a chance for the bleeding to stop of its own accord. If the character is unconscious, or is not engaging in hand to hand combat nor making a full move in any phase of that turn, the bleeding will stop if the character rolls the number shown in the third column.

Example: *Ivan Gorbachev is wounded in a gunbattle. He has lost 5 BODY from a gunshot wound. Ivan is still conscious and still fighting. On Segment 1 of the new turn, Ivan rolls 1D6 and rolls a 3. He loses 3 STUN, but continues to fight despite his wound.*

When Segment 1 of the next turn occurs, Ivan rolls 1D6 again, and this time rolls a 6. Bad news, for Ivan now loses a BODY pip, bringing his total lost up to 6. Ivan decides that it's time to sit down and wait for a medic, so he rests this turn, pausing only to take an occasional potshot at a character.

Next segment 1, Ivan rolls 2D6 (since he is in a new bleeding category according to the chart). Things look bad, but Ivan rolls a 3 on his 2D6, meaning the bleeding has stopped. For now.

Bleeding may stop of its own accord, or a character with First Aid Skill may attempt to stop the bleeding.

All characters have First Aid Skill with an 8 or less roll, so anyone may try to stop the bleeding from a wound. The First Aid Skill Roll will take a -1 for every 1D6 of bleeding (i.e., a character bleeding 3D6 per turn will mean a -3 to anyone's chance to stop the bleeding).

Characters attempting to stop their own bleeding will take a -1 on their roll (-3 if their good arm is not usable). Note that appropriate tools (bandages, pressure packs, needle and catgut) can add up to +3 to the roll, as can taking additional time.

Wounds that have stopped bleeding can reopen if the character exerts himself. Check Segment 1 if the character exerted his STR or made a full move in the previous turn. Roll 9 + (No. of dice character would bleed), minus the amount the First Aid Roll was made by (if indeed a First Aid Roll was made to stop the bleeding). If that number or less is rolled, the wound reopens and you're back where you started from. Ivan in the previous example would have to roll 11 or less to reopen his wound by being active (9 + 2 = 11).

Blunt weapons or normal damage are less likely to induce bleeding. Such damage is -1 level on the bleeding chart. Thus, a character who has taken up to 5 BODY from normal damage only will not bleed; 6-10 BODY, 1D6 per phase, etc.

Hit Location

The Hit Location Charts can be used to determine where a particular bullet or blow hits a character. This is, of course, a complicated procedure, and shouldn't be used when you have a lot of players or wish combat to proceed swiftly.

Once you've hit your target, roll 3D6. Consult the first and second columns of the chart to find out where your blow struck the target. Then roll the BODY damage done (assuming your attack was a killing attack; we'll deal with normal attacks in a moment). Multiply the BODY done by the STUNx instead of rolling a STUN multiplier. The result is the amount of STUN the target receives.

Then multiply the BODY total by the BODYx to find the number of BODY the target receives. The remaining two columns are for different circumstances. Use the N STUN column when using normal attacks; multiply the STUN done by the multiplier listed.

Placed Shots

Use the To Hit column to determine the OCV modifier for trying to hit a particular area. If you make your Attack Roll even with the OCV modifier, you have hit the area listed, doing the BODYx and STUNx listed, plus any of the special effects possible.

Important Note: Whenever the target is not "in combat" (taken by total surprise), the placed shot modifiers are halved. For instance, shooting at the head becomes a -4 OCV shot instead of a -8 OCV shot.

This rule applies when you're holding someone at gunpoint.

If you take an extra phase against an immobile target (a bound or unconscious person), you may place the gun against some specific portion of the target's body; in such case, you don't need to make an Attack Roll, except to see whether or not your gun jams or misfires.

If necessary, roll 1D6 to determine left or right side

HIT LOCATION CHART

3D6 Roll	Location	STUNx	BODYx	N STUN	To Hit
3-5	Head	x5	x2	x2	-8 OCV
6	Hands	x1	x½	x½	-6 OCV
7-8	Arms	x2	x½	x½	-5 OCV
9	Shoulders	x3	x1	x1	-5 OCV
10-11	Chest	x3	x1	x1	-3 OCV
12	Stomach	x4	x1	x1½	-7 OCV
13	Vitals	x4	x2	x1½	-8 OCV
14	Thighs	x2	x1	x1	-4 OCV
15-16	Legs	x2	x½	x½	-6 OCV
17-18	Feet	x1	x½	x½	-8 OCV

(hands, arms, shoulders, thighs, legs, feet). If you roll a 1, 2, or 3, the left side is hit; if you roll a 4, 5, or 6, the right side is hit.

Special Hit Locations

Sometimes a character may wish to take a placed shot at a group of areas on the target, and not just one area. Or perhaps the target is partly concealed, and only certain areas of his body could be hit. In such circumstances, use the following charts. These charts list the different circumstances, the OCV modifier of the attacker, and the dice roll to consult the Hit Location Chart.

As an option, the GM can let punches of any kind and very small daggers use the 2D6+1 Special Hit

SPECIAL HIT LOCATION

Circumstances	OCV	Dice Roll
Head Shot (Head-Shoulders)	-4	1D6+3
High Shot (Head-Vitals)	-2	2D6+1
Body Shot (Hands-Legs)	-1	2D6+4
Low Shot (Shoulders-Feet)	-2	2D6+7*
Leg Shot (Vitals-Feet)	-4	1D6+12
*Count 19 as Feet		

Location at no penalty.

Consult the Hit Location Chart normally, using the

number from the dice roll indicated in the third column.

Hit Location Effects

Impairing

Whenever the BODY damage done to an area (before or after the BODYx) is more than half the character's total BODY, that area is considered impaired. Consult the following chart to determine the effects of impairment on different areas. The impairment effect for head and torso areas should occur if the character fails to make a CON Roll (see Characteristic Rolls), or at the GM's discretion.

These effects are optional, and the GM should use his judgement concerning the nature of the attack that caused the wound and the situation. Sometimes using these effects strictly is not the way to have the most fun. Feel free to alter the effects by the circumstances of the attack.

Each area is listed, and possible effects of impairment are discussed after each listing.

Head

The character may be unconscious at the GM's discretion. When he awakens, he could suffer from dizziness, double vision, or impaired speech. The GM could apply a -1 to -3 penalty on the character's CV, Perception, and all Skill Rolls to reflect this. Roll 1D6 to see how long this condition could last.

HEAD IMPAIRING EFFECTS	
1D6	**Time condition lasts**
1	1 turn
2	1 minute
3	10 minutes
4	1 hour
5	1 day
6	Several days

The GM may also decide that an NPC who has taken an Impairing shot to the head is dead or dying; at least, he's out of the fight. This is a good tool for getting unimportant thugs out of the way. Used wisely, this rule can add to the drama of an adventure. Player characters would almost never be killed by an Impairing shot to the head. The GM should only do that to a player character in extreme circumstances, like if the character is trying to commit suicide with a small caliber pistol.

Hands, Arms, and Shoulders

The character loses the ability to perform delicate actions with that hand. He is -3 OCV with any attacks using that arm, and -3 with any Skills involving that arm. Striking someone with that arm would cause the character to take 2D6 STUN, with no defense.

Chest, Stomach and Vitals

The character no longer receives his segment 12 Recoveries (see Recovery). An Impairing shot to the Vitals may leave an NPC dead or dying, if the GM so decides (as for head wounds).

Thighs, Legs and Feet

The character's movement is cut in half. The character is -2 DCV because of his reduced mobility.

Disabling

Whenever the BODY damage done to an area (before or after the BODY X) is more than the character's total BODY, that area is considered disabled. Consult the following chart to determine the effects of disabling on different areas.

The disabling effects should occur at the GM's discretion. Generally, unimportant thugs and NPCs could be considered dead for the sake of faster game play. Player characters should be given the benefit of the doubt; after all, they're the important ones.

If the character makes his CON Roll, the long term effects should be less severe, and possibly only temporary in nature (roll on the time chart given on the Impairment Chart). If the character fails his CON Roll, then he should have to buy back any lost Characteristics, movement, or Perception. The GM can also say the cost is doubled, or even that the effects are permanent, if the character rolls a 16, 17, or 18 on his Con Roll.

Each area is listed below with the possible effects of Disabling.

Head

The character may be dead if the GM so decides. If not, then the character will probably suffer a long term effect such as loss of of memory, impaired speech, some partial paralysis, hearing loss, impaired vision, etc. The GM may decide to reduce some characteristics such as INT, EGO, or COM to reflect this. Roll 1D6 on the following chart to determine the type of damage.

HEAD DISABLING CHART	
1D6	**Effect**
1	Lose 1D6 EGO
2	Lose 1D6 INT
3	Lose 1D6 COM
4	-½D6 to Perception Rolls
5	-½D6 to all Skill Rolls
6	Limb paralyzed (see Hands)

Hands, Arms and Shoulders

The arm may be totally severed depending on the nature of the attack and the GM's judgement. If the limb is ruled to be still attached, the character may try to make a CON Roll. If he fails the roll, his arm will be permanently impaired, with the same effects as Impairment. If he can make his Con Roll, then he can retrain the arm to normal by paying 10 Character Points and taking some months of therapy.

Chest, Stomach and Vitals

The character may be considered dead. Long term effects could be loss of various Characteristics. Roll on the following chart.

CHEST DISABLING EFFECTS	
1D6	Effect
1	Lose 1D6 STR
2	Lose 1D6 CON
3	Lose ½D6 BODY
4	Lose ½D6 REC
5	Lose 1D6 END
6	Lose 1D6 STUN

Thighs, Legs and Feet

The limb may be totally severed depending on the nature of the attack and the GM's judgement. If the limb is ruled to be still attached, the character may try to make a CON Roll. If he fails the roll, his limb will be permanently impaired, with the same effects as Impairment. If he can make his Con Roll, then he can retrain the limb to normal by paying 10 Character Points and taking some months of therapy.

Recovery

During a battle, a character may find himself losing both STUN pips and END pips. To reflect the body's recuperative capacity, each character has a Recovery (REC) Characteristic. After segment 12 each turn, all characters get to Recover. This segment 12 Recovery is free, and places no requirements on the character. When a character Recovers he gets to add his REC to his current STUN pip and END pip totals.

Example:

At the end of segment 12 Leslie has lost 4 END pips and 13 STUN pips. Leslie has a REC of 5, so she ends up after her REC still down 13 - 5 = 8 STUN pips. Leslie also recovers 5 END, and is now down 4 - 5 = -1 or 0 END pips. At the end of the turn, Leslie is still down 8 STUN pips, but has all of her END pips back.

A character may also Recover during any of his action phases. When a character takes a Recovery during one of his action phases, he may do nothing else. The character may do nothing that costs END to use while he is Recovering.

If the character is hit while taking a Recovery, unless no STUN or BODY gets past his defenses, he does not get to Recover. The character's DCV goes to 0 while he is Recovering. If the character Recovers during segment 12 he also gets the post segment 12 Recovery.

A character who is holding his breath does not get to recover, not even after segment 12. The character holding his breath also expends a minimum of 1 END pip per phase. A character may lower his SPD to 2, and only act as SPD 2, thus reducing the amount of END he uses. You may only declare your SPD change at the end of segment 12.

Example:

If a character is underwater, he expends all his END at 1 END per phase (more if he uses STR or powers). The character chooses to reduce his SPD to 2 while he is holding his breath, so he can last longer. Unfortunately, he still can't find a way to escape. The character then uses STUN as END until he has used all of his STUN. After the character is exhausted, he drowns at 1 BODY per phase.

A character may only recover BODY after several days. Generally, a character will recover a number of BODY in one month equal to his REC characteristic. For instance, Leslie of the preceding example could recover 5 BODY in a month, or approximately 1 BODY every 6 days. This rate of healing assumes that the character is taking it easy.

If the character is running around, fighting, traveling, etc., the time needed to heal is doubled (2x). If the conditions are very poor, unsanitary, overly cold or hot (in jail, perhaps), then the time for healing is also doubled. Exceptional hospital care can halve the time needed to heal. Impairing or disabling wounds can mean double the normal healing time, at the GM's discretion.

Endurance

Normally, unless you expect the characters to be doing a lot of running and hand to hand fighting, it's not necessary to keep track of END. The GM should not require the characters to keep track of END until they are more familiar with the game system, and only when the situation demands it. It's better to keep things simple when the added complexity doesn't add to the fun.

Action requires some energy, and this is reflected in the game by requiring characters to use END. The general rule is that 5 points of STR costs 1 END each phase to use. Thus, a character using 10 STR would use 2 END to do so. A character does not have to use his full STR. Some actions don't have a STR listed; in such cases, a character will spend 1 END. This includes such maneuvers as Block, Dodge, firing a gun, etc. Characters also expend END for movement (see Movement).

END that has been expended is regained whenever a character gets to Recover (see Recovery). If a character runs out of END and still wishes to take action, he may use STUN as END. For every 2 END the character wishes to use he takes 1D6 STUN damage. No defense is allowed against this damage. Yes, a character can knock himself out using this rule. Isn't it wonderful to be heroic?

Pushing

Occasionally a character may need to exceed the normal limits of his STR to perform a heroic action. A character may push the limits of his STR by up to 5 points with a successful EGO Roll. The character may Push 1 point more than that for every 1 point by which he makes his EGO Roll. The character must expend 1 extra END for every 1 point he Pushes his STR in additional to his normal END expenditure.

The GM may provide a bonus or a minus to the character's EGO Roll, depending on how justified he thinks the Push is. If the character needs to punch out the bad guy in order to stop the nuclear weapon from going off, and wants to push his STR, the GM should give him a bonus to his EGO Roll. However, casual use of Pushing should be discouraged by applying a minus to the character's EGO Roll.

The character must declare that he is Pushing *before* he attempts to make his Attack Roll, not after. If he misses, he must still expend the END.

PRESENCE ATTACKS

Many of the people that you'll encounter in Justice Inc. can be impressive. Some can be so overwhelming as to cause people to stop and listen to (or even obey) commands. A Presence Attack is an attempt to instill a little awe or fear in the targets, and can cause some very useful effects. Monsters, of course, can cause normal people to run in terror, and even heroes will quiver in their boots.

Presence Attacks affect all those that can hear the character performing the attack (or sometimes, just see, depending on the Presence Attack). However, the Presence Attack will be reduced one level of effect for those that the attack is not directed against.

The character may get extra dice for his Presence Attack depending on the circumstances. The following chart lists some modifiers for Presence Attacks.

PRESENCE ATTACK MODIFIERS

Modifier	Situation
-1D6	In combat
-1D6	At a disadvantage
-1D6	Reputation weak
+1D6	Reputation strong
+1D6	Surprise
+1D6	Automatic weapon
+1D6	Violent action
+2D6	Extremely violent action
+1D6	Good speech
+2D6	Excellent speech
+3D6	Incredible speech
+1D6	Appropriate setting
+2D6	Very appropriate setting

To perform a Presence Attack a character rolls 1D6 for every 5 points of PRE he possesses. The total of the Presence Attack is compared to the defender's PRE according to the following chart:

PRESENCE ATTACK CHART

Presence Attack is	Effect of Attack
1x Target's PRE	The target is impressed, and will hesitate enough so that the character may act before the target this phase.
2x Target's PRE	The target is impressed, and will hesitate as above, plus he will only do a half phase action next phase. Also, the target will consider doing what the attacker says.
3x Target's PRE	The target is awed, and will hesitate for one full phase. The target has half DCV, and will possibly do what the attacker commands. If the attack is fear-based, the character must make an EGO Roll to continue fighting.
4x Target's PRE	The target is cowed, and may surrender, run away, or even faint. The target has DCV 0, and will nearly always take the attacker's orders. Characters must make an EGO Roll (possibly with a penalty, depending on the amount of the Presence Attack) to stay; if they fail, they'll run in terror. Greater multiples might even result in temporary insanity or unconsciousness on the part of the victim.

CHARACTERISTIC ROLLS

Another effect of Characteristics is that the GM will often have a character roll against them to achieve certain effects. A character wishes to catch a flagpole as he falls toward his death? He makes a Dexterity Roll. He wishes to remember the source of an old quotation? He makes an Intelligence Roll. He wishes to force himself to fight on, even though he's mortally wounded? He makes an EGO roll. In addition, many skills are based on specific characteristics, and require the character to perform certain Characteristic Rolls to successfully use the skill.

To make a Characteristic Roll, the player rolls 3D6 against the following number: 9 + Characteristic/5. That is, a character with a DEX of 13, making a DEX Roll, must roll (9 + 13/5 or 9 + 2.6 or 11.6, which rounds up to) 12 or less. Whenever the character is attempting to do something which (a) isn't so simple he should be able to do it automatically (such as tying his shoes, changing a record, spitting) and which (b) does not relate to a skill he already has (for instance, if a character had the skill Breakfall, he would use that skill and not a DEX Roll to catch the flagpole—but if he doesn't have Breakfall, he uses his DEX Roll), the GM should have him roll against whatever Characteristic the GM thinks is most appropriate.
Recommendations:

Actions involving peculiar maneuvers and motions: Dexterity

Remembering facts, puzzling out devices, processing data: Intelligence

Using force of will, resisting domination: Ego·

Drawing attention, captivating a crowd: Presence.
Exceptionally difficult circumstances mean that the Characteristic Roll will be more difficult to perform. For example: The character falling toward his death tries to grab a nearby flagpole: Normal Dexterity Roll. (With the example of the DEX 13 character, a 12- roll.) A character falling tries to grab a slick flagpole: a -1 to the roll (thus his 12- roll becomes an 11-, which is slightly more difficult to roll on three dice). A character falling tries to grab an ice-covered flagpole: -2 or -3 to the roll, depending on how thick and how wet the GM feels the ice should be (thus, with a -2, his 12- DEX Roll is now a 10-; with a -3, it's a 9-; it gets more difficult all the time).

The GM should decide, whenever a character tries one of these actions requiring a Characteristic Roll, whether the action is exceptionally difficult or not. In fact, if it's difficult enough to require a Characteristic Roll, but almost simple enough to have automatic success, the GM could grant bonuses to the roll. For instance: A villain quotes the line, "To be or not to be..." The GM might say that figuring out where the quote is from, in general, requires an INT Roll at +4; thus, an 11- roll becomes a 15-, and is considerably easier to perform, and making the roll will allow the character to identify the quote as being from Shakespeare's *Hamlet*. It would require a normal INT Roll to identify precisely where in the play the line occurs.

PERCEPTION ROLLS

Closely related to Characteristic Rolls are Perception Rolls. Whenever the character has a chance to detect something which isn't just instantly obvious, he must make a Perception Roll to detect it. For instance, seeing a man across the street when you're facing in that direction would not require a Perception Roll. Seeing the pistol in his hand might. Seeing the man across the street crouching in the deep shadow of a tree would. Hearing someone beside you shout your name wouldn't, but hearing it from a hundred yards away might. And so on.

A person's basic Perception Roll is the same as his INT Roll: 9 + INT/5. However, Perception Rolls, unlike Characteristic Rolls, can be collectively or individually increased through the expenditure of Characteristic Points.

For every 3 points spent, a character can increase his overall Perception Roll by 1. Thus, a character with an INT Roll—and thus a Perception Roll—of 12 can spend 3 points and raise his Perception Roll to 13.

(This does not increase his Intelligence Roll).

A character can also increase his Perception Rolls in individual senses. To increase a Perception Roll in a specific sense costs 2 points per increase of 1. Thus, a character with a Perception Roll of 12, who wishes to have sharp sight, could spend 2 points for a Vision Roll of 13 (or 4, for a 14, or 6, for a 15, and so on).

General Perception Modifiers

When checking Perception, the GM first decides if the character will try to see (or hear) the action or object. Then the GM adds up all of the situational modifiers relating to the object. If the total modifiers are positive, the character notices the object automatically without a Perception Roll. If the modifiers are negative, the character should make his modified Perception Roll. If the character makes the roll, he notices the object or action. If he blows the roll he doesn't notice it.

If a character is very familiar with an object or action he will recognize it automatically. If the character is only partially familiar with the object he will recognize it unless he rolled his Perception Roll exactly. If the character is generally unfamiliar with the object he must make a second Perception Roll, with the same modifiers as the first roll, to recognize the object or action.

The following charts list the modifiers that apply to both Sight and Hearing Perception. Remember that if the total Perception modifiers are positive, the character automatically notices the object or action.

PERCEPTION MODIFIERS

Range	Perception Modifier
1"	+3
2"	+2
3-4"	+1
5-8"	0
9-16"	-1
17-32"	-2
33-64"	-3
65-125"	-4
126-250"	-5
251-500"	-6
501-1,000"	-7
1,001-2,000"	-8
2,001-4,000"	-9
4,001-8,000"	-10

Modifier	Situation
+1	High contrast sound or color
+1	Looking or listening for ½ phase
+2	Long look or listen for full phase, character goes to DCV 0.

Sight Perception Modifiers

The basic object for spotting is a human figure. The background is considered to contrast slightly with the colors of the figure. If the object being spotted is much larger than a man, or highly contrasts with its background it will get a bonus; if the object is very small, or blends well with its background, it will get a penalty on Perception.

The chart below lists some modifiers that apply to Sight Perception. Add the Sight Perception Modifiers to the General Perception Modifiers to get the Total Perception Modifier.

SIGHT PERCEPTION MODIFIERS

Situation	Modifier
Moving object	+1
Using Scope or Binoculars	+2
A lighted object in darkness	+2 to +5
2 hex object	+1
8 hex object	+2
32 hex object	+3
125 hex object	+4
x4 hexes for each additional	+1
Low contrast	-1
Absolutely still object (DCV 0)	-1
Partial Darkness	-1
Full Darkness	-2
1/2 hex object	-1
1/4 hex object	-2
1/8 hex object	-3
x1/2 hex for each additional	-1
Target made Stealth Roll	-Amount Roll was made by

HEARING PERCEPTION MODIFIERS

Situation	Modifier
Rifle shot	+5
Pistol	+3
Autofire	+2
Car	+2
Truck	+3 to +4
Loud conversation	+1
Shout	+2 to +3
Whistle	+3
Whisper	-1 to -3
Breaking glass	+1 to +2
Sneeze	+1
Punch	+0
Running	+0
Normal walking	-1
Careful walking (1" per phase)	-2
Body hitting ground	+0
Foggy	-1
Surroundings cause echoes	+1 to +5
Downwind of noise	+1
Upwind of noise	-1
Noisy Background	-1 to +5
Quiet Background	+1 to +5
Target made Stealth Roll	-Amount Roll was made by

Stealth and Perception

Stealth Skill provides several special modifiers to the normal Perception Rules. First, you must always make a Perception Roll against a target that has made its Stealth Roll. If the character is being Stealthy in broad daylight he'll be fairly obvious to see, but the character attempting to spot him must still make a Perception Roll.

Stealth also provides a variable modifier to a character's Perception Roll. For every 1 point a character makes his Stealth Roll by, he subtracts 1 from other's Perception Rolls. But just because a character couldn't be seen last turn doesn't mean he can't be seen this turn. A character that makes his Stealth Roll could subtract 5 from Perception on one turn, and not subtract any the next turn.

A character with Stealth should have to make his roll every time he moves into a new environment. When he moves from the shadows into the light, or when he moves from concrete onto gravel the character should make his Stealth Roll.

Stealth Skill is used when the character wants to conceal his movements. If the character just wants to hide someplace without moving, he should use Concealment Skill.

Concealment

There's many things in *Justice Inc.* that a character might want to conceal: guns, equipment, papers, etc. Generally, hiding objects in a room is taken care of with the Concealment Skill. However, there's a special case of concealment which needs somewhat more attention: hiding objects on and about your body.

Each piece of equipment and gun listed has a Size rating, and a person's clothing will have a Size rating as a hiding place. If the equipment Size is less than or equal to the Size of the hiding place, then the equipment is hidden from view. If the equipment Size is larger than the Size of the hiding place, then the equipment might be spotted.

If the object is hidden, a viewer may still notice that something's hidden under the clothing if he's looking hard. If a character asks specifically "Is he carrying something under his jacket?" the character can make a Perception Roll to check. The character will take a -1 to his Perception Roll for each 1 Size the object is smaller than its hiding place.

Example:
Mark Williams is carrying a .38 Detective under his suit jacket. The gun has a Size of 2 and the suit has a hiding Size of 4. The gun will not be noticed by casual observers, and anyone specifically looking for it will take a -2 on his Perception Roll to find it.

If the object's Size is greater than the Size of the hiding place, the object can be noticed by anyone. That's because the object causes an unsightly bulge in the person's clothing. Anyone the character is dealing with will notice the bulge with a Perception Roll.

Example:
Mark later decides to carry a Colt Peacemaker (Size 6) under his jacket. Because the gun is bigger than the jacket's Size, casual observers can notice it. People are starting to talk about Mark because of the bulge the gun makes.

Perception Rolls will tell a character that someone's carrying an object, but the Perception Roll won't tell them what the object is. So long as clothing still covers an object, the object's exact identity will remain hidden. However, some information about the object should be available. If the observer has noticed a bulge under the character's left armpit, it's probably a gun. But the exact type of gun or whatever wouldn't be known until the object comes out into view.

Some objects are so large they can't be hidden in an area. If a hiding place is 4 or more points smaller than object you're trying to hide, the object is not considered hidden. Don't even try hiding a Size 14 machine gun under your hat.

The Concealment Chart lists the most common concealment spots for guns and gadgets. The Sizes of the various guns are listed on the Gun List.

CONCEALMENT CHART	
Clothing	Size of Hiding Space
Suit Jacket	4
Jacket (windbreaker)	6
Coat (heavy, long jacket)	8
Overcoat (trenchcoat)	10
Shirt or Blouse	1
In Boots	2
Under Skirt or Dress	3
Under a Hat	2
Inside Small Handbag	3
Inside Camera Case	4
Inside Large Handbag	5
Inside Briefcase	8

The Size of the jackets and coats given above represents them buttoned up. If the jacket is left unbuttoned, the Size of its hiding space will increase by 2. But when a character is moving with an open jacket, there is a chance of 1 on 1D6 (1 or 2 if he's running) for the jacket to open and reveal any objects that are hidden under it.

If a character has clothing specifically tailored for

one piece of equipment or weapon, the hiding Size goes up 1. A suit jacket specifically designed to hold a Mauser (Size 5) would have a Size of 5 and just barely hide the gun.

Note that anything that's less than Size 0 may be hidden on your person with Concealment Skill. Such objects can't be found visually, but only with a Strip Search and a Concealment vs. Concealment Roll. Such items are considered so small that they can fit behind belt buckles, in shoe heels, or inside specially created pockets.

Searching a Person

Whenever a character gets captured, he'll probably get searched. There are three kinds of searches: a Fast Patdown, a Thorough Patdown, and a Strip Search.

A Fast Patdown only takes 1 phase and will find most large items hidden on a character's torso. The searcher rolls his Perception Roll, +1 per Size Point of the object a character is carrying on his torso. The searcher finds each item if he makes his Perception Roll for each one. The chance is pretty good for him to find a gun, but there's still a small chance to miss one.

A Thorough Patdown takes a full turn and will find most large items hidden all over a character's body. The searcher still must make his Perception Roll, but he can now find objects hidden anywhere on a character.

A Strip Search is exactly what it sounds like. It takes at least one minute and often five or ten minutes, or even longer. The searcher removes all of a character's clothing, sometimes even systematically destroying the clothing to make sure everything is found. The searcher can then search the character's clothing at his leisure and will find anything not hidden with Concealment Skill. Any concealed items in a character's clothing will be found with a Concealment Skill vs. Skill Roll. Of course, a long search would give a bonus to the searcher.

MOVEMENT

You'll be glad to hear that every character is presumed to know how to walk. This is one of the advantages of starting out as an above-average specimen of heroic endeavor. Note, however, that a character can choose not to know how to or not to be able to walk, in return for some of those nifty Disadvantage Points we've been talking about.

Let me quote from Page 16, which you should have already read: "Speed (SPD): This Characteristic represents how many times a character may perform an action in a twelve-second combat turn." The simplified truth is that if you have a SPD of 3, you can essentially act three times in a 12-second combat turn. One of the actions your can choose to perform is Movement: Under normal circumstances, your can choose for your character to Walk, Run, or even Crawl or Slither a certain distance when it comes time for him to do something.

If a character chooses to walk casually—that is, walking so as not to attract attention due to excessive velocity—he may move up to 3" every active phase (that is, every time he's invited by the Game Master to act). A casual walk is considered a half-move (which is better explained under Combat) which effectively means that a character may walk his 3" and perform some other actions, such as shooting a gun or rubbing his belly and patting his head. A character may trot at 6" per phase; this is considered a full-move, so he may not shoot a gun or rub his belly and pat his head while doing so. However, while so moving, he remains at his full DCV—people shooting or striking at him will still have his Dexterity to contend with. A character may also run hell-for-leather at double that 6", or 12". When running at 12" which is also called Noncombat Movement, a character's DCV drops to 0; he's easier to hit, because he's running at such a pace that he cannot dodge or otherwise effectively elude incoming nastiness.

General Movement

Every character has a base movement distance dependent upon the type of movement being performed. A character may move all, or any portion of his movement in his phase. A full move is defined as moving greater than half of a character's movement distance. If a character has made a full move, he may not do any other action except make a Flying Tackle (see Combat Maneuvers).

All movement costs END at the rate of 1 END per 5 inches of base movement distance used. Noncombat tions; individual circumstances can modify the chance to perform a Skill tremendously. Providing modifiers will act as an incentive for the players to be

movement at multiple distances increases the END cost of a movement action; thus, while a higher SPD character seems to move faster, he also "burns out" quicker. Slower characters with more END or a higher REC will win if the foot chase goes on for more than few phases. Characters should be careful about noncombat moves; whenever a character makes a noncombat move, his OCV and DCV are considered to be zero.

Running

All characters have a base Running distance of 6" per phase. If a character starts a phase out of combat and ends a phase out of combat, he may multiply his base Running distance by x2. A character may not use this x2 when moving into or out of combat. The character would pay 1 END per 5" of movement for such noncombat moves, just like normal. A character may push his Running up to 5 extra inches at an END cost of 2 END per extra inch of Running (see Pushing on page 72).

Swimming

Every character is considered to be able to stay afloat in calm water; however, only characters who have paid 1 Character Point have a base Swimming distance of 2" per phase. In all other ways (including "Pushing" or noncombat multiples), Swimming acts like Running.

Crawling

Every character may elect to crawl instead of run. This gives him the benefit of being considered prone. However, he divides the normal distance he may run by 5, and gets no noncombat movement multiple. Thus, a normal man may runs 6" per phase and thus may crawl 1" per phase, while a character with 8" of running would crawl 2" per phase.

Movement and Game Scale

The distance between characters in a fight is important in combat in *Justice Inc.*, as was made clear in the discussion of Range Modifier. How do the players know the distance between their character and his target? The answer, of course, is that the GM tells him. These distances can be kept entirely in your head, with the GM just telling you about how far away you are when you need to know. However, this is pretty clumsy, inaccurate, and a strain on the GM. Besides, without knowing exactly what your surroundings are like, it's difficult for you to make good decisions about what your character will do. That's why *Justice Inc.* is best played on a tabletop. The GM can then lay out exactly where each character is in relation to the surroundings and the other characters.

Whenever an inch is referred to in the game, it's equal to an inch on a playing surface. In real life each 1 inch represents 2 meters (about 6½ feet). Especially convenient is paper covered with a grid of 1" hexagons; this is how movement is usually regulated in Hero System games. The maps included with the adventures have a common scale—the tactical maps (house interiors and such) are at the 2 meter to the hex scale, and the strategic maps (showing placement of buildings and the areas around them) are done at the scale of 24 meters to the hex. These scales are consistently used throughout all Hero Games products. This scale allows the players to use 25 mm (1/72 scale) miniatures to represent their characters. Fine miniatures are available from Grenadier Miniatures at any hobby store. Hero Games also makes plastic map aids called Flextiles, which provide map scenery for your games.

So the GM should sketch out maps on scratch paper for the players. Better still are vinyl or acetate surfaces that you can draw on with water-soluble pens, and then erase. But whatever you use, the idea's the same: give the players a good picture of their surroundings at all times, and the game will be more fun.

Characters will, of course, want to move around on these maps. There's several types of movement possible in *Justice Inc.*; characters can run, swim, crawl, leap, or use a vehicle. Each type of movement is listed with the special rules for movement that apply to it. Leaping distance is shown on the Strength Chart on page 17.

Falling

Occasionally, a character may suffer the misfortune of falling from a great height. Falling does no damage whatsoever to a character. However, hitting the ground can be extremely painful.

Falling objects have a velocity down and move every segment, at the DEX that they started to fall. The object falls its velocity in inches each segment. The object's velocity increases by +5" each segment due to the acceleration of gravity. The object accelerates, and then moves.

FALLING		
Segment	Velocity	Distance fallen
1	5"	5"
2	10"	15"
3	15"	30"
4	20"	50"
5	25"	75"
6	30"	105"
7	30"	135"
8	30"	165"
9	30"	195"
10	30"	225"
11	30"	255"
12	30"	285"

A person who falls takes 1D6 normal physical damage for every 1" per segment of velocity he has at the time he strikes the ground. A character striking with terminal velocity (30" per segment) therefore takes 30D6 damage when he hits.

The damage taken by a fall may be considered killing damage if the character falls on jagged stones or similar broken ground. The damage would then be 1D6 of killing attack for every 3" of velocity. Falling into softer surfaces such as tree branches or snowbanks could decrease the damage done to the character by several or many dice.

If the GM wants to be particularly nasty about a fall, he could use the Hit Location Chart to find out what part of the character's body strikes the ground first, and give the majority of the damage to that body part.

VEHICLE COMBAT

Car chases go with pulp adventures like bullets go with guns. Chasing criminals in cars, sticking your pistol out the window to shoot at their tires, bumping their car to send it off the road—these scenes *are* pulp adventure. Planes were very popular, also. Several pulps were devoted solely to the adventures of aerial aces. In fact, vehicles of any kind were involved in chases, including boats, autogyros, motorcycles, and others.

This section of *Justice Inc.* will describe how to run car chases, dogfights, and all sorts of vehicle interactions in your campaign. While a car chase or a dogfight takes a fair amount of time to resolve, the players will have a grand time doing it. A chase or combat is a good way to change the pace of your adventure—a fast, reckless chase will be a nice contrast to the slow mystery-solving that went before it.

Vehicles in *Justice Inc.* have special rules for movement and combat. These rules require that you're familiar with the basics of Hero System combat; if you haven't mastered combat yet, vehicle combat will be difficult for you. The rules start with some basic definitions, then go on to deal with specific circumstances. Automobiles are dealt with first, and other vehicles are covered later.

Vehicle Characteristics

Vehicles are defined by eight different characteristics; nine for aircraft. These characteristics are as follows (abbreviations are in parentheses):

Maximum Speed (MAX)
Acceleration (ACC)
Deceleration (DCC)
Turn Divisor (TURN)
Defense (DEF)
Body Pips (BODY)
DCV Modifier (DCVM)
Damage Modifier (DMG)
Stall Speed (STALL)*

*Aircraft only

Now for some definitions of these characteristics. These definitions are short; as each vehicle is explained, their meaning will become more obvious.

MAX
The maximum speed a vehicle can have. Speed is always listed in inches per segment. A conversion chart for miles per hour and kilometers per hour to inches per segment is included.

ACC
This is how fast the vehicle gains speed. On each Segment the vehicle may add its ACC to its current speed, up to its MAX, of course.

DCC
Deceleration is how fast the vehicle loses speed. On each Segment the vehicle may subtract its DCC from its current speed, down to a minimum of 0.

TURN
This defines how often a vehicle can change its "facing" 60 degrees or 1 hexside (for tactical vehicle combat, hex paper should be used). "Facing" is the direction the vehicle is pointing; when using hex paper, the vehicle has one of six possible facings. The faster a vehicle is traveling, the less often it can change facing.

DEF

This defines the toughness of the outer body of a vehicle. When a vehicle is hit, subtract the vehicle's DEF from the amount of BODY damage done by the attack.

BODY

This is the amount of damage a vehicle can take before falling apart; a general representation of how tough the vehicle is.

DCVM

This is a modifier on any Attack Rolls made against the vehicle and is based on the size of the vehicle. This functions just like DCV does for characters.

DMG

This is a modifier on the amount of damage a vehicle will cause when it hits something. It also modifies the vehicle's Control Roll when trying to force other vehicles. DMG is a function of the total weight of the vehicle.

STALL

This is the minimum speed that an aircraft can fly. At less than Stall speed, the aircraft's wings will not generate enough lift to keep the craft in the air. For simplicity, STALL represents both minimum take-off and landing speed.

There are two different types of movement for vehicles: Tactical Movement and Chase Movement. Tactical Movement is more complicated, and keeps track of the vehicle's exact position; this is used when you have a vehicle trying to run down a character, or some characters on foot shooting at a vehicle. Chase movement is used when two vehicles are in a chase, and there aren't any characters on foot. Chase movement is used in the classic car chase, or if you have a plane chasing a car, or any other combination of vehicles. The exception to this rule is when you have two aircraft fighting; in that case, special Dogfighting rules are provided.

Tactical Movement

When vehicles are directly involved with characters on foot, the Tactical Movement rules should be used. These rules keep track of the vehicle's exact position. A vehicle's movement is very different than a character's movement—a vehicle moves every segment, not every phase like a character. Also, changes in a vehicle's direction and speed are much more restricted than the movement of a character. Because of these restrictions, it's important to keep track of the exact facing and speed of a vehicle as it moves.

The front of a vehicle will always face one specific hexside. When the vehicle is moving forward on a hex grid (remember that hex paper mentioned earlier?) it must move into the 60 degree arc defined by its front (see the following diagram).
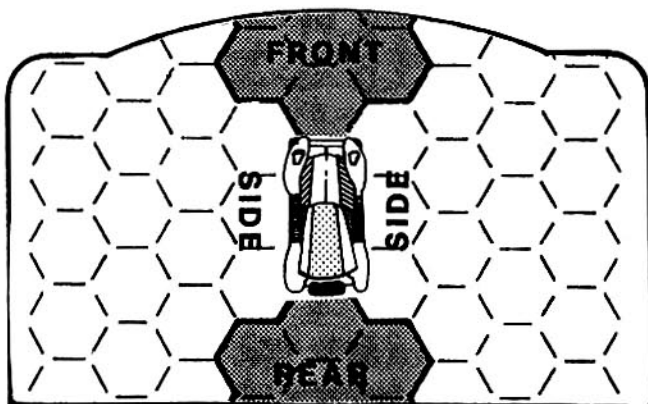
The GM must always keep track of each vehicle's speed in inches per segment. Each vehicle must move a number of inches equal to its speed. At the beginning of each segment, the driver of a vehicle may accelerate and increase his speed by his ACC, or brake and lower his speed by up to his DCC. A vehicle's speed may never exceed its maximum speed. The GM makes these decisions for any vehicles steered by NPCs; player-characters driving their own vehicles make their own decisions.

Example:

Johnny's 1932 roadster is moving at a speed of 5 inches per segment; thus, each segment it moves 5" forward. Johnny decides to brake to a stop. His DCC is 3, so he slows by 3" per segment; he travels 2" this segment. The next segment he slows to a stop.

Some vehicles can move backwards, such as cars and boats. Their maximum speed backwards is x¼ their MAX.

Cars traveling uphill are at half ACC; cars traveling downhill get +1 ACC. Aircraft can climb 1" for every 2" of forward velocity they lose (but watch the Stall speed); they can dive 1" for every 1" of forward velocity they are using (this doesn't use any forward velocity).

Because of their weight, speed, and general clumsiness, vehicles don't turn on a dime like characters do. Cars change facing 60 degrees or 1 hexside to turn. The vehicle can't turn anytime it wants to; the vehicle must meet certain conditions.

Vehicles may change facing in different directions without restriction. A vehicle could turn right on one segment and left, back to its original facing, on the next segment, regardless of its current speed. A vehicle's first facing change after starting from a full stop is unrestricted; it may be made at any time. But once a vehicle has made its first facing change it's covered by the restrictions of its TURN; a vehicle can only change facing twice in the same direction at certain intervals. The intervals are determined by the vehicle's current speed and its TURN. If the vehicle's

speed is 1x TURN or less it can change facing every segment; if its speed is 2x TURN or less it can change every 2 segments, and so on. The effect of TURN are summarized in the chart below.

TURNING CHART

The Car's Speed is	The Car May Turn
up to 1x TURN"	Every Segment
up to 2x TURN"	Every 2 Segments
up to 3x TURN"	Every 3 Segments
up to 4x TURN"	Every 4 Segments
up to 5x TURN"	Every 5 Segments
up to 6x TURN"	Every 6 Segments
and so on	

Example:

Two cars with TURN values of 2 are side by side. The outermost car has a speed of 3, and the innermost car has a speed of 2. On segment 1 both cars move straight ahead and then start turns to the right.

At the beginning of segment 2 both cars can turn 60 degrees freely, as they haven't changed facing before. Both cars then travel ahead at their speeds. On Segment 3 the outermost car must travel forward and may not turn again because his speed is more than 1x his TURN. The innermost car may change facing because his speed is equal to 1x his TURN. On Seg-

Two vehicles with a TURN of 2 performing tightest safe turn
A = velocity 2   B = velocity 3
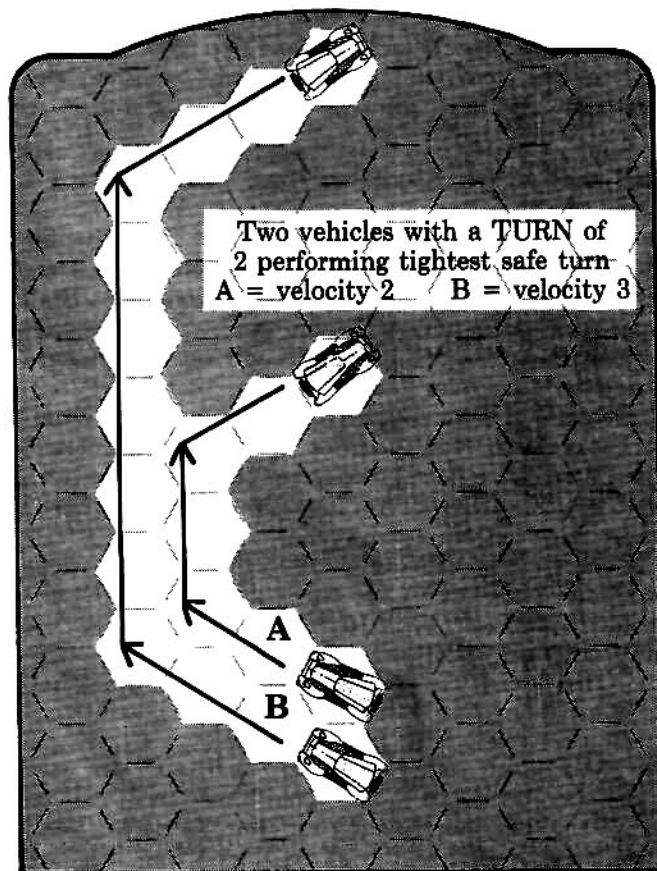
ment 4 the outermost car can finally change facing, as he can change facing every 2 segments.

Chase Movement

Whenever vehicles are just interacting with vehicles it's easier to abandon the hex grid and use Chase Movement. Chase Movement simplifies maneuvering by not defining the vehicle's exact position or facing; the only concern here is relative distance between the vehicles in a chase, and the distance to any hazards or turns. This simplifies things tremendously; it also means the GM doesn't have to draw a hex map of hundreds of inches of terrain.

Cars

Car chases generally take place on roads, especially in the Twenties and Thirties, when off-road vehicles were horses. Therefore, car chases are defined in terms of the road. A road in chase movement is a list of turns, straight sections, and hazards. The road from one inch marker to the next is straight or a corner. Specific hazards are listed at a given inch location along the road.

Corners on a road are defined by two parameters: size and type. Corners range in size from hairpins to speedway corners. The larger a corner is, the faster you can go through it. There are four types of corners: regular corners, "T" junction, "T" turnoffs, and "X" or cross intersections. Regular corners simply cause characters to check their speeds, the junction forces a character to choose whether to go right or left, the turnoff gives the player a chance to turn onto a different road, and the cross intersection gives the enterprising character three different ways to go.

Setting Up A Road

The best way to set up a road for a car chase is to use a real road, taken from a map, and write up the turns and hazards in game terms. This will really be fun if the players are familiar with the road (that's where running your campaign in the local area comes in handy). If a GM doesn't want to set up a specific road ahead of time, included here is a system for randomly generating a road where you can have a car chase. Follow the procedure below until you have 100" of road or so to run the chase on.

First, determine the terrain type where the chase occurs. If the terrain type isn't obvious from the setting of the scenario, roll 1D6 on the Terrain chart below to find the terrain type. Next, roll to see how long the straight to the next corner is.

Then, roll 1D6 and consult the Corner Type Chart to determine what kind of corner is coming next. The Corner Size Chart gives you the size of the corner in inches; first roll the die size listed, then consult the second half of the chart to find the size of the corner.

Continue back to Step 1 to find the terrain type of the next stretch of road.

Of course the GM can ignore the roll of the dice on any, or all, of the charts listed here, and make any

TERRAIN CHART

1D6 Roll	Terrain Type	Straight Length
1	City	½D6x5"
2	Suburban	1D6x5"
3	Country	1D6x10"
4	Highway	2D6x10"
5-6	Same terrain as before	

CORNER TYPE

Type of Corner	City	Suburban	Country	Highway
Corner	1	1	1-2	1-3
"T" Junction	2	2	3	—
"T" Turnoff	3	3-4	4	4-5[1]
"X" Intersection	4-6	5-6	5-6	6[2]

[1] This can include a high speed turnoff
[2] This can include an overpass

CORNER SIZE

Type of Corner	City	Suburban	Country	Highway
Corner	½D6	1D6-1	1D6	1D6+1
"T" Junction	⅓D6	⅓D6	⅓D6	1D6-1
"T" Turnoff	⅓D6	⅓D6	⅓D6	1D6-1[1]
"X" Intersection	⅓D6	½D6	⅓D6	1D6-1[2]

Number Rolled	Corner Size	Length
1-	Hairpin	5"
2	City Corner	10"
3	Mountain Corner	20"
4	Country Corner	40"
5	Highway Corner	80"
6	Freeway Corner	160"
7+	Speedway Corner	320"

straight or corner any size.

Once the road has been laid out, the chase may begin. First, list all of the vehicles, their current speeds, and their positions on the road. Each driver will keep track of his own car's position and speed from this point onward.

The chase itself runs segment by segment, using the normal Speed Chart. Each segment consists of six steps, as detailed below. Thus, characters will not normally be able to fire weapons every segment, only on their phases. Start chases on segment 12, just like a

normal combat, and advance 1 segment every time you come back to step 1.

Step 1: Each driver secretly decides how much his car is going to accelerate or decelerate, and its new current speed.

Step 2: Each driver secretly decides if he's going to do any kind of special maneuver.

Step 3: Drivers move in their order on the road, the front driver moving first. The driver lists his new position on the road as equal to his old position plus his current speed. The driver notes any corners or hazards between his old position and his new position. Each corner or hazard encountered must be checked for separately; see the section on Controlling Vehicles.

Step 4: Any maneuvers that affect other cars, like a Force or a Ram, are done now. Any Control Rolls called for are resolved.

Step 5: After all characters have moved, any fire is executed. Characters fire in order of their DEX, just as in normal combat. A character firing with a hand weapon from a car can only fire on his phases. Characters firing vehicle mounted weapons can fire every segment at OCV 0, or they can fire on their phases with their full OCV. The range between the cars is determined from the car's relative positions. Forward firing weapons can only be fired from a vehicle on a straight against the next vehicle on the straight. Special modifiers are listed under vehicle combat for firing from or at cars.

Step 6: After all vehicles have moved and fired the GM should repeat the sequence on the next segment.

Car Chase Corners and Hazards

During Chase Movement cars will come across turns and hazards that will cause drivers to make Control Rolls to keep control of the car. A driver's ability to control a car is dependent upon his car's TURN, the car's velocity, the road conditions, and the type of corner or hazard.

Whenever a car enters a corner, the driver must check his car's TURN value against the TURN value the corner requires, as shown on the following chart. If his car's TURN is greater than the TURN required, he gets through the corner with no problem. If the TURN required is equal to or greater than his car's TURN, he must make a Control Roll, -1 for every 1 point the TURN required is greater than his own car's TURN. The TURN value required for each speed and each type of corner is listed below.

Control Rolls

When vehicles encounter a hazard or some sort of difficult driving condition, the driver will have to

make a Control Roll to keep control of his car. Characters that have Familiarity with Driving, Piloting, Motorcycling, etc., have a Control Roll of 8 or less. Characters with full Driving Skill (or other such Skill) have a Control Roll of (9 + DEX/5) or less. The conditions under which a character must make a Control Roll are listed below.

CONTROL ROLLS
When to Make a Control Roll
When the vehicle takes a Wheel or Chassis hit
When the vehicle hits bad conditions
When the vehicle runs into something
When something runs into the vehicle
When the driver takes damage
When attempting a facing change before the TURN allows (Tactical Movement)
If the required TURN or a Corner is greater than or equal to your vehicle's TURN (Chase Movement)

The Control Roll should be modified by the conditions of the emergency. The chart below lists some of the different modifiers to a Control Roll. The GM should assign modifiers to best reflect a given situation.

Find the vehicle's TURN value on the left side of the chart. Refer to the size of the corner your vehicle is in. The number listed is the cornering speed. If your vehicle is below this speed you are safe. If your vehicle is going this speed or above, you have to make a Control Roll to stay in control. Your Control Roll is -1 for every 1" your vehicle is going faster than the cornering speed.

If the driver fails his Control Roll the vehicle goes out of control. In Tactical Movement the vehicle

CONTROL ROLL MODIFIERS
-1 per 1 BODY car is under 0 BODY
-1 per 2 BODY driver has taken
-1 per 1 TURN lost from Chassis or Wheel hits
-3 per segment vehicle changes facing early (Tactical Movement)
-2 for driving on bad roads
-1 per 1 TURN your vehicle is less than required TURN (Chase Movement)

moves in a random direction. In Chase Movement, the car can spin out on the road or go off the road. At the beginning of every segment roll 3D6 on the appropriate chart below to find out what has happened to the car.

OUT OF CONTROL (Tactical)

3D6	Direction of Movement
3-8	1 hexside to the right
9-12	Straight ahead
13-18	1 hexside to the left

+3 if attempting left turn
-3 if attempting right turn

OUT OF CONTROL (Chase)
Car was Turning

3D6	Effect
3-9	Car misses turn and spins out.
10-18	Car stays on road around corner and spins out.

Car was Going Straight

3D6	Effect
3-8	Car spins out to the right
9-12	Car stays on road, but spins out straight ahead
13-18	Car spins out to the left

	Corner Size						
Vehicle's TURN	Hairpin	City	Mountain	Country	Highway	Freeway	Speedway
1	2	3	4	5	7	9	12
2	3	4	5	7	9	12	17
3	3	4	6	8	11	15	21
4	4	5	7	9	12	17	24
5	4	6	7	10	14	19	26
6	4	6	8	11	15	21	29
7	5	6	9	12	16	22	31
8	5	7	9	12	17	24	33
9	5	7	10	13	18	25	35
10	6	7	10	14	19	26	37
11	6	8	10	14	20	28	39
12	6	8	11	15	21	29	40
13	6	8	11	16	22	30	42
14	6	9	12	16	22	31	44
15	7	9	12	17	23	32	45
16	7	9	12	17	24	33	47
17	7	9	13	18	24	34	48
18	7	10	13	18	25	35	49

While out of control, the driver may accelerate or brake as he wishes if he makes a Control Roll. If the driver blows the Control Roll, the car decelerates 1D6 inches per segment. In Tactical Movement, face the car in a new direction, then move the car its speed straight ahead. A car may change facing more often than its TURN allows while out of control. In Chase Movement, a car that spins out off of the road will hit something unless the GM states that the area around the road is clear.

A driver may regain control of a car with a Control Roll. This roll has the same modifiers the original roll had. The driver may roll at the beginning of the segment after losing control, and once each time his phase comes up after that.

If the car ever impacts a high barrier, the car stops and the passengers take 1D6 per 1" of velocity the car had. If the passengers were strapped in somehow, they only take half damage.

If the car hits a low barrier while out of control, the car will flip over unless the driver makes a Control Roll, -1/3" of speed. If the driver makes the roll, the car will bump over the barrier and slide on. If the car driver blows the roll, the car flips and the passengers take 1 attack for every 5" of speed the car had. Each attack does 1D6 for every 1" of velocity the car had; again, halved if the passengers are strapped in.

Example:

Don was trying a skid when he hit a raised curb. Don's car had a speed of 8". Don must make a Control Roll at -3, or a 9-. Don rolls a 10 and blows the roll. Don takes two 4D6 attacks because he was strapped in. Better luck next time, Don.

A driver can attempt a controlled slide by putting his car "Out of Control". Tactically, this is done by changing facing early and not even attempting a Control Roll. In a chase, the driver just rolls on the Out of Control charts.

At the beginning of each segment the car is deliberately out of control, the driver makes a Control Roll to modify the Out of Control roll. The driver can modify the Control Roll by 1 point for every 1 point he makes his Control Roll. Tactically, the Out of Control roll is still modified by +3 or -3 depending on the direction of the original turn. In chase movement the driver may use whichever chart corresponds to his current road type.

Hazards

During a chase cars can come across many different hazards; these include people or vehicles in the road, bad road conditions, or environmental conditions like fog or darkness. Each hazard can cause the driver to make different combinations of Control Rolls to avoid different consequences.

The GM may assign a specific hazard to any part of a road during a chase. Or the GM may roll randomly for the lead car, using the following charts, and place the hazard where the roll indicates. The GM should roll 3D6 every segment; if his roll is less than or equal to the number shown, a hazard appears.

HAZARD CHANCE

Terrain Type	Hazard Chance
City	9-
Surburban	8-
Country	7-
Freeway	6-

Once a hazard has appeared, the next step is to figure out what kind of hazard it is. If the GM doesn't want to define a specific hazard, he can use the chart below to determine what kind of hazard exists.

Roll 1D6 on the chart to determine the hazard type. Listed next to the hazard is a corner equivalent. Use the normal procedure for going around corners (checking the TURN required, making a Control Roll if necessary) to avoid the hazard. Finally, the consequences of hitting the hazard are listed.

Maneuvers

A driver may decide to try a special maneuver rather than just drive straight down the road. These maneuvers can radically alter the pace of a chase, for both drivers decide secretly what kind of maneuvers they will perform each segment.

Each maneuver is given a difficulty, either as a corner equivalent or as a Control Roll and a modifier. The maneuver lists the effects of performing the

HAZARD CHART

1D6 Roll	Hazard Type	Consequences of Hazard	Corner Equivalent
1	potholes, debris	½D6 x 1D6 attacks on wheels	highway corner
2	icy or oily road	Lose control	city corner
3	smoke or dust	Lose control	highway corner
4	pedestrian	Hit pedestrian	highway corner
5	stationary object[1]	Hit object	highway corner
6	moving object[2]	Hit object	country corner

[1] Includes barriers, parked cars, walls, etc.   [2] Includes other cars, trucks, tractors, etc.

maneuver correctly and the consequences of blowing the maneuver.

Drive

This is the simplest maneuver; it simply means the driver follows the road as best he can.

Dodge

The driver can try to swing the vehicle rapidly, adding to the DCV of the vehicle. The driver decides how radical a swing he wants to make, and for every +1 DCV, the driver must make a Control Roll at -1, up to a maximum of +3 DCV. If the Control Roll is successful, the driver receives the DCV bonus for the segment. If the Control Roll is unsuccessful, the vehicle goes out of control.

Skid

This maneuver puts the car sideways and slows it to a stop. The driver must corner as if he were going around a country corner. If he's successful, the car moves forward half its velocity, and stops turned 90 degrees. If he's unsuccessful at cornering, the car goes out of control.

Bootlegger Reverse

This maneuver turns the car all the way around and slows it to a stop. The driver must make a Control Roll as if he were taking a city corner. If the roll is successful, the car moves half its speed forward and comes to a stop facing the other way. If unsuccessful, the car goes out of control.

Jump

If the driver is in the proper situation he can jump his vehicle across a chasm. With a minor ramp the car will jump a distance equal to its velocity, minus twice the number of DMG dice it has, plus the amount the driver makes his Control Roll by (jump distance = Velocity - 2x DMG Dice + or - amount the Control Roll was made). If the driver blows his Control Roll the car will jump one inch less for every point he misses by and be out of control upon landing. The car takes its jump distance in damage upon an out of control landing, half its distance with a controlled landing.

Ram

This maneuver allows the driver of an overtaking car to ram the car in front. The driver must be going faster than his opponent and moving to within 2" of his current position. The driver must then make an Attack Roll, 11+ his DCV + his car's DCVM + his opponent's car's DCVM - the opponent's DCV. If the roll is made the ram has hit; if not, the ram misses.

Once the ram has hit, both cars take damage. The ramming car takes damage for the velocity difference of the cars plus his opponent's DMG value. The rammed car takes damage for the velocity difference and the rammer's DMG. Both drivers must then make Control Rolls, or else their cars go out of control.

Force

This maneuver allows a driver to try to force an adjacent car off of the road. To attempt a Force maneuver, each car must end the turn within 2" of each other. The ramming driver then makes an attack roll (just as in Ram). Both cars trade damage, the rammer taking damage based on half his target's current velocity plus his opponent's DMG value. The rammed car takes damage based on half the rammer's velocity plus the rammer's DMG value. The rammer then makes a Control Roll. The rammed driver must make a Control Roll -1 for every 1 point the rammer made his roll by. If either driver blows his roll he loses control.

If both drivers try to Force each other, then no Attack roll is necessary. Both cars take damage as above and both drivers make Control Rolls. Whoever makes his Control Roll by more remains in control, the other driver loses control. If either driver misses his roll he goes out of control. If both drivers tie, they both stay in control.

Trick

This can be any maneuver the driver can think of that isn't covered above. The GM should assign a difficulty level as a corner type or as Control Roll modifiers. The result of failing most Trick maneuvers is going out of control. Remember, the more spectacular the trick, the harder it is. Use the above maneuvers as a guide when assigning difficulty levels.

Boats

Speedboats were rather popular during the Twenties, especially among rum-runners. A good speedboat could hit 45 mph, and easily blow past Coast Guard cutters. Sailing vessels were also used for rum-running, but since they weren't particularly used in chases we won't discuss them here.

Boats work on the tactical display just like cars, except that they can never change facing before their TURN value allows. Boats that have taken Hull or Hull and Equipment hits can take on water and sink. Every segment 12 a boat will take on an amount of water equal to the number of BODY (unmodified by hit location) that it takes in Hull and Equipment locations. When a boat has taken on twice its BODY in water, it sinks. A character with a bucket can bail 1D6/10 BODY (of water) per phase. A bilge pump will pump 1D6 BODY of water per turn.

Chase Movement works fine for boats on a river. The width of the river should be specified; if the GM doesn't have a specific width in mind, roll 2D6 for a small river and up to (5 x 2D6) for the width of a big river. The boats may not execute automobile maneuvers, and may never try to execute a turn tighter than their TURN value would allow. A boat that enters a turn in the river faster than its TURN will allow runs aground, suffering a crash after traveling a distance equal to the width of the river.

If a boat's TURN length is less than half the width of the river it may turn around on the river. Assume it moves forward a number of inches equal to the turns length for one full corner and then reverses its movement for one full corner length for a second corner to turn around.

If a boat goes out of control (due to enemy fire or running over an obstacle) and its current velocity is less than the width of the river, it doesn't crash if it goes off to the right or the left. Such a boat will only crash if it goes out of control to the same side a number of times equal to the river width divided by its speed.

Aircraft

The aircraft of the Twenties and Thirties were quite different than those of today. Most of the aircraft in the Twenties were biplanes made of wood; most of the passenger aircraft were flying boats. Warplanes were leftovers from WWI, and were comparatively fragile. Development was rapid, however, and the planes of the Thirties were much superior to the planes of the Twenties. The introduction of stressed aluminum skins, single wing construction, and more powerful engines resulted in much faster air transport. It wasn't until the late Thirties that warplanes made advances; however, with the world going to war, progress was swift. Warplanes were much better all around than their predecessors; so much so, we haven't included any late Thirties sample warplanes, because there'd be be no comparison with vintage WWI aircraft.

Aircraft use the same basic rules for movement as cars, but there are some important differences. Aside from the fact that aircraft fly over most of the normal problems encountered by cars, there's a few things to remember.

When using Tactical Movement, planes will normally move so fast that they'll fly in one side of the board one segment and off the other side the next segment. In a tactical situation, however, all we're really concerned with is how often the plane gets to shoot at the ground targets (usually player-characters), so the fact that the plane flies off the board isn't a bother. Simply move the plane any number of inches less than or equal to its current move onto the tactical board for its initial "pass". Each segment thereafter, the plane will move its velocity (with any acceleration or deceleration taken into account) every segment. The plane may change facing according to the normal rules of Tactical Movement. After leaving the board the plane must spend a number of segments off-board turning around. The number of segments necessary to turn around is equal to (3 x Aircraft's Velocity) divided by its TURN value.

Example:
A biplane strafes some helpless natives (entering the tactical board), flies past (leaving the tactical board) and comes around for another pass. The biplane is moving at 14" and has a TURN value of 7. It will take the plane (3 x 14)/7 = 6 segments before it can re-enter the tactical board.

If a plane ever goes out of control in tactical combat, it loses altitude as if it were falling (see Falling on page 77). If it impacts the ground, use the crash rules.

In Chase Movement planes keep a position over the road, just like cars do. In fact, when a plane is chasing a car, you can treat the plane just like another car (that has some funny capabilities, though). Whenever a corner is coming up, look up the plane's TURN value on the cornering chart. Refer over to the first cornering speed that is greater than or equal to the plane's speed. The plane must expend a number of inches equal to this corner length to turn the corner. After executing the turn, the plane has moved a length equal to half of its own corner distance or the ground corner distance, whichever is more.

When a plane goes out of control in Chase Movement (due to enemy fire), it can crash. If the plane was strafing the ground and the plane gets an out of control roll that would send it off of its "road", then it crashes. If the plane was not strafing but receives such a result, the pilot may attempt another Control Roll to stabilize the plane. If the second roll is missed the plane crashes.

Dogfights

Aerial combat is so different from other types of combat that a different system is used. "Dogfights" were the mainstay of several pulp magazines, and were important elements in many stories. Characters visiting far countries could be attacked by local bandits with warplanes. Mercenary characters often would act as pilots for foreign countries unable to train their own pilots. There were even bandits of the airways in the U.S. (at least in the more sensational pulps).

Dogfights are conducted in full turns; each dogfight turn is equal to one full turn on the ground. All you need to keep track of in a dogfight is the number of turns needed to Escape (discussed below), each plane's velocity (usually the plane's MAX, but you can vary this if you want), and, most important, the relative position of the planes. There are four different positions: Neutral, Head On, Side On, and Tail Chase. When a dogfight starts, the GM can set the initial position of all the planes, or it can be rolled randomly. During a dogfight, each player rolls his Piloting Roll. If no pilot has the advantage (at the start, or if the planes are in a Neutral position), the pilot who made his roll by the greatest amount is the attacker. The Dogfighting Chart shows the position of the aircraft based on the difference between the attacker's Piloting Roll and the defender's Piloting Roll. The Piloting Roll is modified by several factors listed below.

PILOT ROLL MODIFIERS
+1 If your plane is faster than your opponent's plane
+1 If your plane has a higher TURN value than your opponent's plane
+1 If you were the attacker in a Side On position last turn
+2 If you were the attacker in a Tail Chase last turn
+1 If you are surprising your opponent
-2 If you are attempting to Escape
-2 If the other pilot has successfully executed an Escape

DOGFIGHTING CHART
Attacker's Value
minus Defender's Value   **Relative Position**
0 or +1 Both planes Neutral; neither may fire.
+2 or +3 Both planes are Head On; both may fire guns once.
+4 or +5 Attacker is Side On to Defender. Attacker may fire once.
+7 or more Attacker is Tail Chasing the Defender. Attacker may fire as often as the Pilot's Speed Characteristic.

The pilot who made his Piloting Roll by the greater amount is considered the attacker. Subtract the amount the defender made his roll by from the amount the attacker made his roll by. If neither pilot makes their roll, the planes are in a Neutral position. This number gives you the Relative Positions from the chart below. One more thing: in a Head On position, the attacker may elect to fire, in which case the defender gets to fire back at him that turn, OR the attacker may elect to evade, in which case neither pilot gets to fire that turn.

Example:
Baron von Krumpel, flying a Boeing PW9, attacks Ace Cartwright, who's flying a Sopwith Camel. The Baron has a Piloting Roll of 12 or less, while Ace has a Piloting Roll of 16 or less (that's why they call him Ace). The GM decides that both planes start off in a Neutral position, but the Baron is surprising Ace. Next, the GM adds up the modifiers: the Baron gets a +1 for a faster plane, a +1 for a better TURN, and a +1 for surprise, so his total roll this turn is 12 + 3 = 15 or less. Both pilots make their Piloting Skill Rolls: the Baron rolls a 12, making his Piloting Roll by 3 points; Ace rolls an 11, making his Piloting Roll by 5 points. Ace is the attacker, since he made his Piloting Roll by more points than the Baron.
The GM now consults the Dogfighting Chart. The attacker (Ace) is 5 - the defender (the Baron) 3 = +2, which on the chart indicates a Head On position. Ace elects to evade, so neither pilot gets to shoot, and the

turn is over. Next turn, the Baron's roll is down to a 14 or less (he lost the bonus for surprise); Ace is still a 16 or less. The Baron rolls a 13, making his roll by 1; Ace rolls a 7, making his roll by 9. Ace is the attacker, and the difference between their rolls is 9 - 1 = 8. Consulting the Dogfighting Chart shows that Ace is now right on the Baron's tail, and gets to fire 3 times (Ace is Speed 3).

The most important part of a dogfight is shooting the other plane down. Attacking from a plane is easy: each plane is given a type of gun damage and an OCV bonus for autofire guns and their number. Each different kind of attack has a specific OCV modifier to represent range and target position. The attacker's OCV is equal to the pilot's OCV, plus the plane's machine gun modifiers, minus the OCV modifier for position. The defender's DCV is based on his speed or his pilot's DCV and the DCVM of the plane.

GUNNERY MODIFIERS

Relative Position	OCV Modifier
Head On	-4
Side On	-6
Tail Chase, difference of 7	-4
Tail Chase, difference of 8	-2
Tail Chase, difference of 9+	-0

Example:
Baron von Krumpel is in his biplane and is attacking a poor helpless transport. He has gotten into a +7 Tail Chase. Baron von Krumpel is Dex 14, SPD 3, so he gets to fire 3 times with a -4 on his OCV. The Baron's OCV is 5 (for DEX) + 2 (for his machine guns) -4 (for position) = 3. The transport's DCV is 8 (for velocity) -9 (for DCVM) = -1. The Baron gets to make 3 autofire shots at 11 + 3 -(-1) = 15 or less. The Transport will probably take 6 or more hits and is in big trouble. Strike up another one for the Baron.

Leaving a Dogfight

There are several ways out of a dogfight. If both pilots break off, the dogfight is over. If one pilot wishes to break off and the other doesn't, it's more complicated. The pilot who wants to leave must execute one or more Escapes.

Cover of some kind can normally be found, even in an aerial battle. Clouds, the sun, large trees, or friendly fire can all help a pilot lose his pursuer. Before the dogfight begins the GM should determine how many turns of Escapes are necessary for a plane to leave the dogfight. If the GM doesn't want to decide, he can roll 1D6 and use that as the number of Escapes necessary to break off combat.

A pilot executes an Escape by declaring "Escape" before the turn begins. Both pilots roll normally. If the Escaping pilot wins the roll or has a tie, he executes one escape. If the other pilot wins, combat is executed normally. If the Escaping pilot has a faster plane he gets credit for an escape, but does not force the enemy to take a minus on his Piloting Roll next turn, and has

no effect on the fire directed at him.

After the pilot executes his required number of Escapes, the battle is over. The number of Escapes that a pilot has executed is cumulative; that is, a pilot may execute an Escape early in the fight, and then execute another escape later in the fight and have credit for two Escapes.

Combat With Vehicles

Combat with vehicles can take several forms. Vehicles can fire fixed weapons at other vehicles; the machine guns in a plane's wings, for example. Vehicles can ram other vehicles (a classic car chase tactic). People in the vehicles can lean out and fire hand weapons at other vehicles or at people. And of course people can fire at vehicles. All of these situations are explained in this section.

Vehicles have a DCV when fired upon, just like characters do. A vehicle's DCV can be figured from one of two sources: the vehicle's speed, or the skill of its driver.

If a driver has Driving (or whatever the appropriate Skill with the vehicle is) or Familiarity with Driving he may use his personal DCV as the base DCV of the vehicle; this DCV is modified by adding the DCVM of the vehicle. The result is the final DCV of the vehicle.

If a driver does not have Driving or his vehicle is moving so fast that it has a higher DCV for velocity than the driver's DCV, the DCV of the vehicle will be based on its velocity. Find the vehicle's base DCV on the chart below and add the vehicle's DCVM to get the final DCV.

BASE DCV BY VELOCITY

Velocity Inches/Segment	Base DCV
1-3	1
4-5	2
6-7	3
8-10	4
11-15	5
16-20	6
21-30	7
31-40	8
41+	9

Characters take a minus to their OCV when firing hand weapons from a vehicle due to the vehicle's movement. Characters are -1 OCV for every 1 point of Base DCV of the vehicle. For example, a vehicle traveling at 10 inches/segment has a Base DCV of 4 according to the chart; thus, all characters firing from it will take -4 on their OCV.

Mounted weapons or turreted weapons take no minusses for firing from a moving vehicle. The weapons may also fire every segment (but at OCV 0). A mounted weapon's Range Mod is x2 for being braced, but has no OCV modifier because of the jumping around a vehicle does at speed.

When a driver of a vehicle tries to hit something (or someone) with his vehicle, he must make an Attack Roll. If he has Driving Skill (or the required Skill for the vehicle) he has a base OCV equal to his own OCV; if he doesn't, his base OCV is 0. The driver's base OCV is modified by subtracting the vehicle's DCVM to get the final OCV.

Vehicle Collisions

A vehicle does a normal attack when it hits something. Find the vehicle's Base Damage from its velocity on the chart below. Add the DMG to the Base Damage to get the final damage the vehicle does to its target.

BASE DAMAGE BY VELOCITY

Velocity Inches/Segment	Base Damage
½"	1D6
1"	3D6
2-3"	5D6
4-7"	7D6
8-15"	9D6
16-31"	11D6
32"+	13D6

The above chart is used when a vehicle hits something head on. When a vehicle side-swipes something, it does half damage.

During a collision (or a crash) the passengers in a vehicle take 1D6 damage for every 1" of the vehicle's velocity. This damage is halved if the characters were strapped in.

Here is a conversion chart for those of you who want to know just how fast 10" per segment is in miles per hour or kilometers per hour. The values in this chart have been rounded off for the sake of simplicity.

SPEED CONVERSION CHART

Inches/segment	MPH	KPH
1	5	8
2	10	16
3	15	24
4	20	32
6	25	40
7	30	48
8	35	56
9	40	64
10	45	72
11	50	80
13	60	97
16	70	113
18	80	129
20	90	145
22	100	161
25	110	177
27	120	193
29	130	209
31	140	225

VEHICLE HIT LOCATION

Roll	Car Location	Plane Location	Boat Location	BODY Multiple	OCV Modifier
3-6	Front Wheels	Flaps	Controls	x1	-7
7-8	Engine	Engine	Engine	x1	-6
9	Chassis	Fuselage	Hull	x2	-7
10	Passengers	Passengers	Passengers	x0	-6
11	Body/Equipment	Body/Equipment	Hull/Equipment	x2	-6
12	Cargo	Cargo	Cargo	x0	-7
13-14	Fuel Tank	Fuel Tank	Fuel Tank	x0	-6
15-18	Rear Wheels	Tail	Rudder	x1	-7

Attack from Side: Roll 3D6   Attack from Front: Roll 2D6+1   Attack from Rear: Roll 2D6+6

Vehicle Damage

When a vehicle is hit with an attack its DEF is subtracted from the BODY of the attack. The remaining BODY is subtracted from the vehicle's total BODY. When the car has taken twice its total BODY it falls apart.

Vehicle Hit Location

If you want to have more detailed combat results, use Hit Location when vehicles take damage. Several special effects will be represented with the Hit Location Chart.

First, find out if the vehicle was hit from an attack from the front, side, or rear. The chart below shows the dice to roll and the position hit by the attack.

Once you know the position of the hit, determine the effect. If the attack hit the wheels, the vehicle's defenses are ignored. If it hit the passengers, the defenses are ignored on 1-3 on a D6. Otherwise subtract the 3 Defense from the BODY of the attack.

Compare the attack to the full BODY of the vehicle. Find the Damage Chance on the chart below. Roll 3D6; if the result is less than or equal to the Damage Chance, the position is damaged. Finally, multiply the attack by the Body Multiple on the Hit Location Chart and subtract it from the vehicle's BODY.

DAMAGE CHANCE CHART

BODY (less DEF) is	Damage Chance
Less than ¼ vehicle's BODY	8 or less
From ¼ to ½ vehicle's BODY	11 or less
More than ½ vehicle's BODY	14 or less

The effect of damage on each section is explained below.

Wheels, Controls, Flaps, Tail, Rudder:

When any of these parts is damaged, the driver must make a Control Roll to maintain control of the vehicle. Whether he makes it or not, the vehicle loses -½D6 points off of its TURN. If the vehicle's TURN ever drops to 0, the vehicle can only go straight.

Engine

When the vehicle takes Engine damage, it loses 3D6 inches from its MAX. It will lose the ability to accelerate on an 11 or less. If the maximum speed drops to 0, the vehicle no longer runs.

Chassis, Fuselage, Hull

When the vehicle takes Chassis damage the driver must make a Control Roll to maintain control of the vehicle.

Passenger

When the vehicle takes a Passenger hit, one of the passengers will take damage (the driver is considered a passenger for this purpose). Throw dice to randomly determine which passenger gets hit. Apply the attack to the passenger normally. If the driver was hit, he must make a Control Roll to keep control of the vehicle.

Cargo

If the Cargo is damaged, apply the attack to one of the pieces of cargo the vehicle was carrying. If the vehicle isn't carrying cargo, the attack does no damage.

Body/Equipment

When a vehicle takes an Equipment hit, one of the pieces of special equipment on the vehicle (if any) may be damaged. Roll randomly among all items such as radios, mounted guns, or any other equipment carried. Use the Damage Chance to see if the equipment was damaged.

Fuel Tank

If the fuel tank is damaged, a fire has started. On the first segment after the hit the vehicle will explode for 15D6 if the character rolls a 1 on 1D6. If at first you don't succeed, try again on the second segment; the vehicle will explode on a 1-2, and on the third segment on a 1-3. If the vehicle hasn't exploded by then it will not explode.

Example:

A sedan with 10 BODY gets hit by a .45 slug for 7 BODY. The Hit Location Roll is 8; an Engine hit. Subtracting the vehicle's 2 DEF means 5 BODY get through. The hit is for more than half of the vehicle's BODY, so the engine is damaged on a 14 or less roll.

The player rolls an 11, and the engine is damaged.
The vehicle loses its ACC and 3D6" from its MAX .

A vehicle that has taken all of its BODY has a chance to break up. The driver must make a Control Roll every time the vehicle attempts to change facing or Accelerate, and each time the vehicle takes damage. If the driver fails his Control Roll, the vehicle falls apart.

Sample Vehicles

The following list of sample vehicles covers the period from 1919 to 1939. The GM can base other vehicles off of the vehicles listed here. The Date is the introduction date, the PASS is the number of passengers, and the Range is the range in miles the car can go on one tank of gas.

VEHICLES

Name	Date	PASS	Range	MAX	ACC	DCC	TURN	DEF	BODY	DCVM	DMG	STALL	Notes
Aircraft													
Dornier Wal	1922	10	1367m	24	1	2	4	2	11	-12	+6D6	6	1
F-5L	1920	14	830m	18	1	2	4	2	11	-11	+6D6	6	2
Ford Trimotor	1926	11	570m	21	1	2	6	3	10	-12	+5D6	7	3
Calcutta Short	1928	15	650m	24	1	2	4	3	12	-12	+7D6	6	4
Commander	1929	20	1000m	22	1	2	4	3	11	-13	+6D6	6	5
DC-3	1935	36	2125m	41	2	3	8	3	12	-12	+7D6	9	
Sopwith Camel	1917	1	200m	23	1	3	7	1	8	-4	+3D6	6	6
PW-9C Biplane	1926	1	380m	33	2	4	10	2	9	-6	+4D6	8	6
P-26 Peashooter	1934	1	620m	47	3	4	18	3	9	-6	+4D6	10	6
Boats													
17' ChrisCraft	1930	6	250m	5	½	1	3	2	8	-4	+3D6	—	7
26' ChrisCraft	1927	8	300m	9	1	1	3	2	9	-6	+4D6	—	8
45' ChrisCraft	1929	26	500m	6	½	1	2	2	12	-7	+7D6	—	9
Cars													
Ford Model T	1908	4	250m	9	½	2	2	3	8	-3	+3D6	—	10
Stutz Bearcat	1914	2	350m	12	1	3	2	3	8	-3	+3D6	—	
Lincoln Touring	1923	5	450m	17	1	2	3	3	10	-5	+5D6	—	
Chrysler Sedan	1925	4	450m	13	1	3	3	3	9	-4	+4D6	—	
Ford Model A	1927	4	400m	14	1	3	3	3	9	-4	+4D6	—	10
Stutz Bearhawk	1930	2	500m	20	1½	4	3	3	9	-4	+4D6	—	
Lincoln Touring	1932	5	500m	20	1	3	3	2	10	-5	+5D6	—	
Ford "V8"	1933	4	450m	16	1	3	3	3	9	-4	+4D6	—	
Pontiac 8	1934	4	450m	15	1	3	3	3	9	-4	+4D6	—	
Nash Sedan	1938	5	500m	18	1	4	3	3	10	-5	+5D6	—	
Motorcycles													
Harley Davidson	1922	1	350m	12	1	2	3	2	6	-1	+2D6	—	11
Harley Davidson	1933	1	425m	16	1½	3	4	2	6	-1	+2D6	—	12

1 Flying Boat
2 Flying Boat; flew New York to Atlantic City in 75 minutes.
3 Cost $45,000
4 Flying Boat; served London to Karachi (India)
5 Flying Boat; served Miami to Buenos Aires in 7 days
6 Carried two .30 caliber machine guns, -1/5", +6 OCV for autofire, 2D6+1 damage
7 Cost $1,295
8 Cost $4,750
9 Cost $15,000
10 2 passengers inside, 2 in a rumble seat; 4 passenger sedan version is -1 MAX speed; truck version is -2 MAX, -1 TURN.
11 1022cc V-Twin
12 First Model 80

GADGETS

Characters in the pulps often had technology that was somewhat out of the ordinary available to them. In the science fiction pulps, this reached epidemic proportions: mad scientists were building rockets in their backyard, time machines in their basement, and heaven only knows what that thing in the garage is for. On the other hand, there were the more common gadgets that some heroes carried; a special gun that was very accurate, a very small radio, a gas mask.

Creating your own special gadgets in *Justice Inc.* requires a copy of *Champions*; without that, the following information won't make much sense. The Powers presented in *Champions* and *Champions II*, along with the Limitations, provide most of the rules necessary. The following rules give additional information to what's presented in *Champions*.

All gadgets are considered to be machines or devices that produce an effect. In game terms, all Gadgets are bought with a +1 Limitation, because they are breakable things that may be taken away from a character or neutralized. Note: Gadgets do *not* get any Focus bonus; that's already accounted for in the Limitation. If the Gadget is built into another item so that it's true purpose is concealed, a +¼ Advantage is charged on the active cost. An example of a concealed Gadget would be a gun built into a camera, or lockpicks built into a pen. Such concealed Gadgets reveal their true purpose when used (you can tell there's a gun in the camera when someone gets shot).

If the Gadget is disguised so that even while in use, it looks like something else, that's a +½ Advantage to the active cost. An example would be armor built into a jacket, or nose plugs that acted as gas filters.

All Gadgets have a Size, just like guns and equipment. The base Size of a Gadget is it's Real Power Point Cost divided by 3 (Real Cost/3). This can be modified upward by the special effects of the Gadget (player's option) or by the GM. Gadgets can be built smaller; each +¼ Advantage gives -2 Size.

Weapons can be built using the Gadget rules, if you remember that everything must be built "from scratch". Thus, if you want a gun that's just like a .45 auto, but it does just ½D6 more damage, you'll have to pay for the total point cost of the weapon, not just the added ½D6. Weapons also have a special characteristic: STR minimum. The STR minimum is based on the active points in a weapon and the Range Modifier. The STR minimum of a weapon is 2 for every 5 active points in the weapon. Power Advantages don't count for figuring the STR minimum; thus, a 1D6 Killing pistol and a 1D6 Armor-Piercing Killing pistol both have a STR minimum of 6. Also, every +1 OCV means a +1 STR minimum, and every

level in Range Mod in a weapon means a +1 Str Min. Thus a weapon with 20 pts. of effect and a +1 OCV has a Str Min of $((20/5) \times 2) + 1 = 9$.

A hand-to-hand weapon also has a STR Minimum equal to 2 for every 5 active points, +1 per level of OCV or DCV bonus. If the weapon is +1 Stun Multiple, its STR minimum is +2, and if it's -1 Stun Multiple, its STR Minimum is -2.

The Size of weapons is calculated the same way (Real Cost/3), but there is a minimum Size requirement based on the Range Modifier, as shown on the following chart.

Weapons with a Range Mod of more than -1/6" cannot be used handheld; the weapons must be ground or vehicle mounted.

The following list shows the cost of modifying various attributes of a weapon.

WEAPON SIZE

Range Mod	Minimum Size
-1/1"	0
-1/2"	0
-1/3"	3
-1/4"	7
-1/5"	11
-1/6"	15

WEAPON MODIFIER COST

Modifier	Cost
+1 Range Mod	3 pts.
+1 OCV in all circumstances	3 pts.
+1 OCV only on Auto or Single Shot	2 pts.
-1 STR Minimum	1 pt.

A reasonable gadget is one that acts as Skill Levels for a Skill Roll. Such a gadget could be considered as a special tool or a special "sensory enhancer". Simply buy a Skill Level (or a number of levels) in a Skill as normal, and apply the +1 Gadget Limitation (and any others that apply). Find the Size in the usual way. More than two or three levels bought this way would be hard to justify; the GM would have to decide whether to allow such a gadget.

Limited Uses may be taken, but the bonus is half of what's listed in *Champions* (the Power Advantage, however, has the same bonus structure). What this

number of charges tells you is the number of charges the gadgets holds without reloading (a 1 phase action), and that's how many charges you get to start with. Period. If you want more charges, you'll have to spend Character Points to get them. The cost is relatively cheap: you get 300 active points of effect for 1 Character Point. As an example, if you'd built a special handgun that shoots 2D6 killing attack bullets (!), each bullet is equivalent to 30 active points, so for one Character Point you'd get 10 more bullets. New charges can only be obtained between adventures except in very unusual circumstances (with the GM's approval).

Endurance Batteries are also fine; the bonus is half of what's listed. The recharge source must be defined,

and it's going to cost you Character Points just as for Limited Uses.

Also, there's a new Limitation for gadgets you can use. Clumsy or Large: for +¼ the gadget is backpack sized, for +½ the gadget is so large it must be carried in a vehicle of some sort, and for +1 the gadget is the size of a room or bigger and is essentially untransportable. Also, all gadgets over Size 8 require two hands to use.

Assume all gadgets have a base DEF 4, BODY 1. Additional DEF costs 3 Character Points for +2 DEF, and additional BODY costs 1 Character Point per +1 BODY. If you want the gadget to be fragile (DEF 0, BODY 1), you get an additional +¼ Limitation on the cost of the gadget.

MONSTERS

Monsters are the central element in most horror stories, and certainly figure prominently in the science fiction, action-adventure, and occult genres as well. Presented here are some of the most popular creatures of the pulps and the movies, as well as some suggestions for designing your own.

GHOSTS

The mainstay of horror stories, ghosts are perhaps the most "popular" of all monsters. The capabilities of ghosts vary widely; in some stories, all they can do is make an image appear, and in others they can literally bring down a house. So ghosts in *Justice Inc.* can be tailored the GM's specifications—the basic characteristics of ghosts are listed, and the GM can add abilities from the list as he sees fit. Designing ghosts will require a copy of *Champions* or *Champions II* for some of the Powers; if you don't have those books available, look into the ghost in *The Coates Shambler*.

First of all, the GM must decide why the ghost is around. What terrible incident has caused this spirit to stay "earthbound"? Murder is often the cause, especially when the body is not given a proper burial ceremony. A driving need on the part of the spirit for

revenge may also keep it around; ghosts can last for hundreds of years this way. Once the GM has decided on the ghost's origin, this automatically generates the way to get rid of the ghost. If the ghost is hanging around because his body wasn't properly buried, then finding the remains and giving them a proper burial should get rid of the ghost. If the ghost is seeking revenge, then having him gain the object of his revenge will do the trick. Of course, you may not want to let this happen; if you explain to the ghost that his revenge is no longer meaningful ("Why, this girl is seven generations removed from the girl that left you!"), the ghost might give up. Sometimes a ghost can be fooled; in an Arthur Conan Doyle story a ghost was fooled by a clever ploy and stopped haunting.

The basic Characteristic that every ghost has is Ego. A ghost that just has an Ego cannot manifest itself in any way, but it can be contacted by a Medium (see Psychic Powers). A ghost with just Ego doesn't think, because it has no Intelligence; however, it can still react to events in a mindless way. Ghosts also have a base PRE calculated from their total points; base PRE is (Total Points/5).

Ghosts *can* have the following Characteristics: DEX, SPD, END, INT, and REC. Ghosts that have any Powers must have END to use those Powers, and must have a REC to get the END back once it is spent (although the ghost could get by without REC; it'd just have to be careful about spending END). DEX and SPD are helpful if the ghost has attack Powers; without them, the ghost is OCV 0 and SPD 1. An INT makes a ghost much more dangerous, because the

ghost can now respond intelligently to threats and create new strategies. Without INT, the ghost merely continues with a preplanned program; for instance, once a week the ghostly figure appears in the study, walks to the window, and disappears.

All Characteristics start at 0 (except for PRE), and must be bought up from there at the normal cost. No Characteristics may be purchased except those listed—ghosts can't have STR, CON, BODY, COM, PD, ED, or STUN. How do you attack them? You don't. The ghost has no physical existence—the figure you see prowling the hallways at night isn't the ghost, it's a Light Illusion (from *Champions II*) produced by the ghost. Bullets won't hurt such an image.

The following Powers from *Champions* may be purchased for ghosts. All Powers are considered to have Fully Invisible Power effects; that is, while the Power or its effects may be visible (and sometimes should be rather gaudy), the Power doesn't visibly emanate from the source—thus, the ghost's "body" can't be traced when the ghost uses Light Illusions or Telekinesis. Normally, this Advantage would add to the cost of the Powers. However, this Advantage is counterbalanced by the following Limitations that apply to all ghostly Powers. No Power may be bought with Reduced END Cost, and ghosts may not have Multipowers or Elemental Controls. So all ghostly Powers are bought at normal cost.

GHOSTLY POWERS

Energy Blast	Mind Scan
Force Wall	Power Drain
Hypnosis	Power Transfer
(from *Justice Inc.*)	Sound Illusions
Light Illusions	Telekinesis
Mental Illusions	Telepathy
Mind Control	

VAMPIRES

A perennial favorite among monster fans, over 500 movies have been made about Dracula, the premier vampire. Bram Stoker's *Dracula* created quite a stir when it appeared in the latter half of the 19th century, but the craze really began when the movie of the same name (starring the famous Bela Lugosi) appeared in the early Thirties.

Such a popular monster has naturally been described many different ways. There are many legends and reams of fiction about vampires, and all have a different idea about how vampires function.

So, the write-up given here has a long list of abilities and disadvantages. The GM should pick and choose his favorite abilities for vampires, as long as you try to keep one or two disadvantages for each ability. This "personalized" write-up of vampires will keep the players off-balance—they won't know exactly what the vampire can do or how to defeat it.

The Damage Reduction works just as in the previous example, making the vampire nearly impossible to defeat by ordinary means. The Transformation Attack (from *Champions III*) represents the vampire's ability to turn people into vampires. When the vampire makes this attempt (on the beautiful girl, of course), roll the 2D6, and keep track of the total. When this total equals twice the character's BODY, they've become a vampire. Since the vampire can only do this Transformation Attack once per day to that target, it's going to take several days to turn someone into a vampire. Also, characters get to Recover this lost BODY the same way they would ordinarily Recover lost BODY—at the rate of their Recovery in BODY per month. This won't help them much in the short term, but if people can keep the vampire away, the character might recover.

The vampire also has the ability to drain his victims of blood; this is represented by a 1D6 killing attack. The vampire usually either knocks out or hypnotizes the victim, and then starts to feed.

The Multiform power (also from *Champions III*) represents the vampire's ability to change into a wolf or a bat. Use the Werewolf writeup for the vampire's wolf form. The bat form can fly 15" per phase, and has a DCV of 14 due to its DEX and small size. The Mist form that the vampire can assume makes him totally intangible; he's unaffected by any attack in that form (as Desolidification in *Champions*). While in Mist form, the vampire can flow through very small cracks or openings, and can fly at the rate of 3" per phase.

Vampires can also have Skills, to better represent the abilities they had when they were only human. Build the vampire as you would an ordinary character, and then add all of the vampire powers and the extra Characteristics.

The classic myths about vampires can be applied in your game. Make the vampire stop at running water, or require an invitation before he can enter a household. Classically, vampires didn't cast a reflection in mirrors. Such details can make the vampire a much more interesting monster.

Characters that become vampires can create interesting scenarios. There's no way to cure them unless the GM invents one. They become bloodthirsty killers seeking the blood of their former friends, although this bloodlust may war with their remaining human instincts. This situation could mirror the one in *Dracula*, where the vampire-hunters were forced to slay Lucy, though they loved her. If characters become vampires, the GM should not only give them the appropriate vampire powers, he should increase their STR by 15 and their DEX by 10.

Vampire

VAL	CHA	Cost	Cost	Skills	END	+50	Disadvantages
30	STR	20	18	Hypnosis +4 (17 or less)		10	Fear of the cross
23	DEX	39	5	Stealth, 14-		5	Fear of fire
20	CON	20	25	Enhanced senses-		8	Damage from sunlight
10	BODY	0		IR/UV vision			1D6/phase
10	INT	0	60	Mist form ¼ END	2	5	Distinctive Looks
18	EGO	16	15	Clinging	3	20	Can't cross
40	PRE	30	10	Multiform-bat			running water, crossroads
16	COM	3	10	Multiform-wolf			stopped by garlic
15*	PD	0	13	Transformation attack-			wild roses
4	ED	0		2D6 cumulative			must be invited
5	SPD	17		(once per day		48	Total Points
10	REC	0		per target), non			
40	END	0		combat only, takes 2 min.			
35	STUN	0	10	Killing attack- blood			
				drain 1D6 must grab			
				target			
			40	Damage reduction-			
				75% physical only			
				+killing attacks			
				(doesn't work vs.			
				wood, + ½)			
			17	(25)+15 Armor			
				(not vs. wood + ½)			

CHA Cost = 145
CV = 8
PHASES:
3, 5, 8, 10, 12

223 Skills + 145 CHA = 368 Total Cost

WEREWOLVES

The werewolf is a man that can assume the form of a wolf. The image most people have about werewolves comes from the classic Thirties film *The Wolfman* starring Lon Chaney Jr. as the ill-fated Lawrence Talbot. More recently, *The Howling* and *An American Werewolf in London* have offered somewhat different portrayals of werewolves. Both versions are presented here; the werewolf is the wolflike form, and the wolfman is the manlike version.

Were-creatures are common in legends from almost every culture around the world. Wereleopards, weretigers, werefoxes, werebears, even werewhales (Eskimo legend) are all believed to exist. There are, however, two basic types of were-creature. The first type is the witch or wizard who can assume the form of an animal. This is sometimes accomplished with the aid of an animal skin or belt. The second type of were-creature is the ordinary man or woman possessed by a demon or some strange curse that forces them to become a creature. Usually this transformation is involuntary, and may take place only at certain times, like during the full moon.

The write-ups given below include all the various powers that people believe werewolves possessed. The GM should pick those powers he wants the werewolves to have. If you use all the powers, the werewolf will be extremely tough, and you'll only be able to take it out with silver or fire. On the other hand, without most of those special powers, the werewolf is more like a normal wolf, and can be defeated with ordinary weapons. In fact, the historical werewolf is like a normal wolf, and isn't anywhere near as powerful as the movie version.

The Transformation Attack represents the movie werewolf's ability to transmit its curse to people. The cumulative part works the same as a vampire's Transformation Attack, piling up BODY with each bite. The rest of the bite is all-or-nothing; if the total of those dice plus the cumulative total is less than twice the character's BODY, nothing will happen to him. Once the Transformation Attack takes effect, the character suffers the curse of the werewolf, and turns into a ravening beast during the full moon. (Actually, the legends differ on this point. Many believe the werewolf turned into a wolf every night, not just during the full moon. It's up to the GM which way he wants to play it.) Once a character is cursed, there's no simple way to cure him. The GM may want to have the character search for a cure, and make up a series of adventures around his search.

Characters who turn into werewolves should be totally mindless in their werewolf form. The GM may increase their STR or DEX somewhat while they're in wolf form, and would give them all the powers that werewolves would possess. Remember, this is a curse; it should lead to all kinds of problems for the character.

Werewolf					
VAL	**CHA**	**Cost**	**Cost**	**Skills**	**END**
20	STR	10	19	1D6 Bite (2D6 w/STR)	
18	DEX	24		at ½ END	3/4
20	CON	20	8	+4" Running	
10	BODY	0	40	(60) Damage Reduction	
8	INT	-2		75% PD only, includes	
14	EGO	8		killing attacks	
30	PRE	20		(+½ doesn't work	
2	COM	-4		vs. silver)	
12*	PD	0	95	Transformation Attack	
4	ED	0		-0 END,	0
4	SPD	12		5D6 all or nothing	
8	REC	12		+ 1D6 cumulative	
40	END	0		(+¼, bite must	
30	STUN	0		do 1 Body)	
			13	Regeneration—not vs.	
CV = 6				silver (+½)	
PHASES:				2 BODY/Recovery	
3, 4, 8, 12			5	Stealth, 13-	
CHA Cost =100			27	Enhanced Senses-	
229 Skills +				Night Vision	
100 CHA = 329				Tracking Scent	
				Discriminatory Smell	
			10	+5 w/Scent Perception	
				Rolls	
			12*	PD-Resistant as armor,	
				(+½) not vs. silver	

50+ Disadvantages:	
8	Fear of fire
3	Fear of silver
18	Berserk in combat
	14-, REC -8
6	Can't talk
13	No hands
3	Doesn't plan-reacts
3	Distinctive looks

Wolfman					
VAL	**CHA**	**Cost**	**Cost**	**Skills**	**END**
35	STR	25	8	½D6 killing bite, claws	
23	DEX	39		(1D6 w/STR)	2/3
20	CON	20	8	+4" Running	
10	BODY	0	5	Stealth, 14-	
10	INT	0	27	Enhanced Senses-	
14	EGO	8		Night Vision	
30	PRE	20		Tracking Scent	
2	COM	-4		Discriminatory Smell	
12*	PD	0	10	+5 w/Scent Perception	
4	ED	0		Rolls	
5	SPD	17		-Rest as Werewolf-	
11	REC	0			
70	END	15			
38	STUN	0			

CV = 8
PHASES:
3, 5, 8, 10, 12
CHA Cost = 140; 58 Skills + 140 CHA = 198

50+ Disadvantages	
8	Fear of fire
3	Fear of silver
18	Berserk in combat
	(14-, 8-)
11	Can't talk
3	Distinctive Looks
43	Total Points

Wild Animals

When characters venture into the rain forests of the Amazon, or the trackless savannah of Africa, or any place far from civilization, they'll encounter savage beasts in their native habitat. A good safari makes an excellent adventure, as does the exploration of the unknown forest. Wild animals are an important part of the pulp adventure stories, and so we present them here.

There isn't space here for an exhaustive presentation of wild animals. Instead, a few representative samples will have to serve. The GM can alter these write-ups to represent other wild animals.

But first, a few general notes on the write-ups. The number after the slash in the PD or ED represents the amount of resistant defense the animal has; that is,

the amount the animal may subtract from a killing attack. Animals with such resistant defenses get to use their full PD against the Stun damage from a killing attack.

The animal attacks are given as two times some number of dice. This reflects the fact that animal attacks usually come from several relatively small teeth or claws, and therefore don't penetrate armor very well. Also, animals in zoos don't bite through the bars on their cages. Thus, a lion does 2 x 1D6 with its bite or claws; this means that you roll 1D6 and apply it against any armor, and roll another 1D6 and apply it against any armor the character has. Add up the total of the BODY that got through, and then multiply that total by 1D6-1 for the Stun total.

Owning an Animal

If you've always wanted a stalwart animal companion like a trusty dog, a faithful horse, or a devoted lion, it's easy enough. Just pay 1 Character Point for every 10 points the animal is built on, and you own one. The GM should tinker with the animal's characteristics so they differ from the standard one, especially if the character looked for certain traits in his animal (a fast horse, for instance).

Just because you own the animal doesn't mean he's trained. The character must either train the animal himself (using Animal Trainer Skill) or pay the extra Character Points for an already trained animal. If the character wants the animal to have Skill Levels or add to the animal's Characteristics, the character must use *his own* Character Points to pay for them! Animals don't get any Experience Points for going on adventures; they're instinctual beasts, and won't learn unless forced to, which means someone's got to spend time training them.

What if the animal gets killed in the course of an adventure? All those Character Points you spent are forever gone. Now you know why Timmy cried when Lassie got killed...

Wolf

VAL	CHA	Cost	Cost	Powers	END
10	STR	0	15	Bite:	
15	DEX	15	2	x ½D6 killing	2
10	CON	0	8	+4" Running	2
8	BODY	-4	15	+5 Perception	
5	INT	-5	5	+2D6 PRE when snarling	
5	EGO	-10			
15	PRE	5			
12	COM	1			
4	PD	2			
2	ED	0			
3	SPD	5			
4	REC	0			
20	END	0			
18	STUN	0			

OCV = 5
DCV = 7
PHASES:
4, 8, 12

CHA Cost = 9
45 Powers + 9 CHA = 54

Lion

VAL	CHA	Cost	Cost	Powers	END
23	STR	13	22	Bite/claws:	
21	DEX	33	2	x 1D6 killing	3
18	CON	16	6	+3" Running	2
15	BODY	10	18	+6 Perception	
5	INT	-5	5	+2D6 PRE when roaring	
5	EGO	-10			
20	PRE	10			
14	COM	2			
11/1	PD	8			
6	ED	3			
4	SPD	9			
9	REC	0			
36	END	0			
36	STUN	0			

OCV = 8
DCV = 6
PHASES:
3, 6, 9, 12

CHA Cost = 89
53 Powers + 89 CHA = 142

Horse

VAL	CHA	Cost	Cost	Powers	END
20	STR	10	22	Bite:	
15	DEX	15	2	1D6 killing	3
18	CON	16	24	+12" Running	2
20	BODY	20	12	+4 Perception	
4	INT	-6	15	7D6 Kick (normal)	
5	EGO	-10			
10	PRE	0			
14	COM	2			
10	PD	6			
5	ED	1			
3	SPD	5			
10	REC	4			
36	END	0			
39	STUN	0			

OCV = 6
DCV = 3
PHASES:
4, 8, 12

CHA Cost = 63
73 Powers + 63 CHA = 136

Grizzly Bear

VAL	CHA	Cost	Cost	Powers	END
28	STR	18	30	Bite/claws:	
17	DEX	21	2	x 1D6+1 killing	4
18	CON	16	6	+3" Running	2
18	BODY	16	15	+5 Perception	
5	INT	-5	5	+2D6 PRE on attack	
5	EGO	-10			
20	PRE	10			
12	COM	1			
14/2	PD	10			
7/1	ED	4			
3	SPD	3			
10	REC	0			
36	END	0			
41	STUN	0			

OCV = 8
DCV = 5
PHASES:
4, 8, 12

CHA Cost = 84
58 Powers + 84 CHA = 142

EXPERIENCE

As the players continue their characters in your campaign, the characters should be improving, learning from their experiences. The GM should give them Experience Points to reflect their time spent improving their physical condition, learning new Skills, or improving old ones.

Experience Points act as Character Points in all ways; really, Experience Points are just Character Points that the character obtains as he has more adventures. A character may spend Experience Points to improve an already purchased Skill, increase a Characteristic, or buy off a Disadvantage. The character may even buy new Skills with the permission of the GM. The GM should be careful only to allow new Skills that are within the scope of the character's original conception.

Normally, any change in a character due to Experience happens between adventures. A character that desires to learn a new Skill should spend a fair amount of time in the campaign (at least a couple of weeks, game time). Many Skills would require that the character be training under an instructor provided by the agency. The character may have to go out of his way to find a teacher in some of the more esoteric Skills like Ventriloquism.

The GM should decide how many Experience Points to give out; this is not an easy decision. If he gives out too few points, then the character and the campaign become stagnant. If he gives out too many points, then the character may become unrecognizable and overpowerful in a very short amount of time.

The following chart should help the GM decide how many Experience Points to give out to the characters. This chart is a set of guidelines, and should not be taken as absolute. A very large adventure with a single character heavily involved may be worth many small adventures that were resolved very swiftly.

Each character is given Experience Points on his own merits. The amount of Experience given to each character for the same adventure may therefore vary. The average Experience given out is about 1 to 2 points, with 3 points being an exceptional adventure, and 4-5 points an incredible adventure. The worst characters can ever do is gain 0 Experience Points; never take Experience Points away, much as you might like to do that.

Assigned Experience Points

The GM may choose to give out Experience Points for specific Skills or attributes that the characters used during the adventure. Each player should state at the end of the adventure one Skill (new or old) that he thought his character might have used a great deal during that particular adventure. The GM then can decide to give the character an Experience Point to be used only for that specific Skill. The Assigned Experience Points are like a bonus, over and above the Experience Points given out for the adventure.

For instance, Stacey's character Natasha was on an adventure in the jungles of Malaysia, and spent several months there. At the end of the adventure, the GM asks Stacey what Skill she thinks her character used the most. Stacey tells the GM that Natasha spent a lot of time talking to natives, so maybe a point or two with Malaysian would make sense.

The GM thinks about the adventure, and agrees with Stacey that the character should have become fairly conversant in Malaysian during the course of the adventure. So the GM awards Natasha with 1 Character Point in Malaysian, in addition to the other Experience Points Natasha got for the adventure

Assigned Experience Points are usually give to Area, City, and Culture Knowledges, maybe Languages. Occasionally the GM may give a character 1 Experience Point towards a +1 with some Skill. The GM may well choose to give out more than one Experience Point by Assignment, thus helping the character grow in the direction indicated by his actions on the adventure. However, characters should always have some Experience Points that they're free to spend anywhere.

EXPERIENCE POINTS	
Situation	**Experience**
Characters were on an adventure	1 pt.
Characters were on a very long, involved adventure	2 pts.
Characters were clever, inventive, thorough and subtle	+1 pt.
Characters solved a mystery	+1 pt.
The adventure was a resounding success	+1 pt.
Characters heavily outnumbered	+1 pt.
Characters role played very poorly	-1 pt.
The adventure was a terrible failure	-1 pt.

SPEED CHART

Segment	\ Character's Speed											
	1	2	3	4	5	6	7	8	9	10	11	12
1	—	—	—	—	—	—	—	—	—	—	—	X
2	—	—	—	—	—	X	X	X	X	X	X	X
3	—	—	—	X	X	—	—	X	X	X	X	X
4	—	—	X	—	X	X	X	—	X	X	X	X
5	—	—	—	—	X	—	—	X	X	X	X	X
6	—	X	—	X	—	X	X	X	X	X	X	X
7	X	—	—	—	—	—	X	—	X	X	X	X
8	—	—	X	—	X	X	—	X	X	X	X	X
9	—	—	—	X	—	—	—	X	X	X	X	X
10	—	—	—	—	X	X	—	X	X	X	X	X
11	—	—	—	—	—	—	X	X	X	X	X	X
12	—	X	X	X	X	X	X	X	X	X	X	X

HIT LOCATION CHART

3D6 Roll	Location	STUNx	BODYx	N STUN	To Hit
3-5	Head	x5	x2	x2	-8 OCV
6	Hands	x1	x ½	x ½	-6 OCV
7-8	Arms	x2	x ½	x ½	-5 OCV
9	Shoulders	x3	x1	x1	-5 OCV
10-11	Chest	x3	x1	x1	-3 OCV
12	Stomach	x4	x1	x1 ½	-7 OCV
13	Vitals	x4	x2	x1 ½	-8 OCV
14	Thighs	x2	x1	x1	-4 OCV
15-16	Legs	x2	x ½	x ½	-6 OCV
17-18	Feet	x1	x ½	x ½	-8 OCV

COMBAT MANEUVERS CHART

Combat Maneuver	OCV	DCV	Effect
Punch	+0	+0	x1 STR damage
Killing Blow	-2	-2	(STR/15)D6 Killing
Block	+0	+0	—
Dodge	—	+3	—
Hold	-2	-2	—
Disarm	-3	-1	Disarms opponent
Grab	—[1]	-2	—
Flying Tackle	-2	[2]	x1 + knockdown

[1] OCV minus based on target size

[2] Character is prone (see Combat Modifiers)

COMBAT MODIFIERS CHART

Modifiers to Attacker

Modifier	OCV	DCV	Range Modifier
Autofire			
takes 10 shots vs. 1 Target	+4	—	x ½
vs. many Targets	-1/hex	—	x ½
Burst fire			
takes 5 shots vs. 1 Target	+2	—	x ½
Bracing	+1	Drops to 0	x2
Setting for 1 phase	+1	—	x2
Bracing and Setting	+2	Drops to 0	x4
Made a half move	-1	—	—
Surprise Maneuver	+0 to +3	—	—
Double firing	-2	x ½	—
Snap shot	-1	Depends on cover	—
Throwing			
Unbalanced Objects	0	—	-1/1''
Throwing Grenades	0	—	-1/2''
Attacking with off hand	-3	—	—
Using an Unfamiliar Weapon	-3	—	—
Target obscured	-0 to -3	—	—

Modifiers to Defender

Modifier	OCV	DCV	Range Modifier
½ Covered (Waist up)	—	+2	—
¾ Covered (Head and arms)	—	+4	—
Prone or Knocked Down	—	x ½ +4	—
Surprised but in combat	—	x ½	—
Surprised out of combat	—	Drops to 0	—
Target fills 1 hex	—	-2	—
Target fills 2 hexes	—	-4	—
Target fills 4 hexes	—	-6	—
Target is ½ man sized	—	+2	—
Target is ¼ man sized	—	+4	—
Target is ⅛ man sized	—	+6	—