

To Mr. Haworth and Connor for editing this when no-one-else would...

Just Plain Chaos Role Playing Game

(Single Dice Wound Roll + Yards Rather than Inches)

Introduction

The origin of this work is peer pressure, plain and simple. The Just Plain Chaos rule system existed for at least three years in nothing more than about fourteen pages. And it existed in 14 pages primarily because, I just wasn't interested in additional nonsense. I wasn't interested in explaining my role-playing game philosophy or my skirmish game philosophy, or my war game philosophy. Just to have this rule system that required me to be an active participant. I never really intended for it to be played by others in a way where it was taken away from me. It was very much a rule system that was created for a very specific purpose. For a very specific genre. For something that I felt really close with, and I didn't really want to move it from that particular place.

Ultimately this peer group has forced me into this publication in some very curious way, and also in a way where the rule system can be adapted in a wide variety of different techniques. In fact, I'm going to use this book as an example to explain how what historically had been used for probably Red Army Faction like revolutionary groups, could now be used quite comfortably for the Second World War partisans skirmish gaming with miniatures, which is really what the system became as it adapted.

Origin Story

I did want to give some degree of origin story to this thing because it has been extracted out of me, when I felt in mental weakness or other such languishing. When I was about fifteen years old, I experienced a cyber hippie commune or training-camp to militarize or take already militant cyber hippies and bring them together in Australia.

It was almost like a dating club. It would have been really nice if it was a dating club. But it wasn't a dating club. It was a place where young men could get together and pontificate, on what they thought the political future was going to be like. At the time, I wrote this in a book which I published in 2010 while living in the US. That had a life in and of itself. At the time of publishing in 2010, I created a role-playing game rule system associated with that particular book.

A fellow who had been an early participant in the late 1990s in Australia who I had written about in the book, decided that he was going to take offense. Even though the book had been used by a variety of the other participants in a very positive light, he decided to take offense and wanted the whole thing removed from sale. In this period, his mental breakdown (let's call it what it appeared to be) occurred while I was play testing the role-playing game with my co-workers. I had actually assumed that this fellow would be a participant in some of the early game. The fully fledged role-playing games associated with the system and through the name of this particular book, that was all coming together.

The evening of the game that was supposed to occur, he (now visiting me in the US) had some degree of breakdown which resulted in a piece of a neighbor's fence being broken, if I recall correctly. It was a very curious situation. I decided then the original book, the original premise, I was going to change the name into this thing to Just Plain Chaos.

It wasn't to be based in any way on the original book and the rule system would be something that was separate. This is the origin of the rule system that you hold in your hands. This is how Just Plain Chaos actually eventuated somewhere in 2018 in that timeframe where it was based on an old rule system and moved it forward.

Play Testing

I play tested it for some length of time with my co-workers. Here I need to give a thank you to all my co-workers that were participants in the early play testing, and they really strengthened a wide variety of my particular proclivities, which I'm going to talk about more in this book. I don't know if any of them want to be explicitly named, so I'm just going to keep them anonymous in describing the introduction associated with this. Having them as play testers, a group of people that played the rules and enjoyed the rules and were able to provide cathartic play was very good for

me.

Early on in the pandemic, I seem to recall, although my mind is not particularly lucid for that period of time, because I suffered the pandemic like everyone else, the rules were tested out with another group of players who very thankfully showed themselves. They were part of the podcast, that I was talking with at the time, plus a bunch of co-workers who were just looking for a video conference call periodically to play some games. They participated in that as well. So I've had multiple periods of time of actually play testing the rule system that I'm going to provide to you, but none play testing it in a World War Two scenario. I'm particularly interested in exposing this in this rule book.

It will also hopefully give you some indication, not just that this is something that can easily be shaped for your particular era of interest, usually with some degree of missile weapons that you either construct or have there previously, but maybe even you could move it into another realm, prior to heavy missile weapons, maybe just bow, arrow, swords and shields kind of weaponry. Maybe an occasional mace or cudgel. But my view is that the fluidity of the rule system is to give just enough of a taste to people that really want a rule system, but not really for those folks that want to dominate a rule system they can conquer. That's not the intention of Just Plain Chaos and as the origin story should have illustrated, it was created in just plain chaos.

Not Terrorism

The MGM shooting in Las Vegas touched me greatly because my sisters-in-law weren't there thankfully, but a number of their friends were. Historically I've created simulation of terrorism. I didn't really want a rule system that was explicitly tied to this perspective of terrorism. Distinctly different from the terrorism that was seen at the MGM or the terrorism that Islamic terrorists would perform. Probably slightly closer to militant right wing, white nationalist groups.

All these things were just not a space that I wanted to be affiliated with, even though I still had simulation work that I reused again for the Second World War. I didn't want this rule system to be just completely tarnished as only specifically used for Venezuelan radicals in the 1960s or the Red Army Faction or any of these historical groups played out in role playing games.

That wasn't my intention. Things went cold for a period of time. In large part because I had to get my head around that I actually had a rule system that existed and needed some form for it To take and go through the rigmarole of writing text for it and publishing it. On some level. Self justification or just the function of a post COVID mind my thought was, "Let's get the rules out. Let's play with a few different genres here."

Miniatures and Probability

I don't know how far I'm going to get into the miniature gaming aspect of Just Plain Chaos, but certainly, playing it as a miniature game and a skirmish game took the rule system into a different space and not only matured it, regularized it but also simplified it drastically. The nature of having a rule system which was originally tailored for people's imaginations, but then you could point to miniatures and say that's where you are, that's what you're doing. Also, I think the resolution that people had in their own minds was probably a good thing. That changed the rule system and meant there was a lot less discussion associated with metaphysics and other various existential aspects of traditional role playing and made it more practical. Ultimately is the aim for this rule system is it's just a practical rule system that you can use in a pinch when you need a rule system and you need it to do certain things. The mechanics associated with battling, associated with shooting, associated with wounds, associated with all these things are things that I've actually play tested over and over again.

I come to this with some degree of probability and some degree of computer simulation as well. I've had the ability to run some of these numbers in the game but I've also been really fascinated with how commercial outfits actually do this and I'm sure they do something similar. If they don't do it with computer simulation, they certainly have spreadsheets, that they can quickly address probabilities. I don't think these rules will contain that kind of discussion but if you want to, I'll probably add a little smatterings here and there, if you want to get a clean sense of actually what my thinking was at various times in creating this. And when discussing the historical legacy of these rules, I can't really access the early times, I've made a promise, even though it was to someone who was particularly nasty and heretical if one can use that term with regards to someone who was a former friend. But I don't particularly want to go

back in time here. The nature of reminiscing and believe me, I spent more than a decade doing it with the original rules and the original text.

Once you've had one of the members, basically, although all the members of their original writing were probably highly capable of breaking down and doing disturbing behavior, in fact, that was really just the nature of the folks involved with the original writing. My perspective is now I'm a father of two, I have a different view on the world, so I present these rules as new and as fresh as I can, without dwelling too much on the past associated with them. Aside from because it's a slightly amusing story, just presenting it here in the introduction. If you can deal with the way I presented these parameters, my hope is that you will thoroughly enjoy this rule system and I do urge you, if you feel so, please, if I'm still alive, get in contact with me and let me know what you think of these rules because that is part of the process, actually getting in contact and talking about these things. I have a variety of phrases for my time in Australia, to describe elements of this thing. I think it's pretty interesting to put the stuff out there to be contacted by people that have actually enjoyed it, and that's part of the reason that I've wanted to do this experiment.

And if no one ever contacts me, no one ever contacts me.

Tom Barbalet, Las Vegas, Nevada, May 13th 2022. (barbalet@gmail.com)

Games Mastery

The topic of games mastery is historically a bit of an enigma. It's an enigma for me as when I started playing role playing games, you had the players manual and the monster manual. You didn't have any kind of Dungeon Masters Guide. It just wasn't a necessary cost when each book was so expensive.

The Dungeon Masters Guide did exist then and after the fact I did have an opportunity to read it, but the whole nature of what the Games/Dungeon Master was in a game was so defined by a small number of experiences, which probably actually defined engaging in role playing games in a positive light.

I've talked to people who don't have a particularly positive experience associated with role playing games in general. It's usually because their initial games were somewhat troubled and tortured.

What I'm describing here is my own set of experiences and how to make these set of experiences as ideal as possible.

I found certainly with the advent of YouTube and putting Games Master into YouTube as a search term and getting a sense of what the Games Master style is particularly in North America, that it is a very different thing. It's part of amateur dramatics. It's quite a thespian pursuit. I don't necessarily want to satirize this by providing an introduction like this, but I did want to talk about some of the skills that I think are absolutely critical. I've certainly utilized these when playing Just Plain Chaos. So take from this what you will. The view I want to offer primarily is that you define your own course.

You have the potential to take it in whatever direction you'd like to take it in. You can completely disregard this text as being from someone of a previous generation who really hasn't experienced the heights of games mastery as you have experienced, or has not seen the heights of games mastery or you have something stylistically totally different than what I'm going to offer.

I did want to talk initially about the tone of these games. The nature of a role playing game as it is played is that it is an event.

I've seen people play board games and war games, and even to a lesser extent role playing games. I typically have not participated in the circumstance where they have just a distinctly different style which lends itself from my perspective, at least to funk. I'm someone who has a very particular perspective on the tone of the environment around the way these games should be played.

The nature of people that read rules, specialize in calling out rules and looking to optimize the rules for their own game playing experience, really it all ties down, be it a board game or war game or a role playing game or a skirmish game or whatever the distinction is. Those that are looking to win above all costs, whatever winning might mean to them, usually aren't actually going to have the same amount of fun or be the same amount of fun to play with more importantly.

While these people might exist (and culturally, certainly they exist more in certain areas than other areas.) This is not something that I want to in any way advocate for. If you have someone like that in your role playing group put to them, perhaps that this may not be actually the right to venture for them to partake in. Maybe organized sports, particularly in North America might be more their avenue.

Certainly I've found this particularly with regards to war games, that the perspective of war games, highly militarized, highly designed around winning at all costs, beating every possible opponent. These kind of things. My perspective with role playing, it should be a leisure activity. It should be something that actually lowers your heart rate not increases your heart rate. Some elements should increase your heart rate a little bit.

You are doing this for relaxation and for catharsis. If catharsis means completely trampling on your opponent, so no one has fun except for you, perhaps then you're not doing the right thing.

My perspective is always that what you're trying to have is to make sure your other participants, including the games master as an independent entity, are having the best possible times that they could have. That, really has been

something that I've utilized through a lot of my games be they Just Plain Chaos or any other system that I might be organizing and working around. I think it needs to be said almost explicitly that this is the history that I'd build from now.

There's still a whole lot of complexity that you can add in there. Certainly the distinction that I found in my childhood, particularly when I had the ability to interact with people who were clearly much better games masters than me was an ability really to hold a narrative together - quite a complicated narrative.

I learnt a lot of skills and techniques through this process, just sitting in the company of, or observing games or even actively playing games periodically. But realistically maybe three people at most through my life. I do eulogize these three people in their particular perspectives. There's always stuff to learn from other games masters.

There's always stuff to learn from how they view, play and how they construct the universes around them. For this reason I would like to offer the suggestion that this be a continued form of learning.

Let's talk a little bit about tone. I have a very strict view and I don't think this came necessarily from any particular games master but might have been explained to me once with regards to British soap operas. British soap operas are remarkably successful, I mean the American soap operas are also remarkably successful. Now British soap operas in particular multi-generations now of British soap operas, show that the style has worked in a very particular fashion.

When you look at any entertainment in the form of catharsis and go back to Aristotle and maybe even Plato, you start to realize that these things have been talked about from what is loosely called aesthetics, but has very little to do with visual aesthetics for quite some time.

The idea of the British Soap opera is you take a character, you take a goal for the character and you put a variety of obstacles between them and their stated goal. That is something that I have utilized in games mastery more explicitly, more recently. Because I was in England for a period of time, I must have heard about this while I was in England. But I did think about this as being an amazing way to create not necessarily a trajectory associated with actually concluding an adventure, but creating the kind of chaos that everyday life tends to give us that we have objectives that we rarely actually meet. Sometimes we actually gain those objectives.

Characters have goals. Our role in experiencing life is the number of blocks that come between us and the goals. How we overcome these particular blocks in order to achieve the goals. This is a very interesting formulaic way of creating an adventure. The way I do it in role playing is typically you state the goal. You make the goal relative, what appears to be relatively accessible just a few days, just merely a few days in reach. And in the process of getting there, you throw these obstacles in the way of the player in such a way that they have to use their own wits and wisdom. Sometimes you can give assistance, but they have to basically work out how to get to where they're hoping to go in some way, and their imagination, a variety of other skills. The benefit of actually being a games master in the circumstances is you could see some pretty amazing narratives, some pretty amazing skills that everyday humans have other than you to resolve these issues and get them done in a particular fashion. So that really is the only games master philosophy I can give you, is consider the obstacles in front of characters, consider how they work their way around these particular obstacles. There's a big question associated with whether you artificially allow characters to continue to live as well, or whether you kill them off.

Certainly when I talk to folks that have had negative role playing game experiences, they've typically been killed off very quickly. Usually some part because of their own personality, some part because of the games master just not being at all aware of these things. There's a film called 1917 which follows two soldiers through a few days of the first World War. What's stunning about the first World War is that the actual war itself was a really brutal war usually involving hundreds of thousands of people. It was a war of grinding atrocities, it was really the war that I hoped humanity would learn from. I have a picture of the Somme to remind me of the Somme. And I think the first World War is just a fascinating period to realize that, actually, there was a more horrific war that followed it because humans didn't learn from the first World War. But let's return to the film.

The film, 1917, is an amazing construction following these two particular soldiers through a series of events. Now, practically there were literally millions of soldiers on the same battlefield that they were participants in, but they really aren't there for a majority of the film. In fact, the film is absolutely extraordinary that it covers so much ground with

so few actual interactions. There's a sniper in a key place, there's a crashed pilot in a key place. There's a few events which make the film very compelling watching. The musical score alone got me through COVID hands down. But the film is incredibly compelling because it's a narrative driven story with two people, normally surrounded by millions of people that you just don't see because they're not actually doing this thing. And I think it illustrates perfectly what the role of the games master is in a game that you can make it incredibly focused on two particular characters as they exist.

The film illustrated to me at an instant, what this idea of games mastery was. That you create something that people live through and experience and have to deal with problem solving and ultimately survive through. Although, I have killed a few characters occasionally, but usually for specific narrative purpose. So that's where it gets very interesting. I've historically played other games, I don't need to mention them here. But one particular game I've always played as a games master and seen the characters just get stronger and stronger and better and better and more and more experience and more and more health, and I don't necessarily want to give away what the game is, but this has always been really difficult. So in that case, I've had Orcs for example, which might exist in a just blank game that you create, so much the better. And I've moved these Orcs from everyday run-of-the-mill newborn, wearing-leather-armor Orcs to increasingly militarized Orcs. I did the same with dwarves actually in parallel in this game, to give them the assistance of dwarves at various military levels, where they had the enemies of Orcs at various military levels that progressively militarized and got bigger and badder and nastier and harder to fight.

There was always a constant. It would take about 30 minutes to an hour to fight a bunch of Orcs? Yes. Whether they were at the start of the game or the middle of the game or the end of the game. And this was a 18 month plus roughly weekly game. You have to be mindful of these things that the nature of the Combatants, the nature of the players. These things all need to be relatively, roughly aligned. Obviously there are more difficult characters in this particular game, again, not Just Plain Chaos, but illustrative here. Dragons occurred at various points and they were various kinds. And particularly with regards to the telepathy and control and a variety of other factors. The dragons were very much sized to be roughly seven times more powerful than the humans or the creatures that they were fighting with the players. So these kind of obstacles, and also having non-player characters that would mysteriously get fire blasted at some points and survive in some cases and not survive in others. A good idea of statistics, a good idea of dice role, a good idea of probability and also a good idea of your players. This is developed over time.

In coming to this as a middle-aged man offering this suggestion to you, please understand that this is not designed for some 10 year old kid that might have just picked up this book because they're reading inappropriate things at this stage. My view is these are learnt experiences that happen over long periods of time. And sadly, I've not had a lot of gaming in my life. Personally, I've come to it in spits and spurts where it's been available to me, where people have said, "I've never played these games before." And I've been able to illustrate to them what these game experiences are like and then my life goes on unfortunately. My aim in some regard, and I've been given this aim by people that I've met and talked with is to find local groups that might be sympathetic to my particular vision, which has been very difficult through migration and other experiences, which I'll just leave right here.

What I wanted to illustrate through this text is the diversity of perspective that you need to have, and that you come to this through life experiences, which ideally, hopefully you've played as games or you've played in your head, or you've worked out to some degree of parameters, that when you test out on living, breathing other human beings, you are at least at the basic level of competency in order to, if you do accidentally kill off a few characters, still have a few characters that are left to play. Or you have instances where players get sick of characters and want new characters. And you're like, ah! A perfect opportunity for them to go on some very dangerous adventure. But in the scheme of these things, there are a few films which are good examples, I think certainly 1917 is the most recent one.

There were certainly periods of time in the 1980's, which you might go back and look on reflectively as very curious, where a lot of role playing was perceived as being demonic. And I do understand now that acting in various other thespian pursuits that nerds might have once engaged with have washed over this and made this more an acting pursuit than it was. You know, understanding a lot about mythological creatures and these kind of things. But I really implore you to actually go and do some background research on mythological creatures and find early books and get a sense of where this thing has evolved from. As I look at my bookshelf now, this is illustrative of a majority of the books that I own. And also, just my general consumption of information is really much in this historical realm. The new ones are interesting. It was funny to play a contemporary role playing game with a group of coworkers, just to get a sense of where these things have come. But a lot of the grit and a lot of the majesty exists in the early history of it.

And I think I've probably said enough by this point.

Hiding and Explicit Movement (with Documents)

The adventure in Just Plain Chaos can be many different factors. Yet a lot of what's being described here relates to stealth and hiding. Constant hiding, always hiding, always finding the next place to hide. Living openly is not a large portion of this game and certainly if the characters find themselves in a hiding role, they must know both where they are currently and where they're going. They must have some sense of the secrecy associated with these locations.

When you play a game where things are under surveillance - you have a permission to move or you have a permission to stay in place. You require some documents which you have to carry with you, and these are things that should be pointed out strongly to players. They need to make sure the documents are in order particularly if they want to move between locations.

There's an idea of deep hiding where you don't have any documents and you're just looking to evade capture in all circumstances, to a point of just general hiding where you maintain some documents that you might need that obviously draw attention away from you as a person of interest. You need to be very mindful both for the player and the games master in these kind of circumstances.

The role of weapons in these games is relatively minor, and actually when the player gathers weapons or gets explosives, or get some means to defend themselves, their behavior is going to change from explicit hiding, but there's always a notion in most of these games that a majority of the population will turn against you. Some portion of the population is armed and better armed than you are.

The acquiring of weapons and the acquiring of safe documents - the acquiring of passage - and the acquiring of safe location. These are all things that the player should be incredibly mindful of. Most players don't come to this kind of game with any background. They don't have knowledge of how to acquire documents and safety and forging documents, these things that had to be done at various times, at various locations and era these games are set.

The games master has to be relatively helpful to point out if they are moving in the open, what kind of documents they have with them. If they don't have any documents, then the acquiring of documents or the forging of documents is absolutely critical and should be a primary part of the game.

Certainly the acquisition of weapons could be a primary part of the game. The player has to find weapons, find documents, find means of movement and either then sell this information or sell these weapons, *where* you hide weapons. I don't want to write about this in great extent. This is the player's imagination and the games master's imagination. Oftentimes the players will have a greater imagination than the games master will have in these circumstances.

The idea is just framing that the players need to keep themselves covert or need to have a certain amount of either false or stolen documentation that enables them to move. Actual documented movement is very interesting. If the character was of a group that wouldn't be persecuted in the area, but will still had to have some movement documents, they would need to go and acquire the movement documents. Either through the police or other mechanisms ways of obtaining these documents. The procuring of the documents could be in a variety of ways, it might just be a legal fee, or it might require some quid pro quo or some behavior that the player needs to exert in order to get the documents that they need to move. The acquiring of things like weapons is far more difficult than documents. Movement documents or existence documents have some ease of procurement because of the nature of getting this kind of information in these kind of environments.

If you're playing a Second World War under occupation game, there is a great discrepancy between the kinds of occupation that existed in certain areas and the kinds of occupation that existed in other areas, and this is really down to the games master how they want to play it. When the players procure weapons and how they use the weapons, it's also a relatively dangerous process. The weapons make noise, and noise gathers interest. The way in which the players use weapons, some weapons are intentionally silenced, but that still doesn't mean that they're absolutely whisper-quiet. That just means they don't make as much noise as the weapons that are not silenced.

It's important to measure all of this, and as a games master really plan this out in your own thinking associated with the areas that the players are in. The rules and procedures are in place. There are certain areas (particularly areas of no cities), forest, rural areas which are completely and utterly off limits.

You need to think about the areas that surround the towns and the cities that the players are playing. The rules that exist in these areas and whether stealth is important in movement in certain parts and less so in other parts. If the player was to move on roads, they're going to be stopped and searched or they are still gonna be stopped and asked for documents in certain circumstances.

There is still a constant threat of interaction, which they need to be mindful of as they make their way in any specific direction. The role that maps can play in these games is important. It's important for the players to make their own maps. You can explain as the games master to the players what things look like and what the kind of environment that they're in. You will need to retain maps.

It is a point of style, whether you maintain physical maps or whether you read up in advance and memorize roughly where the locations are and where the players are moving through locations.

This author rarely used physical maps, because they were a distraction. They were also documents that could easily be seen by players in certain circumstances. If you work with semi-hostile players, which you should never actually have to do, the addition of maps and the addition of where these things were and what was going on, the physicality of the maps were a problem. So in general, I would read extensively beforehand and memorize routes and memorize examples, and where possible, if I was using miniatures, show the miniatures. Show the environment with the miniatures. And when I wasn't using miniatures, I had to be incredibly descriptive in certain circumstances, so the players actually understood where they were and where they were going.

And you can talk about locations in ideas terms, but when you actually have to physically move to that location, this requires a good degree of descriptive examples, as you explain to the players what they're doing. Now, ideally the players will have movement goals, which means you're just describing the movement from first movement goal to second movement goal, which is oftentimes the easiest way to do this. But sometimes the players just don't have a sense of the environment and you have to actively describe the environment and do it in such a way where you're allowing the players to understand, particularly if they're moving in stealth, that there are aspects of the environment that might change rapidly, the sound aspect of the environment is incredibly critical. So the movement and the hearing of boots or the hearing of a gun loading or all these kind of things are sounds which the players will be very receptive to if they're trying to move in stealth.

It's the games master's role to think about these things in advance. Think about the sounds that happen, with the various kinds of uniforms and movement, the sounds that happen with the players. Whether the players are barefoot or have cloth and shoes, or what mechanisms the players are using for stealth. And this is a descriptive thing as well, where players need to actively describe, where we are, moving in such ways to make minimal possible noise. Well, that ultimately slows down movement considerably. So the players are moving slowly, they're trying not to make noise. But there is additional accoutrements that they might have, they might have a pack or something that contains items that make noise, a pack that contains metal items that might clang together, all these kind of things. All these descriptive elements are just painting a picture for the players in their own minds, and the games master is a central component in this.

So the games master needs to be very mindful of sound, he should be very mindful if their players are moving through darkened environments associated with any form of lighting, or anything which could create light in the circumstance. So you need to be very mindful of the environment and mindful of things around the environment, and mindful of what is potential to go on in the environment. As a rule of thumb, I will generally roll dice almost continuously through doing my games mastering, and that's something that I do sometimes for my own ideas of probability. I'm like, "Well, what's the probability of this thing happening? Well, it's going to take this dice roll." Most of that, rather than relying on a book or paper work or something to get a sense of what the probability is, is also done in my head. This is part of the games mastering that I like to do, is have a very minimal paper element but maximize the rolling of dice, maximize the suspense aspect to this thing.

And do so in a way where the players are almost constantly feeling on edge, or constantly feeling like something

might be happening, or I'm rolling dice for some particular reason. Sometimes I don't even roll dice for a particular reason, I just roll a dice, you're just rolling dice. You just make sure that you meter, in a minute or so you might roll the dice four or five times. You occasionally spend a little bit of time picking out dice, you're picking out different side of the dice and you put them together, and you roll them. And sometimes that is theater, and sometimes that is reality. Sometimes it has absolutely no bearing whatsoever, and another time you're working on a specific probability of which maybe a D6, a D8 or a D12 would be perfectly suited, and you reach for that dice and you roll it accordingly. And this is really part of the underlying element of the games master, the games master banter through the movement and through the general description.

So you have these environments, you have the potential for enemies entering these environments, you have the need for paperwork and other things which you've drilled into the players. And then you just allow the game to evolve. Most games can exist almost all in just movement and story-telling. The actual combat element, if you look at the video games industry, which is a perfect example of how to weave these kind of tales, you have lots and lots of suspense, lots of movement and then finally, a little bit of game play. And I think role playing is very similar, so it's the same kind of notion that you're creating an environment, mainly psychological, mainly in the minds of the players. And it's your role to make sure that things like, if they're moving stealthily, this has to take continued roles and continued affirmation. And sometimes you get players to roll. This is another important point. You're rolling dice, the players are periodical rolling dice.

Rarely might you tell a player what they're doing with the dice roll, but sometimes you might for effect. You just ask them to roll a D4 or roll two D10, and roll a D20, what do you get? You do this periodically, and the purpose for GM-ing where they say, you need to roll a D20, or you need to get above your dexterity or something like that. These are all old hat things, another time gone by. It's nice for the games masters to believe that the players should always have preemptive knowledge of the circumstances that's occurring. And my view is, specifically for these kind of games, you'll never run out of circumstance. So if you like the idea of giving a narrative to the player that their rolling dice for specific things, there's plenty of time to do that in general play, but through normal play, just ask them to roll the dice periodically. And maybe that fits us into your percentages or your probabilities that you're thinking about as a games master. Sometimes you might want to give them specific reasons that they're rolling dice, but a lot of times just ask them to roll a dice. It adds to the cadence of the game play.

Role Playing Game

The *Just Plain Chaos* game is a narrative driven role playing game. There are two primary roles in the game. The role of the Controller who directs the game with narration and adjudication and the role of the Player who acts out a Character in the game. There can be only one Controller in a game. There can be any number of Players from one to potentially as many as ten. The distinction between a Player and a Character is that the Player plays the Character in the game. When a Character is described in this writing it refers to the in-game entity. When a Player is described it represents the person playing the game.

In addition to this document, you will need at least five six-sided dice. The six sided dice is the regular dice you would find in a variety of board games and it should be easy purchased or found through other games that use dice.

You will also need paper and pencils or pens. It is important to keep a written record of various parts of the game. If you are a Player, you will need to keep a record of your Character. Similarly, if you are the Controller, you will keep records on Characters as well but also notes on the game and potentially additional Characters that aren't played by Players but are played by the Controller.

House Rules

The rules provided here are designed to give a guide to play. It must be acknowledged here explicitly that these may not be the only rules that are needed for the game, or that a Controller or Players may want to play a game. House rules (that is rules created separate from the rules presented here) are not only permitted by this game, they are actively encouraged.

If a Controller or potentially even Players find particular rules are not working for them in their frequent play of this game, please add or changes the rules accordingly. The only formal requirement for house rules is that they are written down in some form (either paper or electronic) and that all participants in the game agree to the House Rules prior to the game beginning.

Narrative

Consider the purpose of the experience of playing Just Plain Chaos to explore a rich universe and develop your character (or your players) through this experience. Rather than creating life and death circumstances at every turn of the game, consider the development of scenarios in the game as being a means of choosing distinct character paths and also exploring the particularly twisted and complex universe.

There are, however, a wide variety of conditions other than death that can end the game. The loss of a character's physical and/or mental mobility may cause the game to end. Capture and/or imprisonment may leave the character in an immobile state. Although either case could also be used as the starting point of another scenario.

Consider the narrative flow the most important element of the game. At the time of writing there is only one work available to review the style of narrative used in Just Plain Chaos however this rule book will also provide a number of techniques and background examples to assist with creating a detailed narrative both as a Player and a Controller.

Disputes

Through the course of a game, as there are many points of tension that could result in disputes between Players or disputes between Players and the Controller. All disputes must be resolved with a dice roll. In the case where a particular rule is in question, if the rule can not be found within about two minutes, this dispute must be resolved with a dice roll. The purpose of the game is to have fun and explore an alternative world. Hostility generated through disputes spoil the game for all concerned.

In the case of a dispute between two players, one participant picks odd, the other picks even. A dice is rolled and based on whether the roll is odd or even the participant who nominated the outcome rule has their decision met.

In the case of a dispute with three participants, each participant nominates a number 1, 2 or 3. The dice is rolled and in the case of a 1 or a 4, the participant who picked 1 has their decision met. In the case of a 2 or a 5, the participant who picked 2 has their decision met. In the remaining outcomes, the participant who picked 3 has their decision met.

If there are more than three participants in dispute, some of the participants need to come to agreement resolving down to two or three groups so the dice can be rolled. An alternative solution has the participants taking a vote to see which two or three possibilities are the most reasonable to roll on.

Statistics

There are five numerical statistics in the game. These are:

- Regular Intelligence (RE)
- Irregular Intelligence (IR)
- Appearance (AP)
- Physical Health (PH)
- Mental Health (ME)

Each of these skills have the value between 0 and 10 with the total of all five numerical skills not exceeding 30 initially. It should be possible to extend the character though detailed and focused play to move the maximum limit of these five values combined to 40. This is the maximum possible for any character in the game. In general, a Controller may want to cap the total to something between 30 and 40 to avoid overly powerful characters.

All other skills including weapons operation and any skills that will effect combat are awarded through skill paths. The concept of skill paths indicate that all skills will either be entry level skills or have prerequisite requirements. These skills are built up over time and through specific actions. All skills have to be learned in some way. The skills offered in this book are only a small part of the total skills available through the game. Through house rules and future book updates numerous other skills can be offered. For this reason the weighting on statistics linkings to skill are based on the skills available here.

Regular Intelligence (RE) describes broadly the kind of intelligence that is academically represented. It is a statistic that lends itself to a wide variety of skills too. For this reason, a player may consider Regular Intelligence to be the most important statistic. This should be counteracted with the practical use of the skills gained through Regular

Intelligence when compared to Physical Health or Mental Health.

Irregular Intelligence (IR) is slightly more idiomatic than Regular Intelligence. It would be too easy to define it as everything relating to intelligence and knowledge not covered by Regular Intelligence however broadly this is what Irregular Intelligence describes. It may be easier to summarize that while Regular Intelligence is the ability to learn and use knowledge, Irregular Intelligence is the ability to understand things with limited experience and in a variety of different fields that would not normally be covered by Regular Intelligence.

Appearance (AP) describes not only how a Character appears relative to a cross section of society, it also denotes a subtle class classification. Appearance governs not only the general upkeep of the Character but also the kind of clothing and physical attitude of the Character. It should be assumed that Appearance also has some age bias built into it. Generally a younger Character would have a lower Appearance as they are more heavily governed by their peer group and their own access to money and other direct indications of status. It is perfectly possible for adults to have low Appearance too. In some circumstances of relative wealth, young people may also have a higher Appearance than their peers. This is statistically unlikely but through the freedom of statistics a Player may wish to create a character like this.

Physical Health (PH), as the name suggests, describes the general health of the Character. The higher the Physical Health, generally the better the Character can do strenuous activity. The lower the Physical Health, the less likely a Character is to do vast amounts of physical activity without a suitable penalty associated with rest or general inability to continue.

Mental Health (ME) represents the character's mental state including conditions of fatigue. A low Mental Health does not characterize mental illness although a low Mental Health can make a Character more susceptible to mental illness.

In this book, by far the majority of skills offered come through Regular Intelligence (RE). For this reason if Players want to take advantage just of skill maximization, they should maximize their RE. There are roughly equal numbers of skills for Irregular Intelligence (IR), Physical Health (PH) and Mental Health (ME). There are only a small number of skills for Appearance (AP) however appearance plays an important role in the game quite distinct from the other statistics. A Character's ability to move through an environment without attracting attention is based on their Appearance (AP) relative to the environment around them. This can be masked somewhat by skills like Disguise and Evade however fundamentally if a Character does not have a reasonable Appearance, they will have problems moving through areas that require a high Appearance to fit in. Similarly if they maintain a high Appearance, the Character may have problems moving through an environment that has a low Appearance norm. This will be described in greater detail through the introductory scenarios offered in this book.

Statistics Generation

The mechanic for finding a Character's statistic is as follows:

- i* The Player rolls three dice. These three numbers are recorded.
- ii* The Player then can select any two of these dice for the results on the dice face. The dice can be turned to the face surface and these two numbers are recorded. (If you are good with mathematics, simply take seven and subtract the number on top for both dice individually as this produces the same result as rotating the two dice from their faces.)
- iii* The Player has five numbers written down. (x , y , z , $7-x$, $7-y$)
- iv* The Player then selects one of these five numbers and adds two to that number. The four remaining numbers have one added per number. Again this is the Player's choice which number has two added to it.
- v* The Player can then pick which of these five values connect with the five statistics for their Character.

Three Examples of Statistics Generation

- i* The player rolls three dice. These numbers are 3, 6 and 1.
- ii* The player chooses to turn the dice with 1 and the dice with 3 onto the facing side.
- iii* This gives the results 6 and 4. The player now has five numbers 3, 6, 1, 4 and 6.
- iv* The player nominates the 1 to have the plus 2 and the remaining rolls have plus 1, taking the five numbers:

$$3 + 1 = 4$$

$$6 + 1 = 7$$

$$1 + 2 = 3$$

$$4 + 1 = 5$$

$$6 + 1 = 7$$

v The player wants a character who is street smart, and book smart with lower physical health and roughly average mental health. Thus the statistics are chosen as:

RE	IR	AP	PH	ME
7	7	3	4	5

i Another player rolls three dice. These values are 2, 4 and 3.

ii The player elects to turn the 2 and 3 dice to their opposite faces.

iii This gives 5 and 4. This gives the player initially the numbers 2, 4, 3, 5 and 4.

iv The player elects to put the plus two value on the 5 with the remaining values receiving the plus one.

$$2 + 1 = 3$$

$$4 + 1 = 5$$

$$3 + 1 = 4$$

$$5 + 2 = 7$$

$$4 + 1 = 5$$

v The player wants to create a character with strong physical health and a reasonable appearance the remaining statistics are unimportant to the player.

RE	IR	AP	PH	ME
4	3	5	7	5

- i* Another player rolls the three dice. These result in values 2, 6 and 5.
- ii* The player opts to turn the 2 and 5 dice to their face values, 5 and 2 respectively.
- iii* This gives five number 2, 6, 5, 5 and 2.
- iv* The player opts to add the two to one of the 2 rolls giving:

$$2 + 2 = 4$$

$$6 + 1 = 7$$

$$5 + 1 = 6$$

$$5 + 1 = 6$$

$$2 + 1 = 3$$

- v* The player doesn't have many options as this has produced an even weighted set of numbers. As the player does not know how the game will develop they allocate the statistics as follows:

RE	IR	AP	PH	ME
6	3	6	7	4

This is a relatively average character with the ability to strengthen and weaken some of these values through a number of games.

The rules associated with increasing and decreasing these values will be discussed in the Controller section of this book.

Mathematically astute players will note a total statistics value range from 21 to 26 which is slightly under the average being at 25 and indicates a preference for lower results initially. This in part is true however the way the play themselves selects which two of the three dice are negated by the two dice totaling 7 spread, means this number is closer to the 25 average total. Also the player's statistics should initially be lower to allow for the additional increases needed through the game and the accessibility of Anti-System groups to young players. This will be expanded further in the setting component adjacent to the basic rules.

Skills

A player is allowed one skill per statistic point in each area. Prerequisites are noted and have to be covered by this skill accounting too. The skills in the game are based on the statistics and also the amount of time the skills are used. Each time a skill is used in the game a single dice should be rolled by the Player. Consult the Skill advancement table below and in the case where the roll is made successfully, advance the skill a single percentage point where applicable.

d6 Roll to Advance 1%	Current Skill Percent
2 to 6	Less than 17%
3 to 6	17% to 33%
4 to 6	34% to 50%
5 to 6	51% to 67%
6	Greater than 67%

The expanding of a skill into another skill (from Computer Programming to writing Anti-Viral Software) always requires additional work.

Regular Intelligence

Anti-Viral Software (requires Computer Programming)

Artificial Intelligence (requires Computer Programming)

Biology, Basic

Botany (requires Basic Biology and Horticulture)

Cartography (requires Basic Geography and Visual Art)

Chemistry, Basic

Chemistry, Advanced (requires Basic Chemistry)

Chemistry, Pharmaceutical (requires Advanced Chemistry and Basic Biology)

Computer Operation

Computer Programming (requires Computer Operation)

Computer Repair

Cryptography (requires Advanced Mathematics)

Copyediting (requires Primary Written Language)

Drive Tracked Vehicle (requires Drive Car)

Electronics, Basic

Electronics Repair (requires Basic Electronics)

Electronics Operation (requires Basic Electronics)

First Aid

Geography, Basic

Gun-Smithing, Basic (Requires Advanced Firearm Use (any))

History, Basic

Horticulture

Language Written, Primary (requires Primary Language Spoken)

Language Written, Secondary (requires Secondary Language Spoken)

Mathematics, Basic

Mathematics, Advanced (requires Basic Mathematics)

Mechanic, Auto Basic (requires Drive Car or Drive Motorcycle)

Mechanic, Auto Advanced (requires Basic Auto Mechanic)

Musical Performance

Paramedic (requires First Aid)

Psychology, Basic

Zoology (requires Basic Biology)

Irregular Intelligence

Computer Virus Creation (requires Computer Programming)

Explosive Engineering (requires Basic Chemistry)

Forgery (requires Visual Art)

Lock-picking

Hacking (requires Computer Operation)

Hunting

Manufacture Clandestine Weapon (requires Carpentry)

Track (requires Disguise)

Improvised Weapon Use, Basic

Clandestine Weapon Use, Basic

Wilderness Survival, Advanced (requires Basic Wilderness Survival)

Appearance

Disguise

Evade

Etiquette (requires Basic Manners)

Orate (requires Primary Spoken Language)

Scouting (requires Basic Geography and Advanced Wilderness Survival)

Physical Health

Canoeing

Carpentry

Close Combat

Cycling

Marching
 Running
 Sailboating
 Swimming
 Firearm Use, Basic (All firearms)
 Wilderness Survival, Basic
 Firearm Use, Shotgun (Requires Basic Firearm Use)

Mental Health

Drive Car
 Drive Motorcycle
 Firearm Use, Advanced (requires Basic Firearm Use) (Specific to Rifle or SubMG)
 Firearm Use, Sniper (requires Firearm Use, Advanced (Rifle))
 Interrogation (requires Basic Psychology)
 Impersonate (requires Disguise)
 Language Spoken, Primary
 Language Spoken, Secondary (requires Primary Language Spoken)
 Manners, Basic
 Pilot Plane (requires Drive Car)
 Visual Art

For example:

RE	IR	AP	PH	ME
6	3	6	7	4

RE Skills

Computer Operation → Computer Programming → Artificial Intelligence
 First Aid
 Electronics, Basic → Electronics Repair

IR Skills

Computer Virus Creation
 Hunting
 Hacking

AP Skills

Disguise
Evade
Orate

PH Skills

Firearm Use, Basic
Swimming
Wilderness Survival, Basic
Marching
Close Combat
Carpentry
Cycling

ME Skills

Firearm Use, Advanced (Rifle)
Firearm Use, Sniper
Drive Car
Language Spoken, Primary (Majority)

THE WORLD OF JUST PLAIN CHAOS

Early 1990s – A small armed insurrection occurs. In the process of squashing the insurrection a substantial number of civilians are killed. This ferments a revolutionary spirit in a majority of the population. This divides the population based on social classes with the wealthy and the quisling middle-class forming their own communities.

Late 1990s – In cracking down on the majority, walled and militarized settlements are created in existing cities. These environments are specially policed and controlled. Economic wealth flows to those elite areas while the majority of the population are forced into high-rise apartment towers.

1999 – Led by a small group of youthful leaders, the majority population attempt a revolution against the ruling elite. This includes the use of dirty bomb technology and ultimately leaves a majority of the environment in ruin following excessive bombing of the majority population.

2003 – Following a brief lull in the fighting and an observed truce, the ruling elite attempts a mass extermination program forcing the majority population into labor camps leaving the created cities virtually deserted. Armed insurrection follows.

Mid-2000s – The fighting continues. For the majority, all economic resources dry up. The majority are left to fend for themselves through the huge crumbling cities that are left. Some try creating agricultural communes as a means of growing food however these fail and mass starvation further reduces the majority population.

2012 – A truce is declared as a means of further concentrating the majority and eradicating them. Small groups of the majority continue to hide in the ruined cities and form roving revolutionary gangs dressed in the clothes of their parents' last factory jobs.

Mid-2010s – Increasingly cultist, the ruling class begins a series of experiments to try to create a sub-human species including attempts at resurrection and various other strange experiments.

General Notes

Technology has been stifled through years of war. The internet does not exist however a cultist mythology around modem connected networks (known as the Wazarin) forms the basis for any electronic communication. History prior to the 1990s is conveyed through mythology.

The history outlined above is a limited overview designed to give a player a basic understanding of what their Character knows.

There are two languages available – Majority and Elite.

HOUSE RULES

	Close Range	Standard Range	Long Range
Sniper Rifle	288 yards	432 yards	576 yards
Rifle	216 yards	324 yards	432 yards
SubMG	96 yards	192 yards	
x d6	1 / + 1* / + 2**	2 / + 1* / + 2**	3 / + 1* / + 2**
Required to hit	4-6	8-12	14-18
Modifiers	Some Cover (-1d)	Target Moving Fast (-1d)	Target Has Evade (-1d)
	Shots per turn	Movement Rule	Special rules
Sniper Rifle	1	Cannot move and fire	
Rifle	1 or 2**	Slow / Standard**	
SubMG	4	Fast	<i>Jams on any 1 (in the used roll)</i>

* Has Firearm Use, Basic (Or Firearm Use, Advanced in the case of the Sniper Rifle)

** Has Firearm Use, Advanced for that specific weapon or Firearm Use, Sniper in the case of the Sniper Rifle

A standard clip has 10 rounds. It takes a turn to change a clip and one turn to clear a jam.

Movement

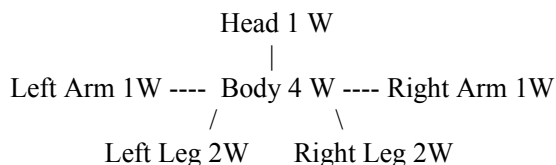
Slow	2 / + 1 yards per second (Has Evade Skill)
Standard	4 / + 2 yards per second (Has Marching Skill)
Fast	7 / + 3 yards per second (Has Running Skill)

BULLET HITS

To hit from bullet:	2d6	
Left Arm	4	(3/36)
Left Leg	6	(5/36)
Right Leg	8	(5/36)
Right Arm	10	(3/36)
Head	12	(1/36)
Body Hit	Remainder	(19/36)

WOUNDS

Health is attributed to sections of the body. In general a player will start with the following amount of potential wounds:



A leg with 0 wounds remaining halves movement. If both legs have 0 wounds remaining, the Character can't move.

A Character with 0 wounds remaining in one arm can not fire a firearm.

A Character with 0 wounds remaining either the head or body are unconscious.

A Character with less than 6 total wounds remaining is in grave condition. Roll 2d6 per turn, if they roll above their Physical Health, they become unconscious.

Once a character drops to no wounds remaining they are considered dead.

Single wounds inflicted to the chest winds a character. Roll 2d6, if they roll above their Physical Health they are unable to perform an action for the dice roll minus their Physical Health number of turns.

MELEE HITS

x d6	1 / + 1* / + 2**
To hit from blow	2-6
To hit from weapon	3-6

* Has Skill Close Combat (for blow or weapon) or Clandestine or Improvised Weapon Use (where applicable)

** Has Skill Close Combat (for weapon) and Clandestine or Improvised Weapon Use (where applicable)

TO HEAL

Without any medical skills, roll 1 dice per turn. On a 6, one wound is recovered. If a bandage or other medical equipment is used, on a 5-6, one wound is recovered.

With First Aid skills, two dice can be rolled and the top value is picked. With Paramedic skills, three dice are rolled and the top dice is picked. With Pharmaceutical Chemistry, four dice are rolled and the top two dice are picked to get a possible two wounds recovered (with either a 6 or a 5-6 depending on if equipment is used or not).

INITIATIVE ORDER

Going into battle the Player(s) always have the initiative however the initiative order between players is determined by 2d6 + Mental Health.

FOES

Animal

Head shot releases Psychnosis Gas (only achieves head shot on 5-6 on d6).

Gas Attack – Psychnosis Gas (Double rolls required / half move).

Gas cloud covers 3d6 + 12 yard radius and reduces 6 yards per turn moving in 6 yards direction d6.

+1 dice for all attacks.

Hunter

+ 1 movement.

Soldiers

Every shot wound has an armor save (5-6 on d6), including headshots.

WEAPONS SPECIAL RULES

SHOTGUN

A shotgun blast provides a spread trajectory of buckshot in a blast area. The blast area is 45 yards long and 9 yards wide at the end. Any model in the trajectory within the 10 yards length (2 yards wide) receives 2d6 wounds. If there are no models in this area, any model in the 20 yards length (4 yards wide) receives d6 wounds. If there are no models in this area, any model in 30 yards in length (6 yards wide) receives d3 wounds (d6 divided by 2, round up).

GRENADE

Grenades can be thrown up to 50 yards. They are a blast radius weapon with a blast radius of 3 yards. Any model in 3 yard radius of the grenade receives d6 wounds. Any model in 6 yard radius of the grenade receives d3 wounds (d6 divided by 2, round up). Any model in 9 yard of the grenade receives d2 wounds (d6 divided by 3 round down (i.e. 0-2 wounds)). Grenades have concussive force so when a grenade is thrown into a building with at least two walls doubles the effective radius of the grenade. The act of throwing a grenade halves movement or other abilities in a turn. Technically a character can throw two grenades per turn and remain stationary.

Grenades have a variable reliability based on their age and a variety of factors which the Character may not know at the time the grenades are thrown. 2d6 are rolled each grenade throw. If the roll is 4 or less, the grenade is a dud and it does not fire.

Grenades throw up debris when they explode. This creates an effect of *Some Cover* on any shots through the blast area.

WHY YOU WON'T SEE A WORLD WAR TWO RULES FROM ME

We now enter a very curious part of the book. This was originally going to be an example of how you play the Second World War from a partisan skirmish perspective with the languages and the weapon skills and the forging of documents and all the other bits and pieces. It happened in parallel with me changing from a simulation development that I've worked on for a couple of years relating to Operation Sea Lion in England. Through that process, I generated substantial German documentation, including information like the specific documents, the actual bureaucracy, that turned the Hitler Youth into the Waffen-SS, which was incredibly graphic and left me without a doubt that this was just not represented. The German Second World War experience was not represented in any form that I could actively describe to a player or a games master in order to play. The nature of the films and the material that is available. The histories didn't give the gravitas to the nature of just the layered bureaucracy, which made everything feel very calm and kosher, but actually, relied on the execution of German children.

It was a very curious experience to me, which actually took a few months following the movement away from simulating Operation Sea Lion to fully dwell upon. I don't want to embody any aspect of the Second World War German invasion plans or thinking. The failure to describe it in both literature and film was by far the most shocking experience for me because I had historically recommended films like *Das Boot*. And similarly, there were a couple of films associated with the end of Hitler's life, *Downfall* being one of the more famous ones with actual German origin. A lot of the German origin stuff still fails to capture just the layered detail. And in order to discuss how games mastery was incredibly important and people needed to play these games properly, I didn't have a way to capture the nature of both invasion, but also the scheming and the development and just the evil bureaucracy that came after that. It was outside my realm as a games master. I'm in this strange situation where having planned a little bit of, here are these weapons, here are these people, here's the situation, here's this possibility, I felt it was unjust to offer this as any kind of example about how to play this rule system.

I'm returning quite quickly to the notion that this really should be used in the context of near earth science fiction, not in any way associated with historical events, not in any way associated with what happened in Germany following the Second World War, specifically, the Red Army Faction or Baader-Meinhof. Nothing like that. I think all that should just be removed quite comfortably, and put on a side where really the gravitas of not actually having adequate documentation associated with that, I find incredibly powerful and incredibly revealing, but also it comes through the nature of actually handling these documents and getting a sense that real people created them. And the execution of what happened in the Holocaust is bad enough, but the nature of what happened in the state towards the end of the fall of the Third Reich, the downfall period, is just behaviors which I don't even know how to embody in a contemporary fashion.

They just struck me as incredibly toxic and not something that I want to be a part of. The promise of having a Second World War partisan intrigue game being built off these rules, I'll move to one side. But I did want to say that these rules are incredibly flexible and it wouldn't be difficult to do that, I just don't think you could honestly do it to the depth of depravity that was necessary and not in a playable game that you were looking to get any form of catharsis out. So now I've stated that explicitly, I will go on to say that, yes, it would be relatively easy to have these rules in a Baader-Meinhof, Red Army Faction game or post that potentially, what happened in the Munich Olympics, you could

do all of these things, but I don't find any of that particularly edifying.

I think this is a futuristic game with character development and shootouts. Yes, the rules are there, they should be relatively adequate to play in that fashion. And for that reason, I'm going to give the rules as is with some slight bridging, to talk a little bit about skills and development, and how to utilize the difficulty in layering skills that you need to get certain abstract skills and not others, and then you need to work out how you fit your characters together. Describing that would enable a GM quite comfortably to play a wide variety of games, but I did feel the need to, spit the dummy as they used to say in Australia with regards to getting this rule system out on a partisan World War Two basis.

I just do not feel the ability to develop it in an authentic fashion, more over, I think it's incredibly important that people are mindful of the fact that these pieces of fiction, these films, even the documentaries about the Second World War are not as accurate and as depraved as you would actually need to play games in order to make it. So I will put this footnote in now, as a former attempted simulator of Sea Lion, that this is not a direction that I'd like to take. So the rules will be developed very similar to the rules as they're outlined. And please be mindful if you do want to do this experimentation that is perfectly available in the rule system, I just don't think you'll get much edifying out of it. So I wanted to leave that right here and put it out.

Regular Intelligence _____

Skills _____

Irregular Intelligence _____

Skills _____

Appearance _____

Skills _____

Physical Health _____

Skills _____

Mental Health _____

Skills _____

Weapon _____ (None / Basic / Advanced) 1
Clips _____ 1 4 1
Rounds _____ 2 2
Physical Health 6 (?) _____ (None / First Aid / Paramedic) Evade / Marching / Run

Weapon _____ (None / Basic / Advanced) 1
Clips _____ 1 4 1
Rounds _____ 2 2
Physical Health 6 (?) _____ (None / First Aid / Paramedic) Evade / Marching / Run

Weapon _____ (None / Basic / Advanced) 1
Clips _____ 1 4 1
Rounds _____ 2 2
Physical Health 6 (?) _____ (None / First Aid / Paramedic) Evade / Marching / Run

Weapon _____ (None / Basic / Advanced) 1
Clips _____ 1 4 1
Rounds _____ 2 2
Physical Health 6 (?) _____ (None / First Aid / Paramedic) Evade / Marching / Run

Weapon _____ (None / Basic / Advanced) 1
Clips _____ 1 4 1
Rounds _____ 2 2
Physical Health 6 (?) _____ (None / First Aid / Paramedic) Evade / Marching / Run

