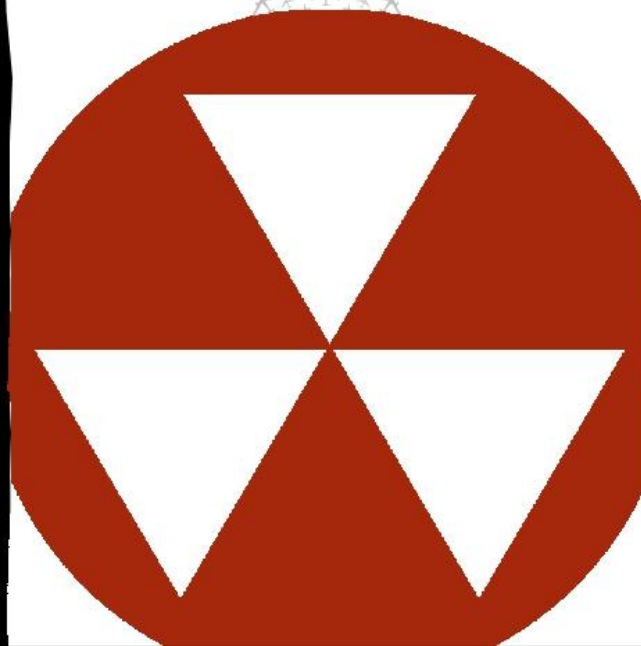




**How  
I Learned  
To  
Stop  
Worrying  
And  
Love  
The  
Bomb  
Shelter**

*the traitorous, paranoid RPG*



*HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB SHELTER*

A FREE 24 HOUR RPG BY LUKE HAWKSBEE,

AVAILABLE FROM *1KMMKT.NET*



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# CONTENTS

The Lowdown.....	1
Knowledge Is Power.....	1
Assigning Roles.....	2
If You Are An Assassin.....	3
If You Are A Defender.....	3
If You Are Keeton.....	4
Dramatis Personae.....	5
Using Opposed Skills.....	7
Using Unopposed Skills.....	8
Using Bonus Skills.....	8
How To Kill.....	9-10
Damage Conditions.....	11-12
Scenarios.....	13
2x Character sheet.....	14

## THE LOWDOWN

*How I Learned To Stop Worrying And Love The Bomb Shelter* is an RPG (Role Playing Game) for at least 4 players. It is somewhat similar to a murder mystery except that the murder is a hypothetical future murder; the mystery is who to trust and how to stop it (or get away with it).

One player takes the role of a VIP (Very Important Person) such as a President, named Keeton, and the remaining players take the roles of Keeton's defenders or would-be assassins. All of the characters are situated in a bomb/fallout shelter and are unable to leave due to imminent and fatal danger outside, or because they have been locked in for their own good or the door has rusted shut, etc. The game can be played using different scenarios — two are included in this version of the game.

*How I Learned To Stop Worrying And Love The Bomb Shelter* is designed to be played in a single sitting face-to-face, but there is no reason why it couldn't be played across multiple sittings, or by post on an online forum. I suppose it could even be played as a LARP (Live Action Role Play) in costume and an appropriate location, playing in real-time for several days... though players inclined to play this way might be better off analysing their motives for shutting themselves in a confined space with their friends and pretending to kill them. That said, don't be afraid to experiment and adjust the game to suit your preferred method of play.

## KNOWLEDGE IS POWER

The fun lies largely in the fact that roles (with the exception of Keeton) are assigned in secret, so that nobody knows quite who to trust — only the the player playing as Keeton, who acts as the GM (Game Master) and will be henceforth be referred to as such, even knows how many assassins there are in a given game session. The most anyone else knows at the start of the game is that there is at least one assassin and whether or not they are an assassin themselves.

*How I Learned To Stop Worrying And Love The Bomb Shelter* requires players (particularly the GM) to separate what they know as a person in the real world from what their character knows within the fiction — nothing ruins the fun of plotting, backstabbing, lying and scheming like a player who constantly decides that their character suddenly needs to urinate when Keeton is being discreetly strangled in the bathroom, or that their character has an inexplicable hunch based on something they heard another player say out-of-character.

# ASSIGNING ROLES

In order to assign the roles, first pick someone to be Keeton. This can be done in several ways depending on your gaming group's preferences. Here are a few suggestions:

- Someone volunteers;
- Draw straws;
- Roll (a) di(c)e to decide;
- Rotate the role to a different person every time you start a new game;
- Elect someone (particularly appropriate for certain scenarios — see 'Scenarios');
- *Fight Club* rules: "Someone says "stop", goes limp, taps out... the fight is over; Only two guys to a fight; One fight at a time, fellas; No shirts, no shoes; Fights will go on as long as they have to";
- *Wicker Man* rules: actually, it's best that I don't tell you these. I don't want to get sued.

Once you have a player assigned to play Keeton, this player then counts how many other people are playing, calls this number X and randomly determines a number of assassins between 1 and X.

With most groups this will mean rolling a D6 (a normal, six-sided, die) and re-rolling if the result is a number outside of this range. Smaller or larger dice can be used for smaller or larger groups, if they are available, or the GM could draw a card from a deck that has had cards outside of the range removed.

...And Love The Bomb Shelter

*Example:* Alex has been elected GM. Alex is playing in a group of 6, so there are 5 other players (*i.e.* 5 players excluding Alex). Alex now rolls a D6, re-rolling if necessary until a number between 1 and 5 is rolled.

The GM then tears a sheet of paper into pieces — one for each other player — and writes 'assassin' on the required number and 'defender' on the rest, before folding them and putting them in a hat. Each player picks (without looking) from the hat. They may read it after picking but may not show any other player until after the game (except the GM, who may know the role assigned to each player).

Thus there is always exactly one VIP (Keeton) and at least one assassin. Normally there will be at least one defender, though it is possible to have only Keeton and assassins. This still works, since nobody will know that everyone else is an assassin, and therefore will still try to maintain a cover, which may mean exposing fellow assassins to earn the trust of other characters, etc. You may find that the game is more fun if you change the lower limit of assassins — larger groups in particular may need at least two or three assassins.

## Recap

- Pick a GM to play the VIP, Keeton;
- The GM randomly determines how many players are assassins;
- Players draw lots in secret to determine who the assassins and defenders are.

## IF YOU ARE AN ASSASSIN...

Your job is to kill Keeton. Your motive, the means available to you, and other fictional factors vary depending on the scenario you are playing, but you always want Keeton dead, preferably discreetly and without it being pinned on you.

Unfortunately for you, Keeton is surrounded by people who are ostensibly trustworthy and devoted protectors. They would all be ready to kill or die for Keeton in order to protect them, which means you must somehow circumvent them.

Worse, these defenders are on high alert because they suspect that an attempt will be made on Keeton's life in the near future. On the bright side, though, others here may have the same intentions as you!

Of course, the quickest way to screw up your murder attempt is to actually let anyone in on your plans, which means maintaining a cover — so far nobody has a specific reason to distrust you, just a generalised wariness of everyone else, and if you want to succeed you'll aim to keep it that way.

It should go without saying that suspicions are likely to be raised, in Keeton and others, if you make any obvious move to harm Keeton. But this is not the only way to blow your cover — seeming remarkably blasé and uninterested in the prospect that your beloved Keeton could be murdered any second is another way to raise suspicion, which means you'll want to play into their hysteria about would-be assassins, even though that's exactly what you are.

If your luck is against you, you might be able to buy some time by sowing distrust among the other players through speculation about who among them might be an assassin. If things are going your way you may even be able to frame a diligent defender so successfully that an innocent will be bumped off, leaving one less person between you and your target.

## IF YOU ARE A DEFENDER...

Keeton is a lovely person. Or maybe they're just your boss... Whichever it is, you have your reasons for wanting them alive, and you're willing to take drastic steps to keep them that way if need be.

Unfortunately for you, not everyone feels the same way, and Keeton's life is in danger. You suspect that someone, or several someones, will try to kill Keeton in the near future, and you'll make damn sure to stop them if you possibly can.

Killers don't wear '*Hi, my name is: AGENT 47*' badges, so it would be wise to keep your wits about you and to trust nobody. Don't call it paranoia (that's trademarked, after all), just a healthy level of mutual distrust — the assassins will try to sneak in under the radar and strike when your back is turned.

It's only fair for you to expect others to distrust you just as much as you distrust them. After all, they haven't seen that slip of paper that says 'defender', so why should they trust you?

## IF YOU ARE KEETON...

You fill the traditional RPG role of GM (Game Master), but also have the fun of playing a single character full-time. This means that as well as interacting with the other players in-character and describing the movements of Keeton, you must also adjudicate and narrate the fictional setting and events to an extent.

This adds a level of complexity and conflict, since it makes you party to privileged knowledge and requires you not to put a desire for your own character's survival above impartiality and fun for the other players. It is therefore recommended that only mature players (preferably experienced in RPGs) take on this role if possible.

If in doubt, remember that you are first and foremost responsible for fairly refereeing the game for other players, and your role of playing Keeton as a character is secondary to this. You decide on the details of the shelter (such as what objects are present and where they can be found) and adjudicate and narrate the actions of other players, such as deciding whether they have successfully used their skills or failed in their attempts.

As GM, you should maintain a separation of what you know from what Keeton knows. You know how many assassins there are, who they are, and which drink has been poisoned, but Keeton almost certainly doesn't. Maintaining this separation will make the game more fun for everyone.

Keeton's personality is not set in stone. Perhaps an arrogant Keeton is confident that there couldn't possibly be more than one would-be killer — after all, they are so

popular! On the other hand, Keeton could be paranoid at the best of times, and now firmly believe that everyone is out to get them; their behaviour might unintentionally make the job of genuine defenders harder, as they refuse to cooperate, etc.

Feel free to characterise Keeton in any way you want, provided that they are effectively defenceless against the assassins without defenders. This doesn't mean they need to be a weakling or an idiot — brash overconfidence or poor concentration can be Keeton's downfall just as easily as weak upper body strength or a poor aim. Players shouldn't be in any doubt that they can take Keeton in a fair fight one-on-one — you already have defenders (or, in the worst case, the assassins believe you have defenders!), so the challenge should be in getting past or around them, not in taking you down once that has been achieved.

Remember that Keeton does fear for their own life — they won't naively walk into the most obvious traps, they will probably become uncomfortable and agitated if they are alone with someone for a long time, they may call for help if they suspect someone, they may be careful about their food and drink for fear of poison, etc.

Nevertheless, let the assassins get at you if they use their brains or seize the moment correctly. Keeton will always let their guard down at some point or leave some bases uncovered; they're only human, and the assassins need a fighting chance of success in order for everyone (or anyone) to enjoy playing the game.

# DRAMATIS PERSONAE

Everybody, including the GM, must now create a character. First, decide who your character is, why they are here and what their relationship is to Keeton (unless they are Keeton, of course, in which case these things are obvious). These aspects of your character will depend on what scenario you have decided to play, so you should decide on a scenario before starting character creation (see 'Scenarios').

Allocate 12 points among your core skills, but no more than 5 points to any given skill (starting with 0 points in each). The core skills and their uses are below:

## *Opposed Skills*

- Conceal — hide items (*e.g.* weapons) on your person or around the shelter, plant items on others, or conceal a trap you have created;
- Defence — defend yourself or others against traps and attacks by dodging, taking cover, parrying blows, wrestling a weapon away, etc;
- Notice — spot a trap, notice a hidden character, or detect someone planting an item on you;
- Offence — attack others with weapons or your own body;
- Search — frisk a person or search rooms, cupboards and other areas within the shelter for (concealed) items such as weapons;
- Sneak — move about unnoticed and hide from view.

*Note: Opposed skills are usually used against each other in the following opposed pairs; Offence vs Defence, Sneak vs Notice, Search vs Conceal (except for planting items, which is Notice vs Conceal). Defence, Notice and Search are also used as unopposed skills to find and avoid traps, etc.*

## *Unopposed Skills*

- Find — locate just the (unconcealed) item you're looking for, such as trap-making materials or ingredients that mask the smell and taste of a specific poison for a food dish;
- First Aid — administer medical aid, including correctly using medical equipment such as stomach pumps, and diagnose poisoning;
- Improvise Item — make useful items that are neither a weapon nor a trap, such as a medical device, a corner periscope, or a defensive item such as a shield or helmet;
- Improvise Trap — jury-rig some kind of basic trap, an alarm, or a device designed to leave a trace of interference (like an ink-staining mechanism to mark someone who searches a drawer, or something similar);
- Improvise Weapon — make decent weapons, such as by sharpening cutlery or wielding a full tin of beans on the end of a chair leg as a simple but brutal club;
- Poison — identify poisons, notice their presence in food or drink and so on, avoid inadvertently poisoning yourself when using them, and judge doses correctly.



After your core skills, you can choose as many bonus skills as you like. There is no set list for bonus skills, they are player-defined. Bear in mind:

- They should never give your character a advantage overall — *e.g.* walking with a cane provides a ready weapon but slows you down;
- They should not be based around anything actually useful or helpful in the shelter;
- They may be things your character is good at, though not necessarily things you would want to be good at, or they may just be descriptors;
- They should give your character a lively, quirky or detailed personality or biography or evoke an agreed atmosphere for the scenario;
- They should normally provide the potential for amusement, either by creating humour in the course of play or merely by being farcical enough concepts to elicit a laugh when read;
- On the other hand, some groups may wish to play a more serious tone of game and frown upon disruptive or derailing humour and go instead for skills that tell us something about that person's life, dreams and fears;
- They can be presented as an adjective, a noun, or a quotation, and probably in other inventive ways. Each word should be capitalised, as in this book, both because it makes them stand out from other text and because it Looks Cool.
- The GM may veto skills that are unfair, too quirky, or otherwise inappropriate.

*Note: A character sheet page is included at the back of this booklet to help you keep track of your character's skills. Permission is granted for players to produce copies of the character sheet for their own and other players' use in the game. Permission is also granted for readers to adapt the sheet or create and distribute their own sheet provided that the new sheets meet the criteria of the Creative Commons license under which How I Learned To Stop Worrying And Love The Bomb Shelter is licensed.*

*Example:* Sam makes an English professor with "Now Where Did I Put My ... " and Misattribute Quotations for a game in the *Porterhouse Code Blue* scenario.

*Example:* Jamie makes an army general with Make Unintentional Double-Entendres, "And This Medal Is From The Time I ... ", and Walk With Cane for a game in the *Get Down In The Bomb Shelter, Mr(s) President!* scenario.

*Example:* Charlie's group are playing a less comedic version of the scenario than Jamie's, so Charlie makes a secret service agent with Loving And Devoted Parent, Concert Violin, and "Get Down, Mr(s) President!"

### *Recap*

- Decide who your character is, what they do, why they are here, and what they are to Keeton;
- Allocate 12 points among the core skills;
- Choose as many bonus skills as you wish.

# USING OPPOSED SKILLS

To use an opposed core skill, a player declares what they are trying to achieve (*e.g.* “I’m going to slip out of the room without anyone noticing” or “I fire my pistol at the general”). Depending on the player’s level of experience they may already know which skill to use to achieve their goal or they may have to be told by the GM. The sequence of events is then as follows:

- The GM decides if the action is actually possible. Even 5 skill points in a skill is intended to reflect a relatively normal level of human ability, so don’t let players get away with patently absurd actions unless you want them to, and apply this fairly to everyone;
- Nothing happens until the action is opposed. Some actions are opposed automatically and others are only opposed when a character declares a certain action;
- Once there is at least one opposing player, the acting player then rolls a D6 and adds their relevant skill points to the result. The GM may need to note the score for later;
- Any player opposing the skill rolls a D6 and adds their relevant skill points to their results; the higher scoring player in any opposed pair succeeds at their attempt. A draw generally means that the more passive player wins (*e.g.* a hidden character is spotted, an attack misses, etc), though the GM can adjudicate the result.

*Example:* Jamie’s general wants to hide while people are watching intently. The GM decides this is asking far too much – if Jamie’s character tries to hide in these circumstances, everyone watching will automatically Notice the general. The general might be able to Sneak into a cupboard if the others weren’t paying so much attention, so Jamie has to wait.

*Example:* Morgan’s bursar has pocketed a knife while alone in the kitchen. Nothing was rolled when it was first Concealed, but Sam’s professor patted the bursar down a few minutes later, so Morgan rolled for the Conceal attempt, scoring 8 (5 on D6 + 3 Conceal). Sam’s professor scored 4 (4 on D6 + 0 Conceal). If Ali decides to frisk the bursar, Ali will roll against the earlier score of 8, which the GM noted on a scrap of paper, so Morgan will not have to roll again. Even if Ali’s librarian is successful the item will still be Concealed from the professor until it is removed or otherwise rendered obvious.

*Note:* Players may be tempted to do the same thing repeatedly until they get a good result; for instance, after badly Concealing a weapon they may remove it and try again, hoping for a better score. This should be discouraged – it ruins the flow (and fun) of the game.

*If this bothers your players, remind them that the definition of insanity is doing the same thing over and over and expecting different results. There is, however, an obvious exception to this rule for combat (you can try to hit someone repeatedly even if you keep missing). Other exceptions are likely to come up, such as Sneaking away while others are distracted by a gunfight, which may be allowed even straight after a failed sneak attempt if the others were not distracted the first time.*

## USING UNOPPOSED SKILLS

To use an unopposed core skill, a player declares what they are trying to achieve (*e.g.* “I balance a bucket of petrol on the door so it falls on the head of anyone entering the room” or “I rummage through the kitchen drawers looking for something I could sharpen to a point”). Depending on the player’s level of experience they may already know which skill to use to achieve their goal or they may have to be told by the GM. The sequence of events is then as follows:

- The GM decides if the action is actually possible. Even 5 skill points in a skill is intended to reflect a relatively normal level of human ability, so don’t let players get away with patently absurd actions unless you want them to, and apply this fairly to everyone;
- The acting player then rolls a D6 and adds their relevant skill points to the result. The GM may need to note the score for later;
- The GM adjudicates how successful the attempt was and narrates the consequences.

*Note: Characters currently under attack take a -1 penalty to the number they roll for any unopposed check, to a minimum of 1, for each person attacking them. It remains an unopposed roll, despite the fact that someone is trying to stop or kill them — the Offence rolls oppose only the target’s Defence rolls, not their Find, First Aid, Poison, etc rolls.*

*Example:* Charlie’s secret service agent applies bandages to an arm wound sustained during a gunfight. Charlie rolls a 4 and has 2 points in First Aid — the GM decides that this is enough to stem the bleeding and take the right dose of painkillers to fight through the pain without adverse effects like drowsiness or raised reaction times.

## USING BONUS SKILLS

Bonus skills are not generally used in the way that core skills are. Instead, they simply act as reminders about who the character is and what they do when they’re not attempting to take or save Keeton’s life.

That said, there is no reason why some bonus skills couldn’t be used like core skills in some cases; perhaps the secret service agent plays the violin to relax in the presidential nuclear bunker and a poor performance drowns out the sound of screaming from another room, intentionally or not.

If the GM allows it, bonus skills may also be used as an excuse to smuggle in unusual or useful items, like a walking cane, a lighter, or knitting needles. GMs should carefully police this, lest librarians reveal sword-canes and graphic designers carry magnum revolvers. Unless that’s the sort of slapstick or pulpy game you want to play, in which case please invite me!

If a player has access to a useful item, then they should be penalised in some other manner or expect to face similarly well-prepared characters. It would be safe to assume secret service agents carried guns, but that shouldn’t mean players playing secret service agents have an unfair advantage against the President’s child.

# HOW TO KILL

## *Combat*

Combat works similarly, but slightly differently, to other opposed tests. Characters in combat may each make one attack against one other combatant, in turn. Once all combatants have made their attack, it is the first combatant's turn again.

When it is their turn to attack, a player rolls their *Offence* skill and the defending player rolls their *Defence* skill. If the *Defence* score is higher than the *Offence* score, the attack has not hit the target.

If the *Offence* score is higher, subtract the *Defence* score from it to find a difference. The difference between the two scores is your damage score, which can then be translated into the damage condition inflicted on the target by referring to the damage score table below (see 'Damage') that corresponds to the type of weapon being used.

## *Weapons*

You may be able to smuggle weapons in to the shelter, find weapons in the shelter, or improvise weapons from items lying around in the shelter. The effect of weapons is to determine the damage table you use when calculating what damage condition your score translates into. The GM will decide whether a particular weapon is poor, good or lethal —whether it is melee, improvised melee, firearm, or improvised firearm.

## *Defensive Items*

Certain items may act as improvised helmets, shields, or armour, or a target may be behind heavy cover. In such cases the GM could rule that the damage condition inflicted by a hit is reduced by 1 level, provided that the defensive item is appropriate to the type of damage. For instance, a plastic lunch tray might stop a small knife but not a bullet, no shield can defend against poison, a helmet will only defend against traps from above and occasional blows to the head, etc.

## *Pulling Shots*

If you have points in *Offence* you can attempt to pull your shots after you have determined your damage score, and deal less damage than you otherwise would. First, calculate the damage condition you would inflict as normal — if you want to inflict less than this, roll a D6. If you roll higher than the damage score table you rolled on, you can decrease the damage condition inflicted by as many steps as you have points in *Offence*.

*Example:* Sam's English professor used to fence and clay pigeon shoot, so has a respectable *Offence* score of 3. The professor is using a poor firearm (table 2), and rolls a 6 for a score of 9 against Ali's unlucky roll of 1. The difference makes a damage score of 8, but the professor doesn't want to kill the target, so pulls the shot, reducing the damage condition from Quick Death to Slow Death and then Lethal Wound. The professor could reduce it again to Major Wound, but doesn't for fear of return fire.

## *Grappling And Flooring*

Anyone, whether armed or unarmed, can wrestle, trip up, knock over or pin an opponent if they are within normal unarmed/melee attack range. Declare your intention to grapple or floor your opponent with your attack rather than inflict normal damage. If your Offence score beats your opponent's Defence score then you inflict the intended damage condition, but no other damage conditions with this attack.

If you have an opponent Grappled, neither of you can use weapons nor act, other than to make unarmed attacks against each other or (attempt to) end the grapple. You can make unarmed attacks against each other, and your opponent can try to slip free of your grasp — you can end the grapple at any time (including in someone else's turn) voluntarily.

## *Traps Made Easy*

Trap-making could be handled in other, more complex ways, but I suggest the following system to ensure that traps are somewhat simple to handle, but still interesting and worthwhile to use.

In order to set a trap, roll the Improvised Trap skill as you would any other unopposed skill, then subtract 3 from your score. If your score is now less than 1, you have failed to create a trap (and the GM may decide that you have used up some or all of the materials in the process).

If your total is still greater than 1 then you have successfully created a trap, and you now have the number that anyone triggering the trap must beat with

their Defence roll score to avoid damage. Subtract a further 2 (to a minimum of 1) to find the number of the damage score table to use if the trap hits someone — all traps inflict a damage score of 4, but use different tables (thus an original score of 4, 5 or 6 inflicts a Minor Wound, 7 inflicts a Major Wound, 8 inflicts a Lethal Wound, 9 inflicts a Slow Death and anything more inflicts a Quick Death).

You can automatically avoid your own traps, and depending on the type of trap you may be able to bypass it entirely without setting it off. You can pull your shots with traps, but only if you state while setting the trap that you are doing so and how many damage condition levels you will pull by.

*Example:* Jamie's general sets up a trap in the bathroom, and Jamie rolls a score of 8 in total.  $8-3=5$ , so anyone triggering the trap will have to roll a Defence score of 5 or greater in order to avoid suffering a damage score 4 hit. The damage score will be converted on table 3 (since  $5-2=3$ ) to a Lethal Wound.

## *Poisons Made Easy*

For poisons, the GM should simply assign a number based on how nasty the poison is. A small dose will do one damage condition level less than usual, a large dose will do one damage condition level more, and everyone poison can inflict Slow Death in large enough quantities — it is up to the GM to decide how large a quantity is needed and how slow a death from poisoning is — minutes, hours or days.

# DAMAGE CONDITIONS

## *1 - Unarmed/Poor Imp. Melee*

1. Glancing Blow
2. Glancing Blow
3. Minor Wound
4. Minor Wound
5. Major Wound
6. Major Wound
7. Lethal Wound
8. Lethal Wound
9. Slow Death

## *3 - Poor Firearm/Good Melee/Lethal Imp. Melee*

1. Major Wound
2. Major Wound
3. Major Wound
4. Lethal Wound
5. Lethal Wound
6. Slow Death
7. Slow Death
8. Quick Death
9. Quick Death

## *2 - Poor Melee/Good Imp. Melee/Imp. Firearm*

1. Minor Wound
2. Minor Wound
3. Major Wound
4. Major Wound
5. Major Wound
6. Lethal Wound
7. Lethal Wound
8. Slow Death
9. Quick Death

## *4 - Lethal Melee/Good Firearm*

1. Lethal Wound
2. Lethal Wound
3. Slow Death
4. Slow Death
5. Slow Death
6. Quick Death
7. Quick Death
8. Quick Death
9. Quick Death

*How I Learned To Stop Worrying...*

## 5 - Lethal Firearm

1. Lethal Wound
2. Slow Death
3. Slow Death
4. Quick Death
5. Quick Death
6. Quick Death
7. Quick Death
8. Quick Death
9. Quick Death

The following explains damage conditions (in relation to attacks, traps and poisons), what they mean for the target in game terms, and the First Aid score needed to heal them (with suitable medical supplies and a period of time decided by the GM):

- Floored — tripped up, knocked off balance, winded. *The target cannot act until they regain their footing (they miss a turn);*
- Grappled — held in place, tied up, wrestled to the ground, pinned against a wall. *The target cannot act other than to make unarmed attacks against the character grappling them, or attempt to free themselves (a Defence check against the opponent's Offence, or if tied/netted/etc a number determined by the GM);*
- Glancing Blow — scratches, grazes, small bruises, feeling slightly unwell. *The target continues as normal. No need to heal;*

- Minor Wound — cuts, large bruises, painful blows, pulled muscles from dodging away, nausea, headaches, hives. *The target takes a -1 penalty to all die rolls. First Aid 2 to heal;*
- Major Wound — large cuts and gashes, minor concussive head wounds, bruised ribs, twisted ankles, minor fractures, consistent vomiting, heavy migraines, breathlessness, running a temperature, notable swelling and itchiness, hypersensitivity to light/sound/touch. *The target is in pain and takes a -2 penalty to all die rolls (to a minimum of 1). First Aid 3 to heal;*
- Lethal Wound — heavy bleeding, internal bleeding, major concussive head wounds, broken bones, snapped tendons, severed extremities, great difficulty breathing, losing consciousness, delirium, severe swelling, itchiness, utter agony. *The target is critically injured and needs urgent medical attention, taking a -4 penalty to all die rolls (to a minimum of 1). Further Lethal Wounds will push them into Slow Death. First Aid 5 to heal;*
- Slow Death — a bullet to the gut, bleeding out, slow asphyxiation, severe system shock, brain slowly shutting down, total loss of consciousness, heart stopped. *The target is dying and unable to act. First Aid 6 or higher to heal;*
- Quick Death — a bullet to the heart or head, a slit throat, a crushed skull, organs ripped out, very quick asphyxiation, stabbed through a major organ. *The target is dead. Impossible to heal.*

# SCENARIOS

Players have a choice of scenarios, but none of the scenarios alter the basic premise of the game — Keeton's life is under threat from assassins in an enclosed space that the characters cannot leave.

## *Get Down In The Bomb Shelter, Mr(s) President*

In this scenario Keeton is the President (or perhaps King, Queen, Prime Minister, or another senior political figure).

Other players are secret service agents or bodyguards, political advisors and underlings, senior military figures, members of Keeton's family, scientists, doctors, etc.

The game takes place within the confines of Keeton's designated nuclear fallout bunker, in the modern day. Nobody can leave because there is a nuclear high alert and they have been sealed in for their own safety, or because the country is already suffering from nuclear fallout.

Weapons might include firearms, Swiss army knives, surgical tools, cyanide extracted from suicide teeth, flashlights, pins from name badges or medals, etc.

## *Porterhouse Code Blue*

In this scenario Keeton is Master of an Oxbridge college (or perhaps Vice-Chancellor of the university).

Other players are fellow academics, librarians, bursars, porters, bedders, proctors, waiters, undergraduates, postgraduates, alumni, etc.

The game takes place within the confines of a wine cellar, underground pantry, or similar being used as a shelter, although it could also be in a purpose-built shelter, preferably during WWII or the Cold War. Nobody can leave because German bombs are falling overhead or the threat of nuclear attack is imminent.

Weapons might include walking canes, heavy books, globes, wine bottles, steak knives, gowns as garottes, pens, musical instruments, etc.



HOW I LEARNED TO STOP WORRYING  
AND LOVE THE BOMB SHELTER

character sheet

OPPOSED SKILLS

conceal \_\_\_\_\_

defence \_\_\_\_\_

notice \_\_\_\_\_

offence \_\_\_\_\_

search \_\_\_\_\_

sneak \_\_\_\_\_

UNOPPOSED SKILLS

find \_\_\_\_\_

first aid \_\_\_\_\_

imp. item \_\_\_\_\_

imp. trap \_\_\_\_\_

imp. weapon \_\_\_\_\_

poison \_\_\_\_\_

BONUS SKILLS

HOW I LEARNED TO STOP WORRYING  
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character sheet

OPPOSED SKILLS

conceal \_\_\_\_\_

defence \_\_\_\_\_

notice \_\_\_\_\_

offence \_\_\_\_\_

search \_\_\_\_\_

sneak \_\_\_\_\_

UNOPPOSED SKILLS

find \_\_\_\_\_

first aid \_\_\_\_\_

imp. item \_\_\_\_\_

imp. trap \_\_\_\_\_

imp. weapon \_\_\_\_\_

poison \_\_\_\_\_

BONUS SKILLS

