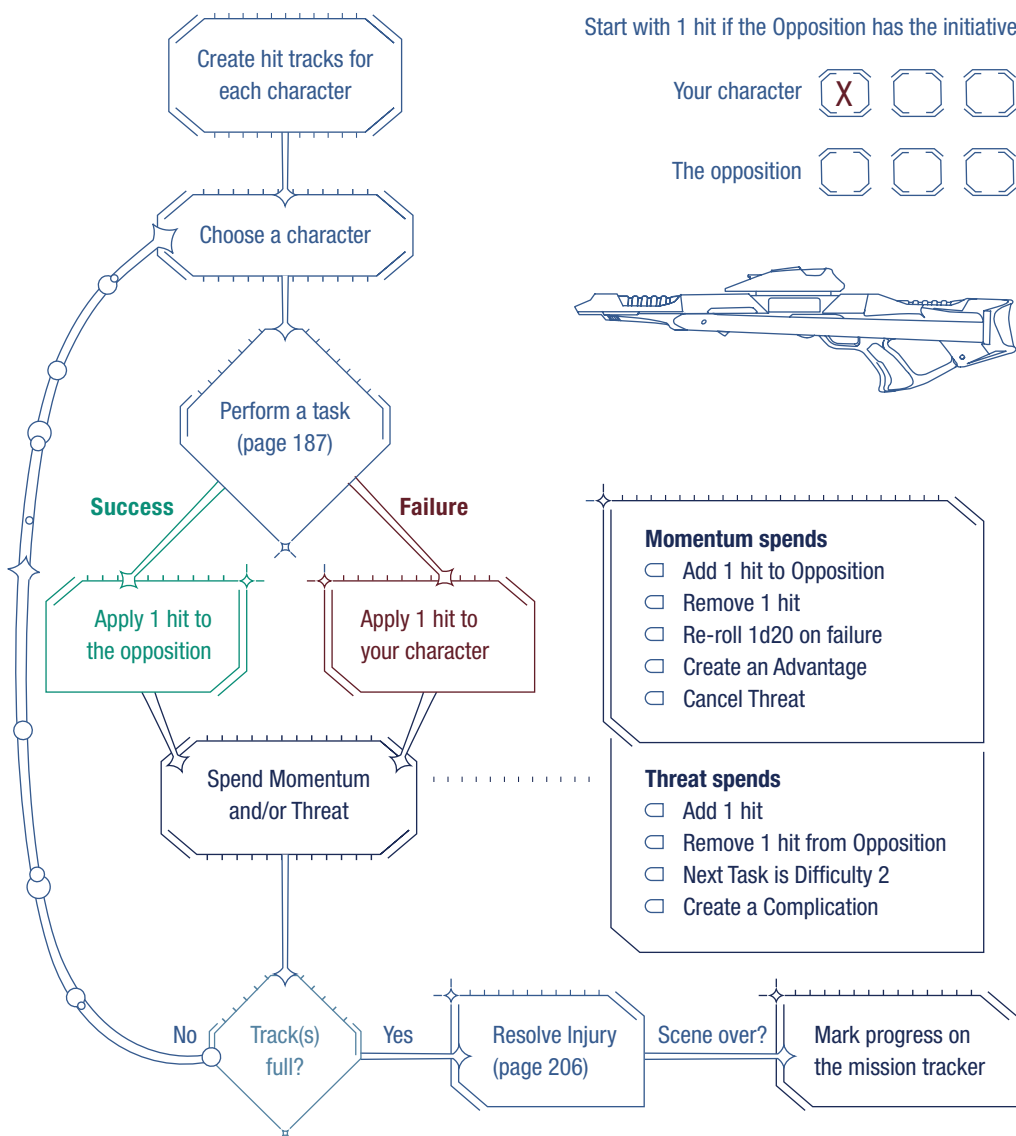


# A COMBAT

AT TIMES, YOU MAY COME UNDER ATTACK. ATTACKS can come from a variety of sources: people, animals, ships, spatial anomalies, robots, etc. Therefore, you have been given training to keep yourself safe from harm. Fight scenes in *Star Trek* are rarely prolonged bouts that monopolize most of an episode. Combat is swift, decisive, and potent.

How does combat work in ***Captain's Log***? When launching into a combat scene, you roll the attack, check the result, determine if it was successful or not, and then narrate the outcome with as much detail you can muster.

## PERSONAL CONFLICT FLOWCHART



Here is how hits and injuries are determined:

- **ROLL SUCCESS:** 1 hit on opponent
- **ROLL FAILURE:** 1 hit on your character
- **MOMENTUM** can be used to score an additional hit or to create an advantage. You may roll on the Advantages Probability Matrix on page 268 or create one that matches the scene.
- **THREAT** might be generated by the roll by rolling a 20. Threat can be used for scoring an additional hit on your character, creating a complication, or making the next action require two successes.

How does one defeat their opponent? Once you land three successful hits on a foe, that foe is considered **injured**. The “Where are You Injured” matrix (page 316) and “What Type of Injury” matrix (page 316) indicates what that injury could be. You may modify this injury in a way that suits the story. Conversely, you may fail the roll or generate Threat. If so, narrate how your character has taken a blow. Once you have been hit three times, you are considered injured. Roll on the “Where are You Injured” matrix and “What Type of Injury” matrix to determine the possible nature of the injury.

## EXAMPLE OF GAMEPLAY

Captain Jilel of the *U.S.S. Pioneer* is in a life and death battle against Romulan Commander Methra aboard an alien vessel controlled by Hehdi, a vastly powerful entity whose ship can fold space and travel nearly anywhere in the universe. The final fight has drawn Jilel and Methra into a bloody skirmish on the spark-showered main deck of the alien ship. Jilel wields no weapon whereas Methra has drawn a blade.

Jilel decides to act with swiftness and goes for a **Daring (9) + Security (3)** task roll, hoping to knock Methra out cold. He rolls 2d20 and scores a 6 and a 10. Success and a Momentum! Methra takes a hit. Jilel punches his foe in the face and uses the Momentum to create an advantage of “Methra Loses the Knife.”

Our Starfleet captain decides to deliver a double-handed blow to Methra’s shoulder for good measure. He goes for another melee attack. But this time he rolls a 14 and 20! Not only is this a failure, but it also generates Threat. Methra uses the Threat to cancel out Jilel’s advantage. The Romulan commander picks up the knife and stabs Jilel in the ribs before the captain can deliver his double-handed blow. Both Jilel and Methra have taken a hit.

With blood beginning to warm his uniform, Jilel is desperate for the win. He rolls his

**Daring + Security** once more and scores a 13 and 20. Though he successfully hits Methra – accumulating two hits against his foe thus far – he still generated Threat. Freshly wounded, the player controlling Jilel decides to make his next action more difficult. Jilel will need to roll two successes to be successful next roll.

Jilel rolls again and get a 6 and 19. One success. He needed two successes, so this is a failure. He decides to employ his value, “Experience Is the Best Teacher, but Also the Hardest,” to gain one more success, but he accepts the complication “Severe Internal Injuries” to represent being stabbed. Though Methra goes down, Jilel is likewise immobilized and unable to act until he gets back to the Pioneer’s medical bay.

At this point, Sylvan, the player behind Jilel, proceeds to narrate the details of this battle in her journal. She adds dialogue to the fierce battle in her story and includes vivid descriptions of body blows, jaw-crunching strikes, and a stabbing. In addition, she rolls a 20-sided die to determine how many hours it will take for Jilel to fully recover from the massive stab wound. Reflecting on the spent value, she decides that Jilel will eventually take more combat training from Lieutenant Commander Helkara, their chief of security. ■

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## Things to Consider

When writing a combat scene, there are various details to consider that may make the conflict more realistic. Determine the combatants on both sides. This will typically be the captain and an attacker or attackers. If allies are fighting alongside the captain – such as the crew – they will be counted as combatants and should be included as well.

### COMBAT TURNS AND INITIATIVE

Who attacks first in the scene? If this was an ambush on you, the opponent likely got to strike first. If so, they may score an automatic hit. You could consult the Yes/No Probability Matrix on page 254 to make such a determination. Starfleet officers rarely throw the first punch. Hence, the Yes/No Probability Matrix can help determine if an injury occurs. If you need the prompt, roll on the “Where Are You Injured” matrix (page 316) and “What Type of Injury” matrix (page 316) to determine the nature of the injury.

On some occasions, you might be the first to make a strike. But what if you are outnumbered? The likelihood of you landing a second hit before your opponents retaliate is slim, but not impossible.

Again, determine the probability of being to make a subsequent strike before your foe(s) and roll on the Yes/No Probability Matrix. **If the Yes/No matrix determines that you do not have the upper hand, make the next roll require two successes to succeed.**

***Example:** Captain Jilel is visiting his homeworld of Romulus. As the first Romulan ever appointed as a Starfleet captain, he has many enemies out to get him. Little does he know that his ambassadorial suite has been compromised and an assassin awaits him in his quarters. Sylvan thinks it is Probable (1-15) that the assassin gets to make the first strike. She rolls a 1! With that rolled, the assassin leaps from behind an ornamental raptor statue and plunges a sharp dagger into Jilel's side. He now has one hit. Two more and he is injured. Time to put those combat trainings from his chief security officer to use.*

### PREPARING FOR COMBAT

On many occasions, you will have plenty of time to prepare before getting into a combat situation. You may roll a **Control** or **Insight** or **Reason + Command** or **Security** with the goal of adding some tactical insight, resource, or key equipment to the upcoming conflict. If Momentum is generated, then an advantage can be generated.

***Example:** Sylvan determines that Captain Jilel was on guard while visiting the Romulan throne world. Plus, he had gained the Hand-to-Hand Combat focus since the last mission after a bloody brawl. She rolls **Insight** (9) + **Command** (5) to see if Jilel was wise enough to come with a concealed weapon of his own. She rolls and 8 and 19. That is one success, so the answer is yes. Now, he and the assassin are armed and ready for this fight.*

### MOMENTUM IN COMBAT

Momentum in combat can be generated in two ways:

- Rolling two successes on a Difficulty 1 roll
- Using or challenging a value to gain Momentum (page 195)

This Momentum can be used to score an additional hit on an opponent. It can also be used to cancel out a point of Threat. Finally, it can be used to create an advantage.

***Example:** Nursing a fresh stab wound, Jilel decides the better part of valor is retreat. Though armed with his own dagger, he makes for the doors to his ambassadorial suite. This will be a **Fitness** (9) + **Security** (3) task. He rolls a 2 and a 20! Though successful, there is a complication. Sylvan determines that Jilel makes it out the door but is tackled by the assassin from behind (complication). Both go rolling into the hallway. The assassin is on top of the captain and ready to deliver a death blow. Jilel decides to utilize another of his values, “My Family, Crew, and Ship Come Before Regulations,” to gain Momentum. Even though he was given strict orders from the Romulan*

*Senate to come unarmed, he kept the dagger on his person in a sensor-shielded sleeve. This might come back to haunt him later. But for now, it is saving his life. He manages to stab his assassin. They both have a hit as they roll along the floor of the hall outside his suite. Still, there is the lingering point of Threat from the rolled 20. Sylvan will save it to make the next task require two successes to succeed.*

## RESOLVING COMBAT

Combat is resolved once either party suffers three hits. Then they are injured. Of course, a random advantage or story encounter might change the circumstances of the conflict so that neither party is injured.

**Example:** *Jilel and his assassin leave a trail of blood on the expansive carpet as they fight to the death. To make the story tense, Sylvan decides to allow Jilel another attack roll. Since Threat was generated in the last roll, it will take 2 successes to make a strike. Then she will roll on the Yes/No Probability Matrix to ask two questions: “Did Jilel bring a security detail?” and “Does the assassin have backup?”*

*First, she rolls his attack: **Daring (9) + Security (3)** with the Hand-to-Hand focus. She rolls a 13 and a 20. Fail, which results in a hit on Jilel! Plus a 20! Threat generated. These two hits bring Jilel’s total hits to 3! He is injured and out of the fight.*

*It is Probable (1-15) that Jilel was allowed some sort of security detail, so Sylvan rolls and scores a 5! Rushing from around the corner, Lieutenant Commander Helkara arrives on the scene and spots the assassin. But does the assassin have backup? Sylvan decides that this is 50/50. She rolls a 20. Whew! So the assassin works alone. Spotting Helkara, the assassin bolts. Helkara must decide: tend to the captain or chase after the assassin? As a Starfleet officer, she really has no choice but to see to the captain. The scene ends with the assassin bounding over the ledge of the building to make their escape and Helkara sliding next to Captain Jilel while calling for emergency transport to sickbay.*

## HITS AND INJURY

Once you or your foe have landed three successful hits on the other, the fight is over. The “Where Are You Injured” matrix (page 316) and “What Type of Injury” matrix (page 316) can indicate what that injury could be should you choose to use them. You may modify this injury in a way that suits the story. You can also challenge a value (page 195) to gain Momentum and have things swing in your favor.

Once you are injured, you must depend on your crew or allies to come to your aid under most circumstances. Narrate the scenario, asking questions like “Who saved you?” “Were you captured?” “What kind of treatment will you need and where will that treatment take place?” “What did you lose since you failed to secure the victory in this fight?” “Is the enemy still out there?” “How might this fight change your values going forward?”

**Example:** *Jilel awakens in a Romulan medical facility. If his chief security officer had not been there, he would have died. However, he has still sustained injuries. In addition to the stab wound to the side, which was part of the narration, Sylvan decides to roll on the “Where Are You Injured” matrix (page 316). She rolls a 3 – damage to the left arm. She also rolls on the “What Type of Injury” matrix (page 316). She rolls a 7 – Break. So, in addition to the stab wound to the side, Jilel has sustained a broken left arm from the fight.*

## OTHER SOURCES OF INJURY

In addition to standard injuries, battles can leave scars both visible and invisible. Exposure to radiation or toxins, mental trauma, or physical impairments can all add drama to an adventure. Though Starfleet medical technology can cure most common injuries in rapid fashion, more serious injuries could take longer to resolve.

In these cases, you may arbitrarily decide to roll on the Yes/No Probability Matrix to determine if your character has sustained any long-term harm. If so, use a d20 to determine how many hours, days, weeks, months, or years will be required to recover. These long-term injuries could affect your future choice of values or focuses. They can also be called back into the narrative at key points to add to your character development.

**Example:** Dr. Simon approaches Captain Jilel in sickbay. Jilel expresses that he expected to be released by now. However, the doctor ran some tests. It seems the assassin left a residual neurotoxin in Jilel's system that will kill him in – Sylvan rolls a die to determine the amount of time – seven days! Unless they can locate the assassin and determine the nature of the toxin, there will be no way to save the captain's life.

### GETTING BACK INTO THE ACTION

Narrate how you get back into the action. It could be a temporary cure, a miracle concoction, or some other plausible advantage that puts you back on your feet. You may have a persistent complication like a broken leg or impaired vision that could make some actions Highly Improbable to succeed for the duration of a mission.



**Example:** With his mortality on a timetable, Jilel jumps back in command. The search is on for the assassin – and they have seven days to find them. Did they stay on the Romulan homeworld? Did they take the first transport off-planet? Rolls on the Yes/No Probability Matrix could spin this adventure in any number of directions. To add more tension to the game, Sylvan decides that every two days she will roll on the “Where Are You Injured” matrix to determine what parts of Jilel's body become impaired while on their desperate search. Can he stay functional enough to complete the mission or will he be sidelined before a cure is found? Will he die?

### ACTING WHILE INJURED

A character can act while injured. However, you may decide to impose additional complications with a roll on the appropriate matrix. If physically injured, some actions might automatically be deemed Difficulty 2 (requiring you to roll two successes) to succeed. You could also choose to roll a random complication if an impairment makes success unlikely. Likewise, certain mental trauma could hinder one's actions. Uncertainty, flashbacks, remorse, guilt – these could all invoke complications. These complications should be used if you want to increase a story's drama, especially in Acts One and Two.

**Example:** Jilel and his security team face off against the Romulan Senate. They have come to convince the Senate to shut down all space flights until they can locate the assassin. The Romulan Senate claims to know nothing of the assassin and thinks Jilel's idea is extreme. They feel he is overreacting due to his impaired physical condition. Jilel tries to use his **Presence** (10) + **Command** (5) to sway the Senate in his favor. However, Sylvan determines that the effects of the neurotoxin are starting to show; hence, this will be a Difficulty 2 action. She rolls – 7 and 16. Fail. The Senate will not shut down space traffic, but they do give Jilel and his crew access to their traffic control systems and their security network for seven days. The crew of the *Pioneer* will have to make do with that.

**Example:** The adventure has ended. Jilel's would-be assassin was found. It was learned that they were part of the dissident Vulcan Isolationist Movement, a sect intent on sowing dissension among any efforts to reunify Vulcan and Romulus. The assassin was turned in to Starfleet authorities for trial and Jilel's mission could continue. Though the antidote to the neurotoxin was found and his physical abilities restored, Jilel is still shaken by the fact that factions deeply rooted in Vulcan society would take such lengths to kill him, as he is the first olive branch to his secretive people. As such, Sylvan gives him the trait "Suspicious of Vulcans." This could be used negatively in future missions as he deals with Vulcan members of Starfleet.

## HEALING INJURIES

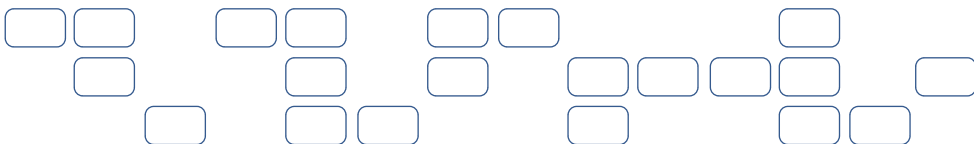
Minor injuries can usually be resolved by the end of a scene, act, or mission. The episodic nature of *Star Trek* lends itself to "character immunity," wherein heroes might be injured but are not usually killed off. As such, treat most injuries like this during a gaming session. No need to carry them over into the next adventure.

However, you may want to develop your character in a way that makes the disability, impairment, illness, or addiction a trait that becomes integral to the individual. This has been seen many times in *Star Trek*: Commander La Forge's visual impairment (*The Next Generation*); Lieutenant Detmer's cybernetic implants (*Discovery*); Raffi Musiker's addiction to alcohol (*Picard*); Captain Pike's mental trauma from exposure to the time crystal (*Strange New Worlds*). All of these could be considered traits that can be used like challengeable values in future adventures.

## Resolving without Combat

All Starfleet captains know that words are more effective than violence; after all, changing the heart of a foe means they may one day grow to become an ally. Diplomatic training covers meeting with ambassadors. It also covers de-escalating conflicts, potentially preventing harm before it can happen.

How does one resolve a situation without resorting to combat? All parties involved must be able to communicate. This may require a working universal translator or an open communication channel between two vessels. If combatants cannot hear one another, consider other forms of communication such as hand signals or body posture; all species communicate differently. If there is a means to understand one another, it is possible to resolve a situation without violence. Otherwise, peaceful resolution may be impossible. Remember that it is most likely impossible to reason with an aggressive force if their ship does not respond to hailing messages.



# A EXTENDED CONFLICT

WHILE MOST CONFLICTS YOU COME ACROSS IN your log can be determined with a single task roll, some may involve multiple rolls that take place over various scenes. These cases can include anything from intimidating an enemy vessel with feints during a tactical exercise, trying to defend a crew member in an alien court, or attempting to outwit a wicked computer programmer trying to blow up the station.

When an extended conflict springs up in your log, be sure to define who your opponent(s) are. Accurately describe the surroundings in which the conflicts are taking place. These surroundings will provide an ample supply of actions you can use to describe your conflict.

## An Alternate Way to Track Hits

You may decide to create scenarios wherein more than 3 hits are required to win or lose a conflict. This allows you to create stories where the conflict is the central crux of a particular scene. A **hit** is a result of a completed task that places either your character or your opponent in an advantageous or disadvantageous position during an extended conflict.

***Example:** Kalenga wants a scene of a hearing between her captain and three Starfleet admirals. She wants to delve into the legal proceeding to determine whether her captain has violated the Prime Directive and should face disciplinary action. She thinks an extended conflict will better represent this event. As such, she determines the first opponent to score 6 hits will be declared the winner. Success could mean her captain walks away fully exonerated of all charges. Failure could mean loss of command and rank or internment in a Federation penal colony.*

**WHERE TO START:** If you decide to use an extended conflict, determine the amount of hits you and your opponent need to succeed. This is called the **Hit Track**. Remember, the opponent does not need to be a sentient creature. It could be a destructive computer program, prolonged natural phenomena,

a debate to be won, a disease to be cured, a fleet battle to win, a battle against the clock, or something else that would take more than one or two tasks to resolve.

**ROLLING SUCCESSES:** Each success you score counts as a hit against the enemy, be that a physical, emotional, or moral blow. It could include a scientific achievement during an extended research project. Or it could represent anything from a double fist slam, routing of an enemy armada, or a compelling counterargument. It all depends on the type of extended conflict in which you are participating. Once you complete the required successes on your Hit Track, you have won.

**ROLLING FAILURES:** Each failure you roll counts as a hit against you. If you suffer an amount of hits equal to the Hit Track, you are defeated. Either you have surrendered, forced to retreat, been outsmarted, been injured or damaged, or suffered some other disadvantageous outcome. Regardless of what has happened to you, the extended conflict ends with you being defeated by your enemy and should be narrated appropriately.

Similarly, if starship combat breaks out, a ship's Scale determines how many hits are needed before they are defeated. The number of hits needed to defeat an enemy vessel is a number of hits equal to its Scale. Your ship can sustain a number of hits equal to its Scale +2.

## HUGE CREATURES

Some cosmozoan life-forms are of gigantic size. In the same vein as starships, assign a Scale to the galactic beast. The number of hits to defeat it will be equivalent to its Scale. The Life-form Size on page 287 can help you determine a creature's Scale.

***Example:** Sylvan (playing as Jilel) decides that she wants the crew of Pioneer to face off against a Borg cube. She studies a picture of a standard Borg cube and notes that it appears much larger than an Intrepid-class ship. Based on its size, she assigns the cube Scale 14. Pioneer's captain opts for a hasty retreat.*



## Types of Extended Conflict

### RANGED

If you are having a prolonged shoot-out with an enemy, it is considered ranged combat. This could be while conducting a siege, performing an orbital bombardment, or engaging in a fleet attack. When attempting to score hits on your target, you must consult your character sheet and attempt a **Control + Security** task. If a ship is involved, it could be a **Weapons + Security** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against you.

### PROLONGED HAND-TO-HAND

If you are physically attacking an enemy with punches or a weapon, it is considered hand-to-hand combat. This is different than standard combat as detailed on page 203. This could be tournament-level combat like boxing, Tsunkatse, or a bat'leth sparring session. When attempting to score hits on your target, you must consult your character sheet and attempt a **Daring + Security** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against you.

### STARSHIP

If you are shooting at an enemy ship with energy weapons or torpedoes, it is considered starship combat. When attempting to score hits on your target, you must consult your starship sheet and attempt a **Weapons + Security** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against your ship.

### SOCIAL

If you are having an extended discussion with an enemy or trying to convince or persuade others to change their minds or insight on a topic, it is considered social combat. This could include legal hearings, treaty ratifications, or hostage negotiations. When attempting to score hits on your target, you must consult your character sheet and attempt a **Presence + Command** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against you.

## Momentum in Extended Conflicts

During an extended conflict, Momentum can be spent to do the following:

- Turn a failure die into a **hit**.
- Reroll 1 die.
- Remove 1 **hit** from your character.
- Deal 1 additional **hit** to an enemy or starship.

## Complications in Extended Conflicts

If you generate Threat during an extended conflict, roll one of these random effects:

| d20   | Complication Effect                  |
|-------|--------------------------------------|
| 1-5   | The enemy removes 1 <b>hit</b> .     |
| 6-10  | You suffer 1 additional <b>hit</b> . |
| 11-15 | You lose Momentum.                   |
| 16-20 | Reroll all successes.                |