

ESPIONAGE!

The Secret Agent Role Playing Game

BY GEORGE MacDONALD AND STEVE PETERSON

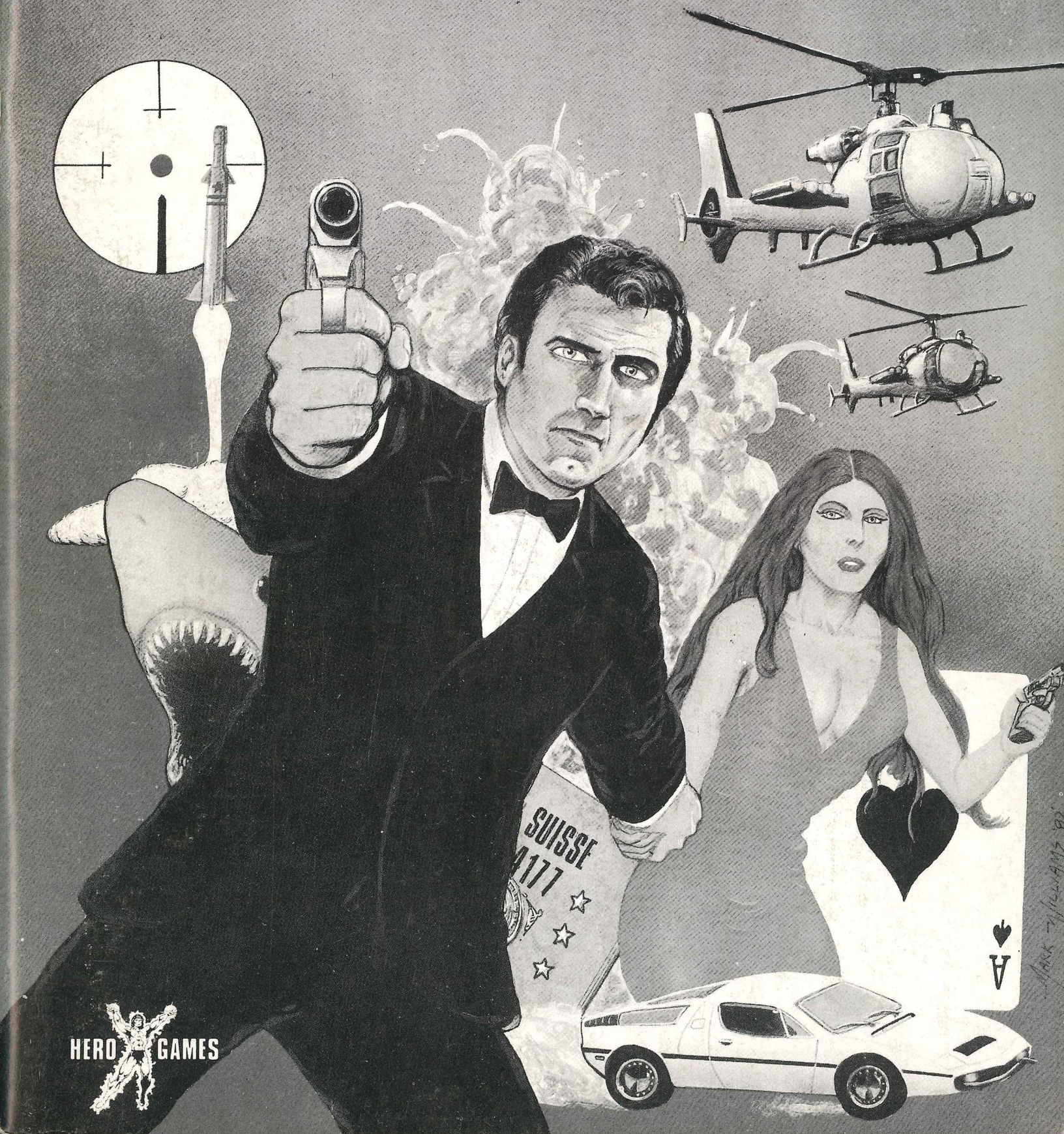


HERO GAMES

ESPIONAGE!

The Secret Agent Role Playing Game

BY GEORGE MacDONALD AND STEVE PETERSON



ESPIONAGE!

The Secret Agent Role Playing Game

WRITTEN BY

STEVE PETERSON

AND

GEORGE MacDONALD

GRAPHICS BY

MICHAEL T. GRAY

MARK WILLIAMS

MARIA THEREN

INTERIOR ILLUSTRATIONS BY

MARK WILLIAMS

STAN ZARUBIN

MICHAEL T. GRAY

**COVER
ART BY**

MARK WILLIAMS

**BACK
ILLUSTRATION BY**

STAN ZARUBIN

Thanks to those brave playtesters who suffered through our rule changes:

Bruce Harlick
Drew Gansmiller
Doug Garrett
Rick Gaudio
Steve Goodman
Mike Gray

Randy Greer
Ray Greer
Stacy Laurence
John Leary
Glenn Thain
Adrian Turner

Claude Turner
Verne Turner
Mark Williams
The Conspirators at Kathy's
The Thugs at Doug's
The Hooligans at Hero Games

We'd also like to thank certain members of the U.S. intelligence services who declined to be named.

COPYRIGHT © 1983 by HERO GAMES, 92-A 21st Ave., San Mateo, CA 94402

TABLE OF CONTENTS

INTRODUCTION

Your Mission, Jim.....	3
What is Role Playing?.....	3
Playing Materials.....	3

CREATING A CHARACTER

Introduction.....	4
A Character and his Characteristics.....	4
Characteristic Minima and Maxima.....	5
Round Offs.....	5
The Strength Chart.....	6
Throwing objects.....	6
Skills.....	7
Skill vs. Skill.....	7
Complementary Skills.....	8
Skill Modifiers.....	8
Skill List.....	9
INT Based Skills.....	9
DEX Based Skills.....	11
PRE Based Skills.....	11
General Skills.....	13
Knowledge Skills.....	14
Combat Skills.....	16
Other Skills.....	17
Character Disadvantages.....	17
Package Deals.....	21
Equipment.....	24
Character Example.....	25

COMBAT

Order of Combat.....	27
Combat Value and Attack Rolls.....	28
Combat Modifiers.....	29
Determining Damage.....	30
Hand-to-Hand Combat.....	31
Melee Weapons.....	32
Gun Combat.....	33
Gun List.....	34
Shotguns.....	35
Gun Combat Maneuvers.....	35
Special Shells.....	36
Scopes and Sights.....	36
Grenade Combat.....	37
Body Armor.....	38
Reloading.....	38
Weapon Malfunctions.....	38
Taking Damage.....	39
Optional Effects.....	40
Hit Location.....	41
Hit Location Effects.....	42
Recovery.....	43
Endurance.....	43
Pushing.....	43
Presence Attacks.....	43
Characteristic Rolls.....	44
Perception.....	44
Perception Modifiers.....	45
Concealment.....	46
Movement and Game Scale.....	47
Vehicle Combat.....	48

THE CAMPAIGN

Introduction.....	53
The CIA.....	53
CIA Organization Chart.....	54
Organization of the CIA.....	54

Experience Points.....	56
Brownie Points.....	57
Agency Roll.....	58
Player Notes.....	58
GM Notes.....	59
Scenario Example.....	60
Polyhedral Dice.....	61
Character Conversions.....	61
Glossary.....	63

YOUR MISSION, JIM....

ESPIONAGE! is a role playing game of modern day secret agents. These rules allow you the thrill of solving mysteries, saving countries, stopping evil plots, and generally having a good time. You can live the exciting life of a secret agent, with danger at every turn, fast cars, beautiful women and high society.

The game system is based on CHAMPIONS, the superhero role playing game. If you are already familiar with CHAMPIONS, then congratulations! You already know how to play ESPIONAGE!, it's just that some of the details are different.

Since there are so many different backgrounds that could be used for ESPIONAGE!, we've chosen to concentrate on one: the CIA. Thus, while you can role play in any modern situation, we'll present the CIA in detail. Characters can be from specific sections from within the CIA. The CIA can also be used as a model for other intelligence agencies. Well, what are you waiting for? Start playing!

What Is Role Playing ?

A role playing game is essentially a type of game that everyone has played: Make-Believe, Cowboys and Indians, Cops and Robbers, etc. When playing such games, one person would pretend he was a cop, and another person would pretend he was a robber. Such games usually didn't last long, since they broke down when the cop said "I shot you!" and the robber said "Nah, you missed me!". Role playing games avoid that problem by designating one person as a referee. The referee or Game Master has the players use dice rolls to determine the results of blows and gunshots.

Think of a role playing game as a play. A play has a director who helps set up the background of the play for the actors and has some control over how the actors will react in the play. A play also has an author, who sets up the situation (the plot), decides what each character is like, and then writes lines to reflect the personalities of the characters he has created. The characters try to react to the plot situation in ways consistent with their personalities.

When playing a role playing game one character will assume the part of the director and author. This person, called a Game Master (GM), will decide the basic plot of this particular adventure. The GM will describe to the players the settings where they find their characters. The players create characters using the game system, and then decide what personality their character has. The players make up dialogue on the spot, trying to talk and act as their characters would in the situations they find themselves in. The GM acts out the roles of all of the people the players will encounter. Obviously, the GM should be quick and creative.

Once combat occurs, the GM takes over as referee. The GM plays the part of the villains, deciding what actions they will take. The players

respond as they believe their characters would. The players make decisions for their characters, and state what their characters are doing ("My character will draw his gun and tell the KGB agent to freeze!"). The GM then may ask them to roll dice to determine whether or not their action succeeded. Of course, once the players are all familiar with the game "mechanics", play will proceed swiftly.

The storyline or plot of the game should be very flexible and responsive to the decisions of the players. No two adventures will be the same because of the different directions that the characters can take. The GM should be willing to integrate the players' ideas and responses into the game. Ideally, a role playing game involves continuous feedback between the players and the GM. Games may continue for several hours, or even longer. The GM may have to run an adventure spread over several evenings. In fact, the GM may choose to run all of his games against the same background, thus creating a "campaign", much like a continuing series of books or movies.

Don't let the apparent complexity of these rules discourage you. The rules are designed to reflect real life (as seen in spy novels and movies) and they should enhance the interaction between the players and the GM. The rules are simply a tool so that everyone can understand the actions of the characters. After playing the game a few times the mechanics will seem second nature and everyone will be able to concentrate on role playing.

Playing Materials

Included with this game are the following materials:

A copy of ESPIONAGE!

A copy of MERCHANTS OF TERROR

3 six sided dice (3D6)

The following materials are very useful, but not absolutely necessary:

Paper and pencils

Copies of the character sheet

25 mm lead miniatures to represent characters

At least 3 dice for each player
(more dice are helpful).

Polyhedral dice (D4, D8, D12, D20. See Appendix A)

CREATING A CHARACTER

ESPIONAGE! lets you create exactly the character you want to play. A character consists of several qualities: his Characteristics (physical and mental qualities), his Skills (abilities), his Disadvantages (negative qualities), and his position in the agency (based on the Package Deals). Other qualities of the character, such as his physical description and personality, are decided by the player.

All Skills and Characteristics are given a Character Point cost, and each character starts with 50 Character Points. The player simply spends the Character Points on the Skills and Characteristics he wants for his character. The player may give the character certain disadvantages (see Character Disadvantages) to start with more than 50 Character Points.

Read through this rulebook before you build your first character. A good knowledge of the way the game works helps considerably when creating your character. Study the sample characters we create (see Character Examples) and look at the agents listed in the back of the book for more examples.

Character Checklist

The following list covers the main ideas to remember when building a character. Characters don't have to be built in this order; this is just a checklist to help you keep track of the things that go into character building.

- 1) Determine what sort of character you wish to play. This conception of your character may change as you build him, but the conception should be the basis for all further decisions about what the character is like.

Do you want to play a strong character, a fast character, a sneaky character? What sort of personality will your agent have? What are his motivations? Answering these questions will give you a much better idea of what abilities and disadvantages your character will have.

- 2) Package Deals: If you're building a character based on one of the Package Deals, start here. The Package Deal may have some requirements for Characteristics or Skills, so it is the logical starting point.
- 3) Skills: First, buy the Skills required by your Package Deal. Then look through the Skill list to find other Skills that you'd like to have. Perhaps buy some Skills to fit with the ones from your Package Deal.
- 4) Characteristics: Now, buy your Characteristics. Look closely at those Characteristics which add to your Skill Rolls; they're very helpful. Don't neglect your combat Characteristics, like STR, DEX, and SPD.
- 5) Disadvantages: Does your mental image of your character include some flaws or problems? Perhaps he's Hunted or Monitored by some group. Maybe he has some strong character traits, like Chivalry or Hatred of KGB agents. A few more points will always help.
- 6) Balance the point cost and the total points available. Often a character will have to be built at slightly below a player's initial conception. Characters such as these can grow into the player's conception as the character gains Experience Points.

A CHARACTER AND HIS CHARACTERISTICS

The physical and mental aspects of a character in ESPIONAGE! are given a numerical value. These numbers are used in combat (and with Skills) to determine the chance a character has to perform different actions.

A character is defined by eight primary Characteristics, and six figured Characteristics. Each Characteristic has a base value, and a cost for increasing that base value by one point. A normal person is considered to have a base value of 8 for each Characteristic, on the average. An ESPIONAGE! character is considered to be in good health and generally better than average, so he or she begins with base Characteristics of 10. The player may then use his Character Points to increase the Characteristics at the cost shown by the following chart.

PRIMARY CHARACTERISTICS

Base Value	Characteristic	Cost	Max Value
10.....	Strength (STR).....	x1	20
10.....	Dexterity (DEX).....	x3	20
10.....	Constitution (CON).....	x2	20
10.....	Body Pips (BODY).....	x2	20
10.....	Intelligence (INT).....	x1	20
10.....	Ego (EGO).....	x2	20
10.....	Presence (PRE).....	x1	20
10.....	Comeliness (COM).....	x1/2	20

The first column shows the base value for the characteristic. Each character starts with that value. The name of the Characteristic and its abbreviation are shown in the second column. The Character Point cost for increasing the value by 1 is shown in the third column. The Maximum Value of the Characteristic is shown in the last column.

Once you have determined the final values of the character's primary Characteristics, use the following formulas to determine the base value of his figured characteristics.

FIGURED CHARACTERISTICS

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

Once the base values for the figured Characteristics are determined, the character may increase those values from there, using the listed point cost.

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

* The cost of Speed is dependent on the DEX of the character. See Explanation of Characteristics: Speed.

Characteristic Minima & Maxima

A character may choose to reduce his Characteristics below the base value given, thus gaining points according to the cost listed. Thus, a character who reduces his Body Pips to 9 will gain 2 Character Points. Note, however, that some of the Package Deals require some minimum values for certain characteristics. Generally, any characteristic below 5 means the character is unusually poor in that area, and the GM should stress this problem.

A character may reduce any or all of his primary Characteristics, but only **ONE** figured Characteristic may be reduced.

A character may increase a Characteristic beyond the Maximum Value indicated by paying 2x the listed cost for the Characteristic. Thus, for a character to have a STR of 23, the player would pay 10 Character Points for the first 10 STR points (giving him STR 20), and 6 Character Points for the next 3 STR points, for a total of 16 Character Points for a 23 STR.

Round Offs

Often when using the numbers for generating figured characteristics the numbers don't come out evenly. In the case of a number with a fractional remainder, always round to the nearest whole number. When the fractional remainder is 1/2, the number should be rounded in the character's favor, either up or down. This rule applies to all cases in the game where there may be a fractional remainder.

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

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

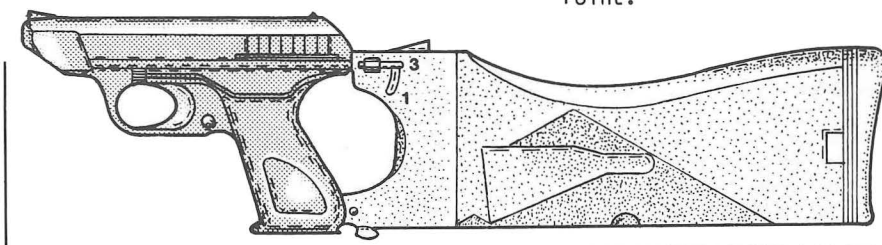
Dexterity (DEX): This Characteristic represents the character's coordination and agility. A character's Combat Value is based on his Dexterity. Certain Skills are partially based on DEX, and a character's base Speed is calculated from his DEX. One pt. of DEX costs 3 Character Points.

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

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

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

VP70



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

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

Comeliness (COM): This Characteristic represents how beautiful or handsome a character is. One pt. of COM costs 1/2 Character Point.

Figured Characteristics

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

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

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

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

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

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

Endurance Pips (END): This characteristic represents how long a character can expend energy. Anytime a character uses a power, moves, or uses his STR, he expends some of his END. END has a base value of 2x (CON). Each additional Endurance Pip costs 1/2 Character Point.

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

The Strength Chart

This chart lists the lift, damage, and jump distance possible for the various STR ratings possible. If a character's STR is between values listed, use an intermediate lift value, or allow the character to Push his STR a few points (see Pushing).

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

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

The leaping distance listed above is the base running broad jump distance. For every +1" of running add +1 meter to the distance. If a character is doing a standing jump of any kind he may leap 1/2 the base distance. A character may jump up 1/4 the distance he can jump forward. Remember that each hex is 2 meters across.

Throwing Objects

The Grenade Throwing Chart lists the distance in inches that a character can throw a grenade. Other objects can be thrown; use the Standing Throw column to find the distance.

When throwing an object, find the weight of the object on the Strength Chart. Subtract the Strength necessary to lift the object from your Strength to get the extra Strength you have for throwing the object. Check that STR on the first column, and look at the Standing Throw column to find the distance you can throw the object. Most objects you throw will have a Range Mod of -1/1", unless they are particularly suited for throwing, like a baseball or grenade, where it will have a Range Mod of -1/2".

How you throw a grenade determines the maximum distance you can throw it. There are three basic throws. First is a running throw. The character takes

a half move and spends his second half phase throwing the grenade. Second is a standing throw. The character makes a standing throw by spending a half phase throwing the grenade from a standing position. The third method of throwing a grenade is the prone throw. This is a lob that a character can do from a prone position. This takes him a half phase to prepare, and a half phase to throw the grenade.

GRENADE THROWING CHART

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

To find the actual distance that a character can throw the grenade cross reference the extra Strength the character has with the type of throw he is executing. The result is the maximum throwing distance in game inches. Use the Combat rules to find the actual final destination of the grenade.

SKILLS

A Skill is any field of knowledge in which a character has some expertise. A character may use a Skill by paying the Character Point cost listed. Once the character has paid that cost, he may use the Skill at any time the GM deems appropriate, without paying any more Character Points.

Example: Ace Danger pays 3 Character Points for Concealment Skill. Ace may use Concealment Skill whenever he wants to without paying more Character Points.

Skills are grouped into seven categories: INT based Skills, DEX based Skills, PRE based Skills, General Skills, Knowledge Skills, Combat Skills, and Other Skills. All Skill rolls are made on 3D6. The character rolls 3D6 and compares the total against his Skill Roll. If the 3D6 total is less than or equal to his Skill Roll, the character has successfully used the Skill.

Example: Ace Danger has Concealment Skill, and determines his Skill Roll is 12 or less. Ace must roll a 12 or less total on 3D6 to successfully use his Skill.

If the character fails his Skill Roll, he may not try again until the situation changes; i.e., somehow the character gets at least a +1 to his Skill Roll. Obtaining a +1 to your Skill Roll can be as simple as spending more time at the Skill (see Skill Modifiers).

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

$$9 + (\text{Characteristic}/5) \text{ or less.}$$

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

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

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

Skill Versus Skill

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

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

Example: Sam Shovel has Concealment Skill on a 12 or less. He attempts to conceal a small statuette in a room, and rolls an 8 (making his roll by 4). Thus, anyone trying to find the statuette must make a Concealment Roll at -4 to find the statuette.

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

Resist the temptation to overuse the Skill vs. Skill system. If the situation is obvious, there's no need to make Skill Rolls. For instance, if a character says he is Concealing an object in a particular drawer, and another character comes along and searches that drawer, he's going to find the object. Role playing situations will reduce the need to make Skill Rolls or Skill vs. Skill Rolls.

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

Complementary Skills

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

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

Example: Don Henderson is attempting to thwart an electronic Security System. Don has both Electronics Skill (on a 13 or less) and Security Systems Skill (on a 12 or less). The GM rules that Don's Security Systems Skill is primary in this case, and his Electronics Skill is complementary. Don first tries to make his Electronics Roll, and rolls a 10, making his roll by 3. Thus, Don gets a +2 to his Security Systems Roll for this security system.

Skill Modifiers

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

Example: Ace Danger attempts to conceal a nuclear weapon in his apartment. The GM rules that this attempt will take a -5 modifier to Ace's Concealment Skill roll. Ace has a base Concealment Skill roll of 13 or less. With the -5 modifier, Ace needs to roll an 8 or less to successfully hide the nuclear weapon from view.

The GM is encouraged to provide modifiers to deal with each situation. The Skills are only general representations, and the individual situation can modify the chance to perform a Skill tremendously. Providing modifiers will act as an incentive for the players to be clever and creative, and that's when they're having the most fun. Modifiers help describe

the situation to the players in a very concrete fashion, thus aiding in their visualization of the game.

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

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

The Skill List

Skills marked with an asterisk (*) may be performed by anyone on an 8 or less roll. In other words, everyone has Familiarity with those skills for free (see Familiarity). No levels of any kind may be added to the chance of performing such Skills, since you don't have a good idea of how you're performing the Skill. Higher cost Skills have the cost listed next to them. The letter in parentheses after the Skill designates in which section the Skill belongs (I = INT Based, D = DEX Based, P = PRE Based, G = General Skills, K = Knowledge Skills, C = Combat Skills, and O = Other Skills).

CONDENSED SKILL LISTING

Acrobatics (D)	Languages (K)
Ambidexterity (O)	Linguist (O)
Area Knowledge (K)	Lip Reading (G)
Breakfall (D)	Lockpicking (D)
Bribery (P)	Luck (O)
Bugging (I)	Martial Arts (C)
Bureaucratics (P)	Mechanics (G)
City Knowledge (K)	Mimicry (G)
Climbing * (O)	Paramedic * (I)
Combat Vehicle Operation (D)	Perception (O)
Computer Programming (I)	Persuasion (P)
Concealment * (I)	Professional Skills (K)
Contortionist (D)	Resistance (O)
Conversation (P)	Running (O)
Criminology (I)	Scholar (O)
Cryptography (I)	Sciences (K)
Culture (P)	Scientist (O)
Culture Knowledge (K)	Security Systems (I)
Deduction * (I)	Seduction (P)
Demolitions (G)	Shadowing * (G)
Disguise * (P)	Skill Levels (K)
Electronics (G)	Sleight of Hand (D)
Familiarity (K)	Stealth * (D)
Forensic Medicine (G)	Streetwise (P)
Forgery (G)	Survival Skill (G)
Gambling (G)	Swimming (O)
Gunsmith (G)	Tracking (I)
Interrogation (P)	Transport Skills (K)
Inventor (I)	Ventriloquism (G)
Knowledge (K)	Weapon Familiarity (C)
	Weapon Skill (C)

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

The letter in parentheses after the Skill designates in which section the Skill belongs.

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

INT Based Skills

BUGGING: The ability to implant listening devices, visual or other sensors ("bugs") properly. With a successful Roll, the character has properly placed his microphones and gets good sound from the area, as if he was in the room (see Perception Rolls). Bugs are obtained from the agency (see Equipment). Characters with Bugging Skill may also "sweep" for bugs, searching physically or with detectors (see Equipment).

Bugging also includes the ability to listen or watch from a distance with parabolic mikes, telescopes, laser microphones, etc. A properly bugged vehicle can also be followed with a successful Bugging Roll and a tracking device. Unsuccessful Bugging Rolls can mean you're using the wrong bug for the job, broken equipment, bad sound, false noises, etc.

COMPUTER PROGRAMING: Gives the character the ability to program computers. The character may also attempt to discover access codes, gain information, change programing, and conceal tampering with a successful Roll. Some of the common uses for Computer Programing include extracting information from data banks, defeating computer assisted Security Systems, falsifying records or other data, etc. Separate Computer Programing Rolls may be necessary to perform each different task.

Computer Programming usually takes a fair amount of time to accomplish, from several minutes to many hours for the most complicated tasks. The computer may have sophisticated protection, resulting in a -1 to -3 modifier. Computer Language Knowledge is a com-

plementary Skill. Unsuccessful Computer Programing Rolls can cause an alert to be sent, or the system to crash, but generally you just fail.

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

The character may hide himself from a search using Concealment. Stealth should be used for any active concealment; only use Concealment Skill for nonmoving objects. Areas that are very crowded with junk are much easier to hide things in (+1 to +3); conversely, areas that are very bare are very difficult to hide things in (-1 to -3).

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

CRIMINOLOGY: The character knows how to look for clues, dust for fingerprints, examine evidence, do ballistics tests, examine records, search through files, where to find information, soil tests, hair comparison tests, blood tests, etc. These tests can

tell the character what gun fired the bullet that killed the victim, where the dirt on his shoes came from, and where he washed his clothes. Many other details of a person's identity, origin, habits, and recent whereabouts can be discerned.

Criminology tests can require a great deal of time, but much can be told from a quick examination of the scene of the crime. Extensive use of Criminology requires some equipment, access to information files and perhaps some Bureaucratics. Sciences are often complementary Skills (such as Chemistry when doing a chemical analysis); Area or City Knowledge could also be complementary for certain facts. Failing your Criminology Roll can result in improper conclusions or results, but generally just means "no answer".

CRYPTOGRAPHY: The character may solve simple ciphers, encrypt or encode messages. Codes are very difficult to break unless there have been many messages, or if the codebook has been discovered. Both encrypting and encoding can take some time, even with a codebook, unless the characters have device to help them (see Equipment). Decoding and deciphering can take a very long time unless the character has some clues to the nature of the code or cipher.

A failed Roll may result in failure to decode the message, or an incorrect translation of the message. The character with Cryptography may also use invisible inks, microfilm, and other techniques for hiding messages. Note that computers can greatly aid Cryptography; Computer Programing is a complementary Skill. Mathematics is also a complementary Skill.

DEDUCTION *: The art of taking several facts and leaping to an unjustified conclusion. The classic detective's skill, Deduction should be handled very carefully. Deduction is useful when the player is stumped, the GM wants to move the scenario along, and the character should be able to figure out what's going on. At this point, get the character to make a Deduction Roll, and if he makes it, give him some hints.

The GM should try to help the character along, but not reveal everything. This Skill should only be used when the GM feels that the player can't figure something out that his character should be able to determine. Complementary Skills would be any Skill directly connected with the problem the character is trying to solve (i.e., Bureaucratics for a paperwork mystery). A failed Deduction Roll usually means that the character can't think of an answer, but if the GM wants to be mean, it can mean an incorrect deduction. Deduction Skill costs 5 pts.

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

Designing your own gadgets requires a fair amount of time in the agency laboratories, and any gadgets you design must be approved for use by the agency (the GM in disguise). This Skill also allows modification of equipment or gadgets in combat. The length of time required will vary with the complexity of the equipment and the modification. An unsuccessful

ful Inventor Roll can mean that the character doesn't know how to make the device, or it could mean a laboratory accident (though that should be rare). Inventor Skill costs 5 pts.

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

SECURITY SYSTEMS: This Skill gives the character the ability to evade various types of electronic alarms. These alarms include such things as electric eyes, sonar, capacitance alarms, wires, pressure plates, etc. The character may need some equipment for dealing with Security Systems of that type (see Equipment).

Complementary Skills would be such things as Electronics and possibly Computer Programing. Security Systems can be very complicated, with several backup systems, so a -1 to -5 modifier is not unreasonable. An unsuccessful Roll may mean merely failure, but if the character blows his Roll by more than one point, the alarm should go off.

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

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

DEX Based Skills

ACROBATICS: Character may perform rolls, flips, etc. in combat conditions. Acrobatics requires a half phase to perform, and usually requires that the character move at least 3" (though he may retrace those hexes in certain maneuvers). A character performing Acrobatics adds +2 DCV. Acrobatics can be useful in such things as getting over walls swiftly, over or around other obstructions without slowing the character's movement, and landing properly. A character with Acrobatics need not buy Breakfall, as the higher cost of Acrobatics includes Breakfall.

Whenever a character is using Acrobatics to get out of a dangerous spot (like diving away from a grenade), he does not get the DCV bonus. Some common modifiers for Acrobatics would be poor surfaces (-1 to -3) or carrying something or someone (-1 to -3).

Unsuccessful Acrobatics Rolls may mean that the character has fallen (see Falling in the Combat section). Acrobatics costs 5 pts.

BREAKFALL: This Skill allows a character to roll out from a fall, thus being able to stand up without wasting a half phase. The character may also fall from a height of up to 4' and take half damage from the fall with a successful roll. Each +1' of height is -2 to the Breakfall Roll. If the character makes half his Breakfall Roll, he takes no damage from the fall.

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

COMBAT VEHICLE OPERATION: This allows the character to add his CV to the vehicle's CV (see Vehicle Combat). The vehicle thus becomes much harder to hit. The character does not have to make his Combat Vehicle Operation Roll to add his CV to the vehicle's CV. The Vehicle Roll should be made when the character is attempting jumps, dangerous turns, pulling out of skids, etc.

The character may use this Skill with any means of transport he knows how to use (planes, cars, boats, skis, etc.). Failure to make this Roll means that the maneuver did not succeed, with possible bad consequences for the driver (see Vehicle Combat). Area or City Knowledge may be complementary Skills for long distance pursuits, since the character might be familiar with a particular stretch of road.

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

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

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

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

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

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

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

A character who is carrying a heavy burden will find it harder to be Stealthy (-1 to -3). Good conditions for Stealth would be loud background noise and dark, crowded areas. A failed Stealth Roll does not necessarily mean that the character was seen; use the system outlined under Perception Rolls. Stealth Skill costs 5 pts.

PRE Based Skills

BRIBERY: The character knows when to bribe someone, how to approach them, and how much to offer. The proper bribe can vary greatly from place to place; for instance, the proper bribe in Yugoslavia is coffee (it's rationed). The bribery attempt should be played out as much as possible, with the GM allowing a character to make Bribery Rolls at crucial points in the bargaining to help the character determine how much to offer, etc.

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

BUREAUCRATICS: The character knows how to deal with bureaucrats, cut through red tape, who to talk to, how to reach them, extract information from bureaucracies. This procedure usually takes a fair amount of time, from several hours to several days. The character can get quicker action with a better Bureaucratics Roll. Some of the complementary Skills to Bureaucratics would be the Language of the area, Area Knowledge, Seduction, Bribery, or Persuasion.

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

CONVERSATION: The character may extract information from people with careful conversation. Use of this Skill takes time, and if the roll is blown, the subject will realize he is being pumped and will usually clam up. However, if the Skill is properly performed, the victim won't know what they've divulged. Sometimes the target of your Conversation Skill may be subtly using their own Conversation Skill to get information from you.

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

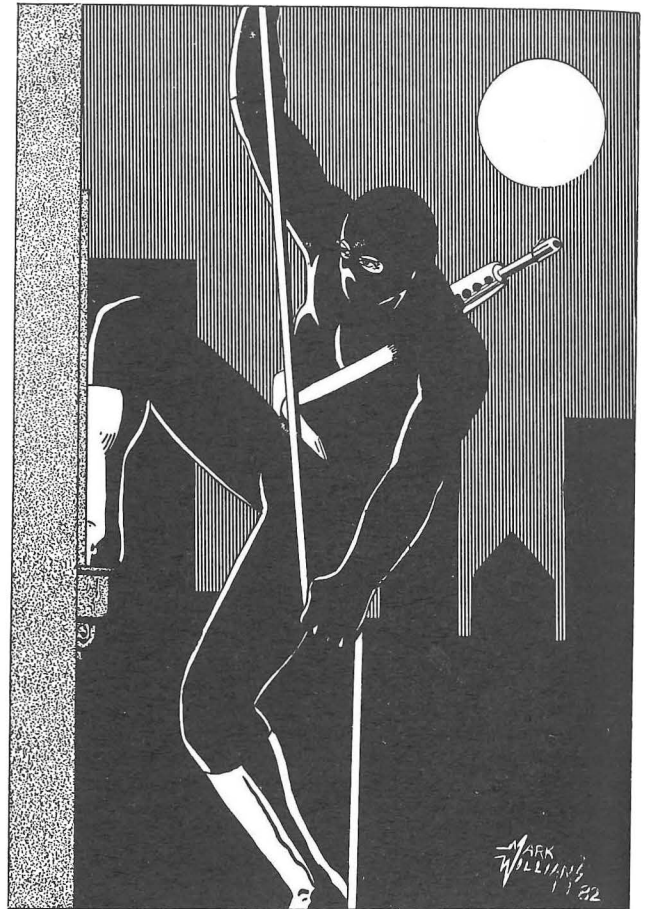
CULTURE: This Skill gives the character the knowledge of high society, what vintages are good, how to mingle with royalty and Very Important People. This Skill varies from culture to culture, so Area and Culture Knowledge are very important complementary Skills. Culture Skill can make some Disguises very effective, particularly in gaining information. A failed Culture Roll can result in a terrible mistake at a social function. This is not only very embarrassing, it can lead to lots of attention, which is something most agents don't want.

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

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

INTERROGATION: The ability to forcibly extract information from people. A character with Interrogation Skill knows how to avoid leaving marks, can judge how close a victim is to death or breaking, and is an expert at extracting information. Sciences or other technical Skills can be complementary when the interrogator is searching for that type of information. Interrogation Skill works against an EGO Roll as a Skill vs. Skill combat. Resistance Skill can aid a character's EGO Roll against Interrogation.

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



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

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

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

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

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

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

General Skills

DEMOLITIONS: The ability to use explosives. The character knows where to plant explosives for maximum effect, estimate the amount necessary to destroy structures, handle and wire explosives, and use shaped charges. The character may defuse explosive devices, determine the fusing mechanism and discover any booby traps in an explosive device with the same roll.

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

ELECTRONICS: The character is well trained in electronics, able to identify, understand, repair, and rewire electronic devices. The character needs tools to perform these operations, and usually a fair amount of time is required for any intricate operation. The character may also build electronic devices from plans, but he needs Inventor Skill if he wishes to design new devices. This Skill is useful for determining the purpose of electronic devices the characters may discover, and for disabling such devices.

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

FORENSIC MEDICINE: Welcome to the exciting world of Forensic Medicine. The character has the ability to make inferences from a corpse about the means of death, how long the person has been dead, etc. Forensic Medicine Skill can also tell you whether the corpse was moved after death, how far the killer was standing from the victim if a gun was used at short range, etc. Autopsies are an important part of this Skill, and proper autopsies can take quite a while.

Complementary Skills include Professional Skill: Medicine, and Criminology. An unsuccessful Forensic Medicine Roll usually means failure to gain information, but can also mean incorrect information or conclusions.

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

benefits of working for an agency is that the agency can provide a character with real documentation. Such "forgeries" are only found out by investigating and interviewing people, since the documents are made from the right paper, inks, etc.

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

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

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

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

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

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

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

Knowledge Skill of the particular device would be a complementary Skill. An unsuccessful Mechanic Roll usually means inability to perform the task, but can sometimes mean that the device fails later under stress.

MIMICRY: The ability to imitate someone else's voice, distinctive speech patterns, etc. This Skill can be quite helpful in pulling off a Disguise (treat as

complementary to Disguise). This Skill is especially useful to fool someone over the telephone or radio, since the poorer quality of the sound reproduction can add a +1 or +2 to the Skill Roll. Imitating a female voice (or a male voice, for a female mimic) is a -3 to the Mimicry Roll. The chance to detect Mimicry is a Perception Roll, with Mimicry as a complementary Skill, for Skill vs. Skill purposes.

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

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

City Knowledge is often a complementary Skill. Failing a Shadowing Roll means that you've lost the person you're trailing. The target can detect that he's being trailed with a successful Shadowing Roll of his own.

SURVIVAL SKILL: This Skill enables the character to live off the land, find food and water, identify dangerous plants and animals, etc. This is often taught to special troops and guerilla fighters. The GM should have the character make this Skill Roll only when the character is under-equipped for a particular area (usually when he's crash landed or marooned). The Survival Skill Roll should be made on a daily basis to see if the character has found food, shelter, etc. The Skill Roll might be required more often in a particularly harsh or dangerous environment (the Arctic during a blizzard, for instance).

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

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

Ventriloquism is particularly useful for deception; the oldest trick in the book is to cast your voice behind a gunman, saying "Freeze!". This can distract the gunman enough so the character can

try to escape. An unsuccessful Ventriloquism Roll means that other people realize that the sound is coming from you.

Knowledge Skills

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

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

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

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

City Knowledge Skill must be purchased for a specific city. The city includes the metropolitan area and the suburbs, though information about the suburbs should be at a -1 to -3, depending on the distance of the suburb. Again, maps and reference books can assist the character as for Area Knowledge. Failing the Roll could mean no information or possibly incorrect information.

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

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

FAMILIARITY: A character may buy Familiarity with any Stat-based, General, or Knowledge Skill. Familiarity may be purchased with some of the Other Skills (see each Skill listing). Familiarity with a Skill costs 1 Character Point, allows you a basic knowledge of the

ability described, and the chance to perform it on an 8 or less. The chance is an 8 or less for any Skill, whether or not the Skill is based on a Characteristic.

The cost of Familiarity with a Skill counts toward the cost of the Skill if you later buy that Skill. Thus, if you buy Familiarity with Bugging Skill, that costs 1 pt. If you later decide to buy Bugging Skill, which costs 3 pts., you need only spend 2 pts., since you have already spent 1 pt. toward the Skill.

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

Skill levels of any kind do not add to your 8 or less chance to perform a Familiar Skill. Since you don't have a good understanding of the Skill, and you don't know exactly what you're doing, Skill levels will not aid your chance to perform a Familiar Skill.

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

Of course, certain facts would be difficult or impossible for a character to know, so the GM should apply appropriate modifiers for difficulty. Other areas of Knowledge would include various hobbies, sports, organizations, subcultures, arts, etc. Some examples: KGB Knowledge, Football Knowledge, American Politics, Common Market Economics, Modern Sculpture, Science Fiction Fandom, etc.

LANGUAGES: Each character is considered to know his native language well. Learning other languages requires an expenditure of Character Points. Consult the following chart for the cost of learning a language.

Basic conversation.....	1 pt.
Fluent conversation.....	2 pts.
Complete command, some accent.....	3 pts.
Idiomatic, native accent.....	4 pts.

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

Although characters may well be traveling around the world, it's important to realize that English is spoken almost everywhere. Certainly in Europe, where it's the second Language taught in the schools. Also, any agent from any agency would probably know English.

Some languages are more difficult to learn than others. Oriental languages such as Mandarin (the official language of the PRC), Cantonese, Japanese, Korean, and Vietnamese would cost 1 more point than listed.

PROFESSIONAL SKILLS: The character may buy some more mundane Skills such as Accounting, Management, Artist, Negotiator, Writer, Reporter, Broadcaster, Actor, Carpenter, Plumber, Electrician, etc. Professional Skill with various sports and hobbies may also be purchased, such as Football, Golf, Baseball, Track, Soccer, Adventure Gaming, Fishing, Hiking, etc.

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

SCIENCES: This gives the character a good background in the particular Science that he chooses. The character must have at least 2 pts. in a Science to be able to use his Inventor Skill with that science. Some of the Sciences are listed below.

Botany, Biochemistry, Physics, Organic Chemistry, Physical Chemistry, Metallurgy, Zoology, Pharmacology, Mechanical Engineering, Electrical Engineering, Mechanical Engineering, Nuclear Engineering, History, Psychology, Sociology, Theology, Geology, Mathematics, Topology, Ecology, Astronomy, Meteorology, Hydrology, Computer Science, Subatomic Physics, Genetics, Semantics, etc.
--

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

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

3 pts.....+1 with any two related Skills (+1 with Bugging and Concealment, +1 with Mechanic and Lockpicking, etc.)
--

5 pts.....+1 with a group of similar Skills (+1 with all DEX based Skills, +1 with all INT based Skills, etc.)
--

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

TRANSPORT SKILLS: The following Skills are merely the knowledge of using various vehicles. Everyone is assumed to be able to drive a car for free. The cost is 1 pt. for each vehicle, 3 pts. for any group, 5 pts. for any 2 groups, and 10 pts. for all Transport Skills.

Ground Vehicles	Air Vehicles
Construction equipment	Light plane (One engine)
Heavy Trucks (semis)	Light plane (Two engine)
Hovercraft	Large plane (multi-engine)
Military equipment	Light Jet
Motorcycles	Commercial Jet
Off road Vehicles	Military Jet
Trains	Helicopter
Water Vehicles	Recreational Vehicles
Light Sailboat	Ballooning
Large Sailboat	Hang Gliding
Large boat (yacht)	Horses
Ship (freighter)	Parachuting
Large ship (military)	Scuba
Small submersible	Skating
Submarine	Skiing

Combat Skills

MARTIAL ARTS: The cost of overall Martial Arts = STR of the character. This gives the character the use of all the Martial Combat Maneuvers. The character may buy +x1/2 damage multiple to all the Martial Combat Maneuvers for a cost = half his STR. Each subsequent multiple will cost equal to his STR.

The character may wish to buy one of the lesser Martial Arts listed below. These Martial Arts allow the character to use only the specific Combat Maneuvers listed with each Martial Art. The cost is reduced, as listed with each art. More than one of these lesser Martial Arts may be bought. The cost of additional damage multiples is the same as for regular Martial Arts.

Name	Cost	Martial Maneuvers
Aikido.....	1/2 STR	Throw, Dodge, Hold
Boxing.....	1/3 STR	Block, Punch
Commando Training....	1/3 STR	Throw, Punch
Judo.....	1/3 STR	Throw, Hold
Karate.....	1/2 STR	Punch, Kick, Block
Savate.....	1/3 STR	Kick

The character may still choose to use the normal Combat Maneuvers instead of the Martial Maneuvers. Note that a character may buy an extra damage multiple or Weapon Skill Levels for his Martial Arts. If the character adds to his STR, he must add the extra cost to bring his Martial Arts up to that STR.

WEAPONS FAMILIARITY: Familiarity may be bought with weapons, allowing a character to use a weapon without a -3 penalty for being unused to the weapon. Weapons Familiarity may also be purchased in groups, as shown by the following chart.

Familiarity with one weapon.....1 pt.

Familiarity with one type of weapons (all Russian small arms, all pistols, all rifles, all knives, etc.).....2 pts.

Familiarity with a weapons group (all firearms, all melee weapons, etc.).....3 pts.

WEAPON SKILL LEVELS: Each Skill Level with a particular weapon grants a +1 to the use of the weapon. The +1 may be added to the character's OCV or DCV with a melee weapon, or may be added to the OCV or the range modifier with a ranged weapon. Levels may only be used to modify one quality (OCV, DCV, etc.) in one phase.

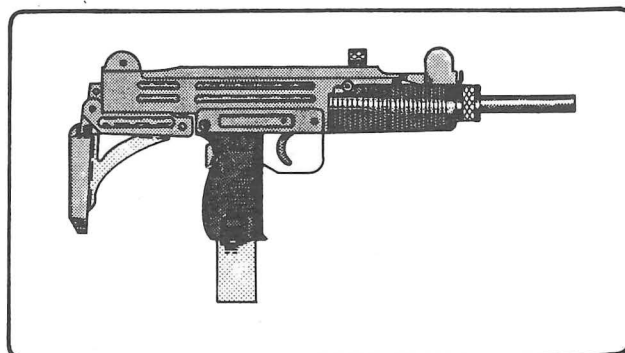
The Weapon Skill Levels may be reapportioned at the beginning of a character's phase. There are several types of Weapon Skill Levels, listed below with their costs.

3 pts.....+1 with a specific weapon or maneuver (+1 with 9mm Walther PPK, +1 with punch, etc.)

5 pts.....+1 with a group of similar things (+1 with all pistols, +1 with Aikido, +1 with hand-to-hand combat)

8 pts.....+1 with classes of things (all guns, all vehicles)

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



Uzi

Other Skills

These Skills don't fit into the other categories, and are lumped together as Other Skills. The cost of each Skill is listed with the Skill.

AMBIDEXTERITY: This Skill allows a character to use a weapon in his off hand without the normal -3 OCV penalty. This does not allow the character to attack twice in one combat phase. For 2 pts., the character is only -2 OCV with his off hand. For 4 pts., the character is only -1 OCV, and for 6 pts., the character takes no penalty with his off hand. This Skill is particularly useful when the character's good hand is injured.

CLIMBING *: This skill allows the character to climb unusually difficult walls, trees, buildings, etc. as long as there are handholds. A character may successfully climb on a roll of 9 + (STR/5) or less under adverse conditions. The climbing speed will vary according to the structure being climbed, but the base speed is 1" per phase. This may be faster or considerably slower depending on the climb.

A climbing character's CV is reduced by 1/2, and may be 0 if he is in a really difficult position. This Skill costs 3 pts., +1 per 2 pts. An unsuccessful Climbing Roll usually means that the character cannot climb that area, but it can sometimes mean a fall.

LUCK: This skill represents that quality which helps events turn out in the character's favor. The GM may have a character make a Luck Roll when the character is totally overwhelmed in combat, when an opponent is escaping, when a character has no idea of how to find what he is looking for, or any other time that outrageous fortune could come to the player's aid.

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

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

Points of Luck	Possible Effects
1.....	The character might find a clue, or gain information, the character's opponent could be momentarily distracted, or impeded, giving the character a momentary advantage.
2.....	The character could accidentally happen upon someone important, or stumble across someone he was looking for. The character's opponent could be actively inconvenienced by a weapon's malfunction or a stalled getaway vehicle.

3.....The character might be saved by the most miraculous of coincidences. The character may stumble upon Mister Big accidentally, or have a terminal fall broken by a huge pile of rubber pads that just happen to be in the right place. Incredible coincidence is possible.

The cost of Luck is 5 pts. per 1D6 of Luck, with a maximum of 3D6 (15 pts.).

LINGUIST: The character picks up new Languages easily, at -1 to the cost. The minimum cost of a Language is still 1 pt., but for that one point you are able to carry on a fluent conversation. Linguist costs 3 pts., and may only be purchased once.

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

RESISTANCE: The ability to resist interrogation and torture through mental techniques, self-hypnosis, meditation, or just pure cussedness. The cost is 1 pt. for a +1 to your EGO Roll for the purpose of resisting Interrogation. Thus, with 3 pts. of Resistance, the character adds +3 to his EGO Roll when interrogated.

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

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

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

SWIMMING: In ESPIONAGE!, we assume that everyone knows how to swim at a base 2" per phase. Extra swimming may be bought for +1" for 2 pts. for the first 3", +1" per 4 pts. thereafter.

CHARACTER DISADVANTAGES

A character can have certain problems or disadvantages as well as Skills. When such disadvantages have a significant bad effect on the character, the character should get more Character Points. Players looking for more Character Points for

their characters might want to take one or two Disadvantages from the following section. Each Disadvantage has several different possibilities, each one with different Character Points.

The GM should work with the character in personalizing each of the character's Disadvantages. There should be a good reason in the character's background for each Disadvantage. Also, each Disadvantage should fit with the player's conception of his character.

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

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

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

1st Disadvantage.....	x1 pts.
2nd similar Disadvantage.....	x1/2 pts.
3rd similar disadvantage.....	x1/4 pts.
4th similar Disadvantage.....	x0 pts.
any more similar Disadvantages.....	x0 pts.

Example: Ace Danger takes three Hunteds: a 14 pt. Hunted, a 9 pt. Hunted, and an 8 pt. Hunted. The most expensive Hunted is given full pts., the second Hunted is worth x1/2 pts., and the third Hunted is worth x1/4 points. Thus the character gets $14 + (9/2 = 5) + (8/4 = 2) = 21$ pts.

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

The Disadvantages

AGE: A character may choose to have certain limitations placed on his Characteristics because of age. Normally, characters are assumed to be in the peak of health no matter what the player decides their calendar age to be. A character with this Disadvantage has different maximum values on certain Characteristics.

The benefit of Age is that the character has the opportunity to buy certain Characteristics beyond the normal maximum values. Of course, if the character doesn't want to buy up his INT, EGO, or PRE, there's less reason to take the Age Disadvantage.

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

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

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

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

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

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

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

Example: A character has a girlfriend in the Agency who tends to get involved in scenarios frequently. The point bonus would be: (Frequently involved, Competent person) $8 + 0 = 8$ pts.

The player must determine who his Dependent NPC is before he begins to play his character. The GM can help choose a Dependent NPC, develop his personality, etc. The GM might even give the DNPC some Disadvantages, thus making the character more interesting.

Sometimes the player may leave the Dependent NPC entirely up to the GM, and let the GM surprise him. The DNPC can also change from time to time, or even every adventure (the character has a new girlfriend every time).

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

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

DISTINCTIVE LOOKS: A character with this Disadvantage has some easily recognizable feature that is difficult to conceal. Distinctive Looks could be such things as bright red hair, a facial scar, unusual height (large or small), a peculiar walk, a strange voice, etc. A character obtains Character Points for Distinctive Looks according to the following chart.

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

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

HUNTED: A character with this Disadvantage is hunted by some person or group in the campaign. The character may or may not know he is Hunted, at the player's discretion.

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

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

These definitions of group size are very general, and should be modified according to the power of the organization. A group that has a limited area of influence (say a Tokyo criminal gang) would be -1 level on the chart.

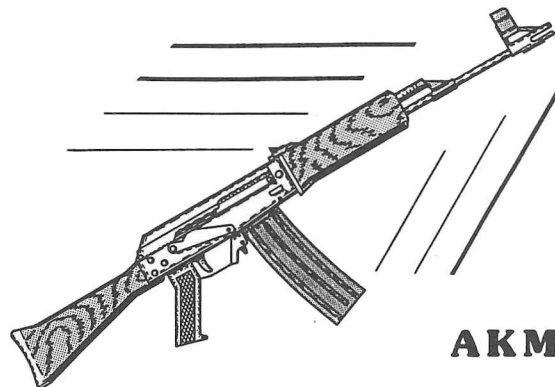
The chance for a Hunter to show up in each game session is a base 8 or less. The GM secretly rolls this chance at the beginning of the adventure, and if he rolls an 8 or less the hunter should show up sometime during the course of the adventure. This chance to show up is meant as a general guideline for the GM, and should not constrain the GameMaster. If a character is Hunted more actively, he gains more points as shown below. Also, highly trained and better equipped hunters are worth more points.

Hunter has advanced weapons,
and/or highly trained
personnel (Agents).....+3 pts.

Hunter is after the character
full time (11 or less).....+3 pts.

Hunter is after the character
fanatically (14 or less).....+5 pts.

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



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

Characters do not get points for individuals or groups that begin hunting the character after the character has started play.

MONITORED: The character is watched by some agency or group. They keep tabs on his movements, purchases, passport use, meetings, etc. Usually the agency or group is monitoring the character because they suspect him of something, but don't have enough evidence to convict him. Or perhaps they want to trail the character and see where he leads them. The CIA monitors all of its agents to prevent them from misusing agency resources or becoming double agents.

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

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

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

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

How Often Limitation Affects	Pt. Bonus
Infrequently.....	3 pts.
Frequently.....	5 pts.
All the time.....	8 pts.
Limitation Impairs	Pt. Bonus
Slightly.....	+0 pts.
Greatly.....	+3 pts.
Fully.....	+5 pts.

Examples: Only one arm (All the time, greatly impairing) = 11 pts. Bad Leg: unable to kick, reduced Running (infrequent, slightly impairing) = 3 pts. Lack of depth perception, no peripheral vision on one side: missing one eye (infrequent, slightly impairing) = 3 pts.

PSYCHOLOGICAL LIMITATIONS: A character with this disadvantage has a psychological quirk about a given thing or situation. The character reacts unusually to this thing or situation, usually with fear or hatred.

The character defines how often the situation for his limitation occurs and how damaging it is. The

Psychological Limitation always affects the character when that situation turns up. The character gets points according to the following chart.

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

Once the situation occurs, the Psychological Limitation affects the character's choice of targets in combat or his reaction to a character out of combat. If the reaction is even stronger, the character gains more points according to the following chart.

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

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

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

Psychological Limitations should be used to define the major outlines of the character's personality. The GM should not allow frivolous or silly Psychological Limitations (fear of mice, hatred of disco music, etc.).

Examples of Psychological Limitations:

Code Against Killing: Common Situation, Total Commitment..... $5 + 5 = 10$ pts.

Claustrophobia: Uncommon situation, irrational actions..... $3 + 3 = 6$ pts.

Overconfidence: Very common situation, irrational actions..... $8 + 3 = 11$ pts.

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

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

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

Levels of Unluck

Possible Effects

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

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



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

PACKAGE DEALS

Different CIA divisions require different talents. Package Deals provide the requirements for characters who enter the different sections of the CIA. These Package Deals will also help players build characters by giving the players something to work from, a platform for construction.

Each Package Deal requires that the character take a certain set of Skills, Disadvantages, and possibly other limitations or advantages as group. The character is free to add more Skills, Disadvantages, Skill Levels, etc. to the Package Deal, as long as he takes the set presented.

The following Package Deals are provided: CIA Basic Agent Package, Area Assignment Package, Technical Services Package, Espionage Package, Counter-espionage Package, and the Covert Action Package. A character who is a member of the CIA must take the Basic Agent Package. Beyond that, he must take at least one other Package, so that he can be a member of that division. Normally, a character would not take more than one Package after the Basic Agent Package. However, a character can do this at the start with the GM's permission.

These Package Deals represent the training and requirements of each department of the CIA. These are their minimum requirements, and characters who do not meet these standards are not acceptable to the CIA. For instance, the CIA requires that all agents know at least one foreign language and have a B.A. degree of some sort. Otherwise, the CIA wouldn't have hired them. (But then again, there's always the exceptions that prove the rule. A sufficiently inventive person could come up with reasons why the CIA would hire somebody who didn't fit their normal criteria.)

Some abbreviations are employed to save space: (11-) or any number followed by a minus sign means a roll of that number or less on 3D6. When a "Skill List" is mentioned, it refers to a list of Skills given with the Package Deal. The costs are given in parentheses because the character may be adding to individual Skills, and thus the cost would change. Basically, these costs just give you an idea of how much the Package Deal will cost.

CIA Agent, Basic Package

Familiarity with all firearms.....(3 pts.)
 Foreign Language (fluent).....(3 pts.)
 College degree (Science 11-).....(2 pts.)
 CIA Knowledge (12-).....(3 pts.)
 World Politics Knowledge (11-).....(2 pts.)
 Familiarity with Bureaucrats (8-).....(1 pt.)

Characteristic minimums:

STR 10, INT 10, EGO 10, COM 8.....(-1 pt.)
 CIA Monitored (8-).....(-5 pts.)
 Character is subject to orders.....(-4 pts.)
 Package Bonus.....(-2 pts.)

Total Package Cost.....(2 pts.)

The Basic CIA Agent Package is a requirement for all characters who are CIA agents. After taking this Package, the characters can buy other Packages, subject to the limitations given with the individual package.

The character is trained in the basic use of firearms, so that he can pick up and use any gun (maybe not well, but he can use it). The character may choose any Language for his foreign language, though if he chooses a more expensive Language, he may have to add a point to become fluent. The character may select any standard college degree as his Science, though it's recommended that you choose something useful.

The CIA Knowledge means that the character is acquainted with the inner workings of the CIA. The character has also been trained in World Politics Knowledge, and gains a Familiarity with Bureaucratics as a consequence of working for a government agency.

The CIA does require some Characteristic Minimums for its employees; basically, they must be in good physical shape, reasonably intelligent, strong willed, and not unusually ugly (too recognizable). The CIA of course keeps track of all its agents (Monitored 8-). Since the characters are subject to being fired or worse if they disobey orders or thoroughly screw things up, that's worth a 4 point bonus. Finally, a Package Bonus of 2 points is given since the Package is not a very efficient group of Skills. This Bonus will encourage characters to take the Package.

The GM may alter these Package Deals to better reflect his own interpretation of the CIA. There are many more positions within the CIA and with other organizations which could be based on Package Deals, and the GM should feel free to write up some.

After the character has been played and gained some Experience Points, he may wish to transfer to another division (see Transfers in the Campaign section). Transfers require the character to meet the qualifications of the new division (by buying the Package Deal).

Whenever a character buys a new Package he only takes the new or more restrictive Disadvantages. These Disadvantages must also be counted in with any other Disadvantages the character may have. For instance, the CIA Monitored Disadvantage may well change if the character has other Monitored Disadvantages, or has already increased his CIA Monitored Disadvantage.

Area Assignment Package

After buying the Basic Package, the character may choose to buy the Area Assignment Package given below. Buying this Package means the character was (or is) assigned to a station or base in a foreign country, under one of the Area Divisions.

The character adds 1 more point to his Language and 1 point to his World Politics Knowledge. The character then learns City, Culture, and Area Knowledge for the specific place he was assigned. The player should determine exactly which city, culture, and area, perhaps with the GM's help.

As a consequence of being assigned overseas, the KGB will take some interest in the character. The GM may wish to use another agency depending on the area

involved (the agency may be friendly or unfriendly). Note that the cost is halved, because the character already has a Monitored from the Basic Package. Again, the costs are in parentheses because they may be different for each character.

Area Assignment Package

Foreign Language +1 point.....(1 pt.)
World Politics Knowledge (+1).....(1 pt.)
City Knowledge (11-).....(2 pts.)
Culture Knowledge (11-).....(2 pts.)
Area Knowledge (11-).....(2 pts.)

KGB* Monitored (8-).....(-3 pts.)
Package Bonus.....(-2 pts.)

Total Package Cost.....(3 pts.)

* Or other agency

Technical Services Package

This is the Package Deal for members of the Technical Services Division, specialists in gadgets, gizmos, and gimcracks.

Technical Services Package

Science Skill +1.....(1 pt.)
Familiarity w/Inventor Skill.....(1 pt.)
Familiarity w/Skill (A).....(1 pt.)
Skill (B) (+1).....(5 pts.)

CIA Monitored (11-).....(-3 pts.)
Package Bonus.....(-1 pt.)

Total Package Cost.....(4 pts.)

Choose Skill (A) and Skill (B) from the following list: Bugging, Computer Programing, Demolitions, Electronics, Gunsmith, Lockpicking, Mechanic, Security Systems.

Buying this Package Deal gives the character +1 with his Science Skill (remember his college degree?) and Familiarity with Inventor Skill. The character also gets Familiarity with one of the eight Skills on the list above. The character also chooses to be +1 with one of the Skills from the above list.

The character's CIA Monitored increases to an 11 or less chance, since the character is now more highly trained. This means he could be very damaging to the agency if he defected or was captured, so they Monitor him more closely. Note that the Monitored cost is only the difference between 8- and 11-, since all agents have at least an 8- CIA Monitored.

Espionage Package

This Package Deal puts the character into the Espionage (Foreign Intelligence) Division. Characters

in this division are concerned with gathering information, and this can be dangerous. The requirements are therefore more stringent, since Espionage agents would be expected to handle more difficult missions.

Espionage Package

Weapon Skill (favorite pistol +1).....(3 pts.)
Familiarity w/Electronics Skill.....(1 pt.)
Familiarity w/Skill (A).....(1 pt.)
Skill (B) (+1).....(5 pts.)

Minimum INT 13, DEX 11.....(-1 pt.)
CIA Monitored (11-).....(-3 pts.)
Package Bonus.....(-1 pt.)

Total Package Cost.....(5 pts.)

Choose Skill (A) and Skill (B) from the following list: Bribery, Bugging, Bureaucratics, Conversation, Cryptography, Interrogation, Language, Linguist, Persuasion, Shadowing, Streetwise.

Characters in this division learn to be at least +1 with their favorite pistol. Familiarity with Electronics is necessary due to the electronic nature of many information gathering devices. Once again, the characters are expected to train in two Skills from a short list (shown above). The Language referred to is any new Language the character thinks would be useful (Russian is a good choice).

These agents are required to think fast, and are better trained in combat situations; thus the minimum INT 13 and DEX 11. Of course, the CIA will keep better tabs on such dangerous individuals, so the Monitored becomes an 11 or less.

Counterespionage Package

Counterespionage is a very tricky division whose members are trained to discover, infiltrate, and nullify enemy espionage operations. This Package Deal puts more requirements on the character because of the dangerous nature of this type of work.

Counterespionage Package

Weapon Skill (+1 with favorite pistol)...(3 pts.)
KGB Knowledge (11-).....(2 pts.)
Skill (A).....(3 pts.)
Skill (B) (+1).....(5 pts.)

Minimum INT 13, DEX 11, PRE 13.....(-2 pts.)
CIA Monitored (14-).....(-5 pts.)
Package Bonus.....(-1 pt.)

Total Package Cost.....(5 pts.)

Choose Skill (A) and Skill (B) from the following list: Conversation, Disguise, Linguist, Perception Roll (+1), Persuasion, Resistance, Shadowing, Tracking, Weapon Skill (favorite pistol +1).

trained. He gets at least one Weapon Skill level with his favorite pistol, and one of the choices on his Skill list is another Weapon Skill level with the pistol (which may be taken as a 5 pt. level with all pistols). His KGB Knowledge should help him in operations against the enemy. The GM may substitute another agency Knowledge if appropriate for his campaign.

Counterespionage agents are required to be more intelligent, forceful, and combat trained than the average agent. The CIA Monitored becomes 14-, since counterespionage is based on paranoia (are they really on our side, or are they double agents?).

Covert Action Package

This is the roughest, toughest division of the CIA: Covert Action. These are the characters concerned with action like rescues, retrievals, executions, etc. Anything involving action is expected of Covert Action agents, and the requirements are very tough. The requirements are so stringent that characters may want to wait and gather Experience Points before they transfer to the Covert Action Division.

Covert Action Package

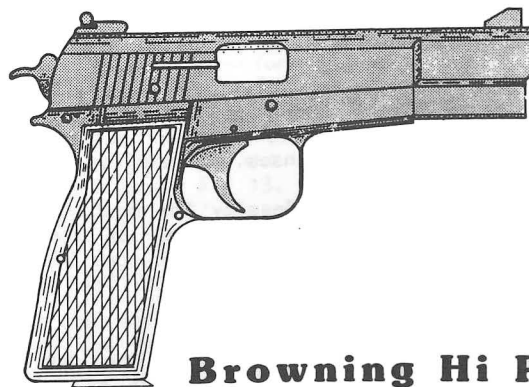
Weapon Familiarity with all knives.....(2 pts.)
Weapon Skill (+1 with all pistols).....(5 pts.)
Commando Training (may upgrade).....(4 pts.)
Stealth.....(5 pts.)
Familiarity w/Skill (A).....(1 pt.)
Skill (B).....(3 pts.)
Skill (C) (+1).....(5 pts.)

Characteristic Minimums:

STR 13, DEX 14, INT 13, EGO 13,
PRE 13.....(-5 pts.)
CIA Monitored (14-).....(-5 pts.)
KGB Monitored (11-).....(-4 pts.)
Package Bonus.....(-2 pts.)

Total Package Cost.....(9 pts.)

Choose Skill (A), Skill (B), and Skill (C) from the following list: Breakfall, Climbing, Combat Vehicle Operation, Demolitions, Lockpicking, Paramedic, Perception Roll (+1), Resistance, Shadowing, Streetwise, Survival Training, Weapon Skill (+1 with pistol, knife, or Martial Punch).



Browning Hi Power

The counterespionage agent is tough and highly

Covert Action agents are trained extensively in combat techniques, including knives, pistols, and hand to hand combat. They are also taught Stealth, and are expected to learn from a variety of Skills. Covert Action agents have usually had a lot of experience in the field, and usually are veterans of another division within the agency.

Of course, Covert Action agents must meet some tough requirements. Their Characteristic Minimums are very high, making them the elite agents of an elite agency. Since they are so elite, the CIA keeps careful track of them, and the KGB will do its best to gain information about each and every Covert Action agent.

EQUIPMENT

The intrepid secret agent relies not only on his impressive physique and extensive training; he occasionally relies on his equipment. Equipment of all kinds is provided for CIA agents by the CIA. Since space is limited on travels, agents don't usually carry vast trunks full of gear. Equipment is issued for specific needs on specific missions.

The GM, in his role as the agency, decides what equipment the characters may carry on a particular mission. The characters shouldn't be burdened with equipment. Most especially the characters should not be given inappropriate equipment to the situation. Yes, hand grenades are fun, but there are very few circumstances where their use would be appropriate.

Agents are generally not equipped with gadgets whose nature is obvious. Equipment that is particularly destructive is also frowned upon. These are supposed to be secret agents, and using flame-throwers, satchel charges, and light antitank weapons is anything but secretive.

The equipment listed below includes some of the more common items that agents might carry on assignments. Each item is listed with its approximate weight, size (as a DCV modifier), the Agency Roll modifier (see Agency Rolls in the Campaign section), and the Concealment modifier (see Concealment).

The Agency Roll modifier should be taken as a guideline, and should be modified due to circumstances. The GM should dispense with it altogether if he wants the characters to have a certain piece of equipment (or doesn't want them to have the equipment).

Equipment List

Disguise kit: This allows use of Disguise Skill on someone else. The kit consists of cosmetics, hair dyes, colored contact lenses, and similar items.

Electronics tools: A necessity for most Electronics Skill rolls. The toolkit consists of wirecutters, soldering iron, extra wire, perhaps some spare parts for some of the other equipment you might be carrying.

Gun Holster: Allows easy access to your gun. If you don't have a holster, the gun takes an extra half

Equipment	Agency Roll	Size
Binoculars *.....+		3
Broom (bug detector):.....-2		1
Climbing Gear!.....-0		7
Disguise kit!.....-2		3
Electronics tools!.....-0		4
Gun Holster.....+		#
Hand Cuffs.....+		1
Infra Red Sight *.....-4		5
Infra Red Flashlight *.....-4		3
Knife Sheath.....+		#
Light Intensifier *.....-4		5
Listening Devices (bugs) *.....-2		--
Lockpicks!.....-0		--
Mechanical tools!.....-0		8
Medical Kit!.....+		2
Metal Detector!.....-4		6
Minox Camera.....-0		--
Parabolic Microphone *!.....-4		7
Parachute.....-4		8
Phone taps.....-2		3
Phone tap detector.....-0		2
Portable Radio.....-0		3
Radio Direction Finder.....-4		3
Radio Emission Sweeper.....-2		1
Radio Homers.....-2		--
Telescope *.....+		2
Walkie Talkie.....+		2

- * See the Perception section for a better explanation of these items.
- ! This equipment may give the character a bonus (see the explanations below).
- + This equipment will usually be handed out to characters if they ask for it.
- # Size is the same as the weapon.
- The Size is extremely small, and readily concealable (see Concealment).

phase to extract.

Hand Cuffs: Restraints that require Contortionist Skill, Lockpicking Skill, or the key to remove. Also available are thumb cuffs (Size 0) and plastic binders (Size --).

Knife Sheath: Allows easy access to your knife. If you don't have a sheath, the knife takes an extra half phase to extract.

Lockpicks: Makes Lockpick Skill possible. Also, wires, hairpins, ballpoint pens and similar items can be transformed into lockpicks, but such lockpicks are a-1 to -3 modifier on the Lockpicking Skill roll.

Mechanical tools: Makes Mechanics Skill possible. The toolkit consists of screwdrivers, wrenches, a small drill, assorted small hardware, and any small spare parts needed for other equipment.

Medical Kit: Makes many Paramedic Rolls possible. The kit contains bandages, sutures, painkillers, and antiseptics. The kit would be more complete for someone with Paramedic Skill.

Metal Detector: Detects the presence of metal as for audio Perception (use the Perception system).

Minox Camera: This is a miniaturized camera, capable of using lowlight and infrared film. Highly useful for taking pictures of secret plans and the like.

Parachute: Allows the character to fall from great heights, and land as if it was a 2" drop (see Falling, Breakfall).

Phone taps: They allow the character to listen in on phone conversations by tapping the lines outside the building. Phone taps can be detected with a phone tap detector.

Phone tap detector: Detects phone taps with a successful Electronics Skill Roll.

Portable Radio: The size listed is for a receiver only. A transmitter only is +1 size, while a transmitter is +2 size. The basic range is 500", and the Agency Roll is -1 and the Size is +1 for every 2x range.

Radio Direction Finder: This gives general direction of the radio signal with a successful Electronics Skill roll. Two or three checks gives the location of the radio source. This is also handy for finding Radio Homers.

Broom (bug detector): This allows characters to check for bugs without having Bugging Skill, and can speed up the process of looking for bugs considerably.

Radio Homers: These bugs transmit a signal, enabling their location to be tracked by use of a radio direction finder. Exceptionally handy for placing in cars to trace their movements.

Walkie Talkie: Allows two way communication, which is invaluable in any surveillance or tracking situation.

Many of these gadgets basically allow people without a Skill to perform that Skill. For instance, a disguise kit can enable someone with Disguise Skill to disguise someone else who doesn't have Disguise Skill.

Some gadgets allow characters with the Skill to use the Skill in many situations where they could not otherwise use the Skill. For instance, having an electronic toolkit makes it possible to rewire and repair things. A character could only use his Electronics Skill to give him information if he doesn't have tools.

Equipment can be made better, but this makes the Agency Roll more difficult and increases the Size. Thus, for every +1 level of effect for the equipment, the Size increases by one, and the Agency Roll takes a modifier according to the following chart.

Level of Effect	Agency Roll
+1.....	-1
+2.....	-2
+3.....	-4
+4.....	-8
+5.....	-16
etc.	

For instance, if you want to have a good medical kit that adds +2 to your Paramedic Roll, the Agency Roll would become a -2, while the Size would be 4. If you want the Size of the object to decrease, that's an additional -1 to the Agency Roll.

Guns, melee weapons, and explosives are covered

in the Combat section. Other items that may be useful to characters includes clothing, luggage, cameras, watches, etc. The agency will supply special clothing if necessary to the mission; however, ordinary clothes are provided by the characters (who get paid enough to afford a reasonable wardrobe).

Vehicles will generally be ordinary rent-a-cars, obtained from normal channels. Only very rarely will the mission demand a special car outfitted with armor or other gimmicks.

Lab gear, including special sensors or special analytical material, will be provided as needed for specific purposes. Such items are very unusual, and the agency doesn't want to draw too much attention by giving out such special gimmicks.

CHARACTER EXAMPLE

Here's a character example to make it easier for you to build your first character. The process may be somewhat complicated compared to simple dice rolling, but once you've built one character, the process is quite easy.

Example: The character we're going to build is Rick Striker. We'll base his conception around his background with Army Intelligence as a specialist in Central Europe. Now Rick is with the CIA and a member of the Covert Action Staff.

First, decide which Package Deals you want to take, if any. All CIA agents must buy the CIA Basic Training Package and some other CIA Package. The Minimum Characteristics, Skills, and Disadvantages you must buy with the Package will give you the framework for the character.

Example: Choosing Rick's Packages is easy. He obviously has CIA Basic Training. To represent his Army job he will get the Area Assignment Package, using Germany as the specific country. For his current job inside the CIA, he has the Covert Action Package.

Next you have to choose your character's Skills. Look over the available Skills and, guided by the character's conception, choose the ones you want. Rick takes the Skills required for his Package Deals (marked by an asterisk on the character sheet), and adds a couple more to round out his abilities.

After you choose your Skills, figure out your Characteristics. Remember to observe the Characteristic minimums in the Package Deals you have decided upon. Use your conception to help decide what Characteristics to buy.

Example: Rick must buy the following Characteristics because of the minimums in the Covert Action Package: STR 13, DEX 14, INT 13, EGO 13, PRE 13. Cost = 27 pts. Because Rick is a fighter at heart he decides to buy his PD up to 5, and his SPD up to 3 at an additional cost of 8 pts.

Now you should choose your character's Disadvantages. You must have certain Disadvantages to qualify for certain Packages. Find what other Disadvantages fit your character conception. Remember that

in ESPIONAGE! Disadvantages can be nasty things to have.

Example: Rick has the following Disadvantages from his Package Deals: Characteristic Minimums 6 pts., CIA Monitored 10 pts., Subject to Orders 4 pts., KGB Monitored $8/2 = 4$ pts., Package Bonuses 6 pts. He also has one special Disadvantage besides the Disadvantages that his Packages demand. Rick has a terrific curiosity, and can't resist poking his nose into things. This can lead to great trouble, since the places Rick investigates tend to be dangerous. This curiosity is a Psychological Limitation (Common, irrational actions) and is worth 8 pts.

Finally you have to contend with reality and balance the point cost of your Skills and Characteristics with your Disadvantages. Remember you get 50 Character Pts. to start with. Don't forget to add in Package Bonuses.

If everything has worked out perfectly the costs

will balance exactly. Unfortunately, the character's Skills and Characteristics will probably cost more points than his Disadvantages give him. This means you will have to trim down his capabilities and/or increase his Disadvantages.

Example: Rick is not quite balanced, his total cost is $47 + 9 + 27 + 8 = 91$ and his Disadvantages are worth $50 + 30 + 8 = 88$. Looking over Rick as a character one skill stands out: Conversation. It doesn't seem to fit with Rick's tough image. So, if we get rid of Rick's Conversation Skill his costs and points will both be 88 and his points will balance.

A character's Disadvantages can also be increased to cover the cost of Skills and Characteristics. Unfortunately, this will only work if a character is missing a very few points. Successive Disadvantages of the same type are worth fewer and fewer points. Disadvantages in general are very dangerous; a character should have only those that fit his conception.

[illegible]

COMBAT

No matter how subtle, devious, and clever the players are, eventually their characters will have to fight. Combat in ESPIONAGE! is as simple as possible while still retaining the essential flavor of spy movies and stories.

There are a number of basic procedures for resolving combat, each of which will be detailed in this section. In addition, there are a number of more complicated combat routines which you can use for greater realism. These more complicated systems are optional.

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

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

The effects of damage, optional rules for hit location and long term effects are next, after which we tell you how to recover from damage. The next sections deal with Presence Attacks, Characteristic Rolls, Perception, and Concealment. Finally, Movement and Vehicle Combat are explained.

The Order Of Combat

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

There are three separate time increments in ESPIONAGE!. Each is defined below:

TURN: The overall time frame of a ESPIONAGE! game is called a turn. Each turn is equivalent to 12 seconds of real time. Each turn a character may execute a number of actions equal to his Speed. The turn is divided into 12 Segments.

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

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

Each character is given a set of segments to regularize the different Speeds of the characters. Each time a character's segment comes up, he may execute a phase. The segments during which a

character acts are determined by the character's Speed. The chart below gives the character's Speed and the segments that character executes his phases.

CHARACTER'S SPEED

		1	2	3	4	5	6	7	8	9	10	11	12
	1	-	-	-	-	-	-	-	-	-	-	-	X
	2	-	-	-	-	X	X	X	X	X	X	X	X
S	3	-	-	X	X	-	-	X	X	X	X	X	X
E	4	-	-	X	-	X	X	-	X	X	X	X	X
G	5	-	-	-	-	X	-	-	X	-	X	X	X
M	6	-	X	-	X	-	X	X	X	X	X	X	X
E	7	X	-	-	-	-	-	X	-	X	-	X	X
N	8	-	-	X	-	X	X	-	X	X	X	X	X
T	9	-	-	-	X	-	-	X	X	-	X	X	X
	10	-	-	-	-	X	X	-	-	X	X	X	X
	11	-	-	-	-	-	-	X	X	X	X	X	X
	12	-	X	X	X	X	X	X	X	X	X	X	X

First, find the character's Speed across the top. Every segment in that Speed column with an "X" in it represents a segment where the character may execute a phase. Thus, a character with a SPD of 5 would execute on segments 3,5,8,10,and 12.

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

Characters may choose not to act when their DEX value indicates it is their phase. They may delay

until a lower DEX value or until some action occurs ("I wait until he strikes, I wait until he comes around the corner, etc.). A character may even delay his phase until another segment, but he may never make more than one full phase of actions in one segment.

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

The following chart lists actions and how much time they take.

Action	Time required	Move required
Flying Tackle.....	1 phase	1"
Other Combat		
Maneuvers.....	1/2 phase**	----
Half move.....	1/2 phase	Half move
Full move.....	1 phase	Full move
Acrobatics.....	1/2 phase	3"
Leaping.....	1 phase	----
Bracing.....	1/2 phase	----
To "set".....	1 phase	----
Set and brace.....	1 phase	----
Drawing a pistol.....	1/2 phase	----
Firing a gun.....	1/2 phase**	----
Reloading.....	1/2 phase	----
Preparing a grenade...	1/2 phase	----
Throwing a grenade....	1/2 phase**	----
Making an Attack.....	1/2 phase**	----
Recover from Stunned..	1 phase	----
Take a Recovery.....	1 phase	----
Open a door.....	1/2 phase	----
Starting a car.....	1/2 phase	----
Soliloquy.....	No time	----
Presence Attack.....	No time	----
Making a Skill Roll...	Variable	
GM asks you to		
make a roll.....	No time	----
* Action takes place at the end of the next segment.		
** You may not perform another action after these actions, but you may perform a half phase action before these actions.		

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

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

You may choose to abort your next action to perform a defensive Combat Maneuver. This requires your

next full phase to perform. Once you have performed an attack in your phase, you may not abort to any action before the next segment.

Example: Agent 86 has just shot someone as his action for this phase. In that same phase, a villain shoots at him. Agent 86 cannot abort to any defensive action yet, because it is still the same segment in which he attacked. Fortunately, the villain misses.

Next segment, before Agent 86 would act again, a thug takes a punch at him. Agent 86 chooses to abort his next action to perform a Block maneuver. He Blocks successfully, and loses his next action phase.

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

Combat Value And Attack Rolls

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

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

$$\text{Attack Roll} = 11 + \text{Attacker's CV} - \text{Defender's CV}$$

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

$$\text{Combat Value} = \text{DEX} / 3$$

If the result of the formula is a fraction, round the CV to the nearest whole number (for a DEX of 11, CV is $11 / 3 = 3 \frac{2}{3}$ which rounds to 4).

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

Skill levels can modify the character's CV. For every +1 level a character wishes to use to increase his CV, his CV is increased by +1. Skill Levels can also be used for defense, adding to a character's CV when he is attacked. Skill levels with ranged attacks may not be used for defense.

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

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

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

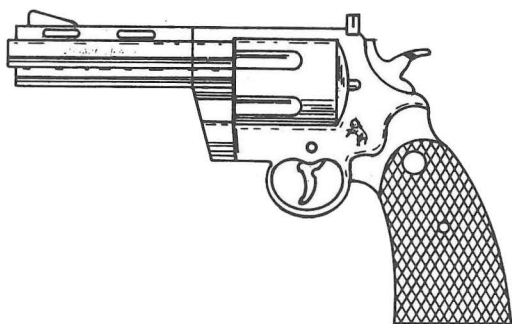
Example: Stacey Danger, with an OCV of 5, uses an attack with a range modifier of -1 per 3". Her target is 10" away. The target is in the fourth (0-3, 4-6, 7-9, 10-12) multiple of the range modifier. Since the first multiple of the range modifier does not affect the character's OCV, she will only take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

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

Combat Modifiers

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

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



Colt Python

Combat Modifiers Chart

Modifiers to Attacker			
Modifier	OCV	DCV	Range Mod
Autofire takes 10 shots			
vs. 1 Target.....+4		---	x1/2
vs. many Targets.....-1/hex		---	x1/2
Burst fire takes 5 shots			
vs. 1 Target.....+2		---	x1/2
Bracing.....+1		Drops to 0	x2
Setting for 1 phase.....+1		---	x2
Bracing and Setting.....+2		Drops to 0	x4
Made a half move.....-1		---	---
Surprise Maneuver.....+0 to +3		---	---
Double firing.....-2		x1/2	---
Snap shot.....-1		Depends on cover	---
Throwing Unbalanced Objects....0		---	-1/1"
Throwing Grenades.....0		---	-1/2"
Attacking with off hand.....-3		---	---
Using an Unfamiliar Weapon....-3		---	---
Target obscured.....-0 to -3		---	---
Modifiers to Defender			
Modifier	OCV	DCV	Range Mod
1/2 Covered (Waist up)	---	+2	---
3/4 Covered (Head and arms)	---	+4	---
Prone or Knocked Down	---	x1/2 +4	---
Surprised but in combat	---	x1/2	---
Surprised out of combat	---	Drops to 0	---
Target fills 1 hex	---	-2	---
Target fills 2 hexes	---	-4	---
Target fills 4 hexes	---	-6	---
Target is 1/2 man sized	---	+2	---
Target is 1/4 man sized	---	+4	---
Target is 1/8 man sized	---	+6	---

Autofire: Some of the guns on the gun chart are capable of Autofire. Autofire shoots several rounds with one pull of the trigger. Autofire weapons can hit one target several times, or several targets with one attack. Each Autofire attack uses up 10 rounds from the magazine of the gun.

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

Example: Roger Mackintosh fires his Uzi on Autofire at a terrorist at a range of 3". Roger has a base OCV of 4, and the terrorist has a DCV of 5. The Uzi has a normal Range Mod of -1/3",

which halves to $-1/2$ ". Roger's OCV is 4, +4 for Autofire, -1 for Range Mod, for a total of 7.

Roger's Attack Roll is $11 + 7 - 5 = 13$ -. He rolls a 10. He hits the terrorist twice (at 13 and 11).

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

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

Bracing: A character who stops and braces himself against a stable object can shoot accurately much farther. Unfortunately, a character who is Braced loses his DEX based DCV because he is no longer moving. However, a Braced character can get DCV bonuses for being behind cover. Because of the DCV loss, Bracing in a short range firefight in the open is often suicidal.

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

A character may Brace and Set on a target. This is how a character can hit someone who is very far away.

Half Move: If a character makes a half move before he fires he loses 1 from his OCV.

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

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

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

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

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

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

Target is Prone or Knocked Down: A target that is on the ground is less maneuverable, so its DEX based DCV is halved. But, the fact that a target only shows its head and arms gives it a +4 DCV. If an attacker is standing directly above a prone target the target would not get the +4 as his whole body is exposed.

Surprise Attack: A character who is surprised while not in combat has a DCV of 0. A character who is attacked by surprise while he is in a combat situation has his normal DCV halved ($\times 1/2$). Note that this allows attackers to take placed shots (see Hit Location) more easily. A surprised character can get taken out very easily, even if he's very tough.

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

DETERMINING DAMAGE

Damage is determined by rolling dice. This means that the damage done by an attack is variable, but centers around an average. The variation in damage from rolling dice helps make combat more interesting.

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

Normal attacks use D6s to determine damage. The number of dice to roll is based on your STR: roll 1D6 for every 5 pts. of STR. If you're using a weapon, consult the Melee Weapon Chart to see how much damage you will do.

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

Example: Bruno uses his 20 STR to hit an agent. Bruno may roll up to $20/5 = 4D6$. Bruno decides to roll all 4 dice for damage. He rolls the dice and the following numbers come up: 2, 6, 4, 1. The total of the dice is 13, so 13 STUN are applied to the agent.

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

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

Example: Barney Morris slices a terrorist with his dagger. The dagger does 1D6 killing damage with a 1D6-1 STUNx. Barney rolls a 4 for the damage, meaning the terrorist takes 4 BODY. Barney rolls a 3 on his STUNx, so the STUNx is 2 ($3 - 1 = 2$). The terrorist therefore takes 8 STUN ($4 \times 2 = 8$).

The minimum STUNx is 1. Note that some guns are listed as a +1 STUNx, so the STUNx for such a gun would be 1D6.

HAND-TO-HAND COMBAT

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

There are fourteen basic Combat Maneuvers in ESPIONAGE!. These Combat Maneuvers modify the character's OCV, DCV, and the damage that the character does. The modifiers from the Maneuver are in effect when the character performs the Maneuver until his next phase. The character may decide to use any of these Combat Maneuvers, according to the restrictions listed on the Combat Maneuvers Chart.

Some of these Combat Maneuvers allow the character to do other things besides causing damage, such as grabbing something or tripping someone. Whenever a character is trying to perform an action not specifically listed, the GM should try to fit the action into one of the Combat Maneuvers already listed. The GM should apply different OCV and/or DCV modifiers based on the exact situation.

A character who has come up with a particularly clever, surprising or inventive way of punching someone may well get a bonus. This is covered in the section Surprise Maneuvers. Conversely, a character attempting an attack under unusually adverse conditions (i.e., hanging upside down out of a helicopter during a raging thunderstorm at midnight)

might well take a negative OCV or DCV modifier.

The more advantageous Martial Combat Maneuvers are usable only by those people who have one of the Martial Arts Skills (see Martial Arts).

COMBAT MANUEVERS CHART

Combat Maneuver	OCV	DCV	Effect
Punch	+0	+0	x1 STR damage
Killing Blow	-2	-2	(STR/15)D6 Killing
Block	+0	+0	---
Dodge	---	+3	---
Hold	-2	-2	---
Disarm	-3	-1	Disarms opponent
Grab	-*	-2	---
Flying Tackle	-2	**	x1 + knockdown
Martial Punch	+0	+2	x1 1/2 STR damage
Martial Kick	-2	+1	x2 STR damage
Martial Block	+2	+2	---
Martial Dodge	---	+5	---
Martial Throw	+1	+1	x1 STR damage
Martial Hold	-1	-1	+3 to STR Roll

* OCV minus based on target size
** Character is prone (see Combat Modifiers)

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

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

Effect: This modifies the amount of damage the character will do. Multiply the character's STR by the multiplier given, then determine the number of dice of damage that would result. For instance, a character with STR 10 who performs a Martial Punch would have an effective STR of 15, so he would do 3D6 damage. Some Maneuvers don't do damage, but have another effect. This effect is listed in the Maneuver Descriptions below.

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

Killing Blow: This action includes such things as breaking an arm, a knee drop, a throat punch, a kidney strike, etc. The damage done is killing damage. Consult the chart below to determine how much damage the character does.

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

Block: This action blocks an opponent's blow, and sets the character up to deliver the next blow. A

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

Dodge: A character performing a Dodge maneuver cannot attack, but is considerably harder to hit.

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

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

Disarm: This maneuver, when successful, will knock the pistol or knife out of the opponent's grasp. This maneuver only works against items held in one hand (sorry, rifles you have to Grab). The object will go flying 1/206 hexes in the direction of the strike. The disarm is considered to be a fast kick or hand blow to the wrist or hand of the opponent. This maneuver works best when you catch the opponent by surprise.

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

Flying Tackle: This action allows the character to attack at the end of a full move. The character simply runs and jumps right onto his opponent. If you miss your target, you end up on the ground in that hex. If you hit the target, he takes the listed damage and will fall down. If you rolled exactly what you needed to hit, the target takes the damage and stops, but has not fallen down. The attacker always ends up prone, whether or not he hits.

All the Martial Attacks require that the character purchase Martial Arts, or the lesser Martial Arts (such as Aikido, Boxing, etc.) in order to use these maneuvers.

Martial Punch: This attack is the equivalent of a karate chop, kung fu punch, etc. Martial Punch does 1 1/2x normal damage.

Martial Kick: This action is the equivalent of a spinning back kick, flying kick, etc. Martial Kick does 2x normal damage.

Martial Block: This maneuver acts as a normal Block, with the special OCV and DCV modifiers.

Martial Dodge: This maneuver is the same as a normal Dodge, except for the DCV bonus.

Martial Throw: This maneuver allows a character to throw an opponent much as one would block an attack. The target ends up in a hex adjacent to the character.

Martial Hold: This works like a normal Hold maneuver, except that the attacker gets a +3 bonus to his STR Roll.

Melee Weapons

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

The OCV column refers to the OCV modifier the character takes when wielding the weapon. The DCV column refers to the DCV modifier the character takes when wielding the weapon. Note that this DCV modifier does not apply to ranged attacks of any type (bullets, arrows, etc.).

MELEE WEAPONS CHART

Name	Damage	STUNx	STR	OCV	DCV	Size
Throwing Knife	1/206	106-1	5	0	0	1
Dagger	106	106-1	7	0	+1	4
Clubs:						
Hand held	(206)	---	5	0	0	0-4
One handed	(306)	---	10	0	+1	5-8
Two handed	(406)	---	10	-1	+2	9+
Lead pipe	1/206	106	10	0	0	5
Bullwhip !	1/206	106-1	10	0	0	6
Broken bottle *	1/206	106-1	5	0	0	6
Rapier	106	106-1	10	+1	+1	11
Chain !	(306)	---	10	0	0	4
Garrote	1/206	106-1	5	0	0	0

Missile Weapons

Name	Damage	STUNx	STR	Rng Mod	Rng	Size
Crossbow #	106+1	106	106	-1/4"	75"	10
Knife	1/206	106-1	5	-1/3"	8"	1

KEY

- * = Breaks if you do 3 BODY or more.
- ! = May do a Grab maneuver.
- () = Normal damage.
- # = Takes 1 phase to reload.
- & = STR necessary to cock the crossbow.

Clubs are divided into three types: hand held, one handed, and two handed. Hand held clubs are any small heavy object, such as a pistol, bottle, blackjack, sap, roll of coins, etc. One handed clubs are larger items such as billy clubs, large pistols, carbines, a heavy candlestick, a chair leg, a short piece of pipe, etc. Two handed clubs are such things as baseball bats, chairs, large hunks of pipe, etc. Any item that a character picks up to use on somebody can be classified into one of these categories. Every character is assumed to have Familiarity with Club for free.

A character does increase damage with a melee weapon for every 5 STR he has over the minimum listed. Find the base damage a weapon does on the chart below. For every 5 pts. of STR increase the damage by 1 Damage Rating. However, the Damage Rating with extra STR added may not exceed twice the basic Damage Rating listed; thus, a weapon that does 1/2D6 killing attack may never do more than 1D6+1 killing attack, no matter how strong the wielder is. Consult the following chart to see how much damage your character can do with his weapon. Remember, the END cost must be paid on the full amount of STR that the character uses. Of course, the character does not have to use his full STR.

Rating	Killing Damage	Normal Damage
1	1 pip	1D6
2	1/2D6	2D6
3	1D6	3D6
4	1D6+1	4D6
5	1 1/2D6	5D6
6	2D6	6D6

GUN COMBAT

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

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

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

Each gun is defined by 8 statistics. These statistics are Caliber, OCV Modifier, Range Modifier, Damage, Stun Modifier, STR Minimum, Number of Shots, and Size. Special notes about the operation of the gun will also be listed.

The caliber (CAL) of the gun defines the kind of shells it can fire. Most guns can only fire shells of one caliber. The exception to this rule is that guns firing .357 Magnum shells will also fire .38 shells.

The OCV Modifier (OCV) is a bonus or penalty to the OCV of the firing character. It represents the general accuracy of the gun. If two numbers are

listed the first is for when the gun is fired single shot, the second is when it is fired autofire or burst.

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

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

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

The STR Minimum (STR MIN) is the minimum amount of STR necessary to fully controll the gun when firing. If the character has less STR than the STR MIN he takes a -1 OCV when firing. Pistols are rated for one handed firing; reduce their STR MIN by 3 for two handed fire. Rifles are rated for two handed fire; increase their STR MIN by 5 for one handed fire. All Autofire and Burst Fire attacks raise the STR MIN by 5. The STR MIN is an optional statistic. It need not be used if the GM doesn't want to bother with it.

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

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



REVOLVERS										
NAME	Caliber	OCV	RNG MOD	Damage	STN MOD	STR MIN	Shots	Size	Made In	Notes
Nam Mini Revolver	.22 LR	-2	-1/1"	1D6-1	-1	4	5	0	USA	
Weatherby Mk V Silhouette	.308	0	-1/3"	2D6+1	+1	15	1	9	USA	
Colt Lawman Mk III	.357 Magnum	-1	-1/2"	1 1/2D6	0	11	6	4	USA	
Colt Python	.357 Magnum	0	-1/3"	1 1/2D6	0	12	6	5	USA	
Smith & Wesson Airweight	.38 Special	0	-1/2"	1D6+1	0	8	6	3	USA	
Colt Detective	.38 Special	0	-1/1"	1D6+1	0	9	6	2	USA	
Llama Comanche	.38 Special	+1	-1/2"	1D6+1	0	9	6	5	Spain	
Smith & Wesson Mod 57	.41 Magnum	0	-1/3"	1 1/2D6	+1	12	6	6	USA	
Llama Super Comanche	.44 Magnum	-1	-1/3"	2D6	+1	14	6	6	Spain	
Smith & Wesson Mod 29	.44 Magnum	-1	-1/2"	2D6	+1	14	6	5	USA	
AUTOMATIC PISTOLS										
NAME	Caliber	OCV	RNG MOD	Damage	STN MOD	STR MIN	Shots	Size	Made In	Notes
FTL Auto Nine	.22 LR	-1	-1/1"	1D6-1	-1	6	9	0	USA	
Hi Standard Trophy	.22 LR	+2	-1/2"	1D6-1	-1	8	10	5	USA	
Bauer .25	.25 Auto	0	-1/1"	1/2D6	-1	4	6	0	USA	
Sig P-210-6	7.65 mm	+1	-1/2"	1D6	0	7	8	4	Swiss	
Mausier Parabellum	.30 Luger	+1	-1/3"	1D6+1	0	9	8	5	Germ.	
Czech M52	.32 Czech	0	-1/3"	1D6+1	0	9	8	4	Czech	
Llama Small Frame Auto	.32 Auto	+1	-1/2"	1D6	0	7	7	2	Spain	
AMT Backup	.380 Auto	+1	-1/2"	1D6	0	6	5	2	USA	
Walther PPK S	.380 Auto	+1	-1/2"	1D6	0	7	7	3	Germ.	
Makarov PM	9 mm Russian	0	-1/2"	1D6	0	7	8	2	USSR	Russian Army issue
Beretta Mod 92	9 mm	0	-1/3"	1D6+1	0	9	15	4	Italy	
Browning Hi Power	9 mm	0	-1/3"	1D6+1	0	9	14	3	Belg.	
Heckler & Koch P9S	9 mm	0	-1/2"	1D6+1	0	9	9	3	Germ.	
Heckler & Koch VP70 Z	9 mm	0/-1	-1/2"	1D6+1	0	9	18	4	Germ.	May Burst Fire w/Stock
Llama Large Frame Auto	9 mm	+1	-1/3"	1D6+1	0	9	9	4	Spain	
Walther P-38	9 mm	+1	-1/3"	1D6+1	0	9	8	4	Germ.	
Colt Government	.45 Auto	0	-1/3"	1D6+1	+1	9	7	4	USA	American Army Issue
Willey Gas-Action Auto	.45 Auto Mag	0	-1/3"	2D6	+1	14	8	7	USA	Rare
MBA 13 mm Gyrojet Pistol	13 mm Gyrojet	+2	-1/2"	1D6+1	+1	5	8	4	USA	Very Rare
SUBMACHINE GUNS										
NAME	Caliber	OCV	RNG MOD	Damage	STN MOD	STR MIN	Shots	Size	Made In	Notes
PPSh Model 1941	.30 Russian	+2/+1	-1/4"	1D6	0	7	35/71	12	USSR	Used in Third World
Skorpion Model 61	.32 Auto	+1/0	-1/2"	1D6	0	5	10/20	5	Czech	Folding Stock
Heckler & Koch HK 54	9 mm	+2/0	-1/3"	1D6+1	0	8	30	8	Germ.	Folding Stock
Stechkin APS	9 mm	+1/-1	-1/3"	1D6+1	0	7	20	6	USSR	Folding Stock
Sterling L2A3	9 mm	+2/+1	-1/3"	1D6+1	0	8	34	8	UK	Folding Stock
UZI	9 mm	+2/+1	-1/4"	1D6+1	0	8	25/40	8	Israel	Folding Stock
Ingram MAC 10	.45 Auto	+1/-1	-1/3"	1D6+1	+1	8	30	6	USA	Folding Stock
M3A1 Grease Gun	.45 Auto	—/0	-1/3"	1D6+1	+1	8	30	9	USA	Burst, Autofire Only
Thompson SMG	.45 Auto	+2/+1	-1/4"	1D6+1	+1	9	30/50	12	USA	Rare
RIFLES AND CARBINES										
NAME	Caliber	OCV	RNG MOD	Damage	STN MOD	STR MIN	Shots	Size	Made In	Notes
American 180	.22LR	+2/+2	-1/2"	1D6	-1	4	30/177	12	USA	Rare
Colt M-16A1	.223	+2/0	-1/5"	2D6-1	0	10	20/30	12	USA	American Army issue
Heckler and Koch Model 93	.223	+2/0	-1/4"	2D6-1	0	10	20/40	12	Germ.	
Sig STG-57	7.5 mm Swiss	+1/0	-1/5"	2D6+1	+1	13	6/24	13	Swiss	Micrometer Sights
AKM	7.62 Russian	+2/0	-1/4"	2D6	0	10	30	12	USSR	Russian Army Issue
SKS Carbine	7.62 Russian	+2	-1/5"	2D6	0	10	10	13	USSR	Used in Third World
SVD Sniper Rifle	7.62 Long	+1	-1/5"	2D6+1	+1	12	10	14	USSR	High Powered Scope
M-2 Carbine	.30 Carbine	+2/0	-1/4"	1 1/2D6	0	8	15/30	12	USA	Used in Third World
M-1 Garand	.30-06	+1	-1/5"	2D6+1	+1	12	8	13	USA	Used in Third World
FN FAL	.308	+1/0	-1/5"	2D6+1	+1	12	10/20	13	Belg.	British Army issue
M-14	.308	+1/0	-1/5"	2D6+1	+1	12	20	13	USA	
SHOTGUNS										
BARREL LENGTH	CHOKE	OCV	RNG MOD	DMG RNG	STR MIN	SIZE				
18+"	Full	+1	-1/6"	12"	8	12	Pump Shotguns have 5 Shots and are only available in 18+ and 12" lengths.			
18+"	Modified	+1	-1/7"	10"	8	12				
18+"	Open	+1	-1/8"	8"	8	12	Double Barrel Shotguns have 2 shots and +3 STR MIN. The STR MIN is +5 more when firing both barrels as one attack.			
12"	Open	0	-1/9"	6"	7	10				
6"	Open	-1	-1/10"	4"	7	8	Any shotgun with the stock cut off loses -3" RNG MOD, -1 OCV, and -3 SIZE. The STR MIN is +3.			
3"	Open	-2	-1/12"	2"	7	6				

Shotguns

Shotguns are special weapons because they fire special shells. A shotgun shell fires a group of light lead balls rather than a single heavy lead bullet. Because of the shotgun's special shells, the shotgun has special attack and damage qualities.

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

The pellets fired from a shotgun stay in a small group as they exit from the barrel. But, as the pellets travel downrange, they begin to spread. The shorter the shotgun's barrel, the faster the pellets spread out. This pattern of pellets makes it easier to hit targets at long ranges. Because of the size of their pattern, shotguns have especially high Range Modifiers.

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

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

SHOTGUN DAMAGE CHART

Range up to	Damage	Stun Multiple	Notes
1x DMG RNG	4x 1/2D6	+2	one hit
2x DMG RNG	3x 1/2D6	+1	separate hits
3x DMG RNG	2x 1/2D6*	0	separate hits
4x DMG RNG	1x 1/2D6*	-1	
Beyond 4x DMG RNG	No Damage		
* Make Attack Roll vs. all people in target hex.			

From 0" to 3x DMG RNG a shotgun will hit a character with several pellets. At up to 1x DMG RNG these pellets will all hit the same general location on the body. Roll each 1/2D6 separately for damage, and armor penetration but only roll once for Stun Multiple or Hit Location.

Farther than 1x DMG RNG to 3x DMG RNG the separate 1/2D6 attacks will hit separate locations on the character's body. Roll each 1/2D6 separately for damage and roll a Stun Multiple or Hit Location for each one. Beyond 3x DMG RNG the character will only get hit with one 1/2D6 attack, so only one Stun Multiple or Hit Location is rolled.

Beyond 2x DMG RNG, the pellets in a shotgun

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

Gun Combat Maneuvers

All of the following optional systems are more complicated and take more time to use than basic gun combat. These rules are not necessary for playing ESPIONAGE!, and we recommend that you only use them when the GM and the players are familiar with the rules.

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

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

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

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

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

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

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

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

Special Shells

All bullets are not created equal; there are special shells for special jobs. Each different kind of special shell is listed below with its effects. Different shells may not always be available commercially for each size of shell. However, any size special shell can be custom made.

The chart at the end of the shell list gives the damage each shell actually does. Note that one of the drawbacks of special shells is that they have a greater chance for jamming or misfires; use the "Poor Condition" column on the Weapon Malfunction Chart.

SPECIAL SHELL DAMAGE CHART

Normal Shells*	Armor-piercing#	Pancake+
1/2D6**	1/3D6	2D6
1D6	1/2D6	3D6
1D6+1	1/2D6+1	4D6
1 1/2D6***	1D6	5D6
2D6	1D6+1	6D6
2D6+1	1 1/2D6	7D6
2 1/2D6	1 1/2D6+1	8D6
3D6	2D6	9D6

* Dum-dum shells do the same damage, with a +1 STUN X.
 # Armor Piercing, Flechette, or Tracer shells.
 + Normal damage, not killing damage.
 ** Also 1D6-1
 *** Also 2D6-1

Armor-piercing: This includes metal-jacketed, teflon coated, or bronze shells. Armor piercing shells do less damage to the target, but can penetrate armor better. The defense of the armor is halved when hit by an armor piercing shell.

Dum-dum: This includes hollow point and hexed shells. The shell is especially good at transferring its energy to target because the head radically deforms upon impact. All dum-dum shells get an extra +1 Stun Multiple. However, armor stops such rounds better; use 1 1/2x the normal armor defense against dum-dum rounds.

Flechette: These rounds are thin, needle-like darts. The shells are more accurate because of their very high velocity and aerodynamic shape. Because of their small impact area and weight they do less damage. Flechette shells will add +1 OCV and +1 to the Range Mod of the weapon using them. Regardless of the weapon they are fired from, all flechette rounds subtract -1 from the normal STUN X of the weapon.

Tracer: Tracer rounds are designed to burn brightly so that they can be seen in flight. The visual reference of the line of the shot gives the gunman a bonus on consecutive shots at the same target. Because of their lighter bullet, tracers do less damage.

One round in six is normally tracer. If a character is hit by an autofire attack, there is a 1 in 6 chance that the round is a tracer. Firing fully

automatic gives the gunman a +2 OCV on second and subsequent shots at the same target, while firing burst fire gives +1 OCV.

Pancake: These rounds contain a circle of cloth instead of a bullet. The cloth "pancake" spins out and impacts as a normal attack. They are used to knock down and not kill.

Scopes And Sights

Most weapons have standard iron sights built-in. These sights are used when bracing, setting, and tracking. Weapons can be equipped with special sights, scopes, and laser sights that can increase accuracy. Conversely, some weapons do not have built-in sights and do not gain full bonuses for bracing, setting, and tracking. The chart below lists the different kinds of sights and their effects.

Type of Sights	Effect
No Sights.....	Does not get +1 OCV when Braced or Set.
Iron Sights (Normal)...	All normal Mods.
Micrometer Sights.....	+2 OCV for Braced and/or Set.
Scope.....	+1 Range Mod and +2 OCV when Braced and/or Set.
High Powered Scope.....	+2 Range Mod and +2 OCV when Braced and/or Set.
Laser Spotting Sight...	+1 Range Mod and +1 OCV out to range of laser.
Starlight Scope.....	Eliminates night mods (requires some light).
Infrared Scope.....	Eliminates night mods (requires an IR light).
All OCV bonuses are instead of the normal bonus for Set or Brace.	
All Range Mod additions occur before Range Mod multiples.	

While using the scope its limited field of vision means that objects other than the target cannot be seen.

A laser spotting sight is usable anytime the spot from the laser is visible. Such a spot is normally visible out to 50". The spot may not be visible against a brightly colored background, through fog, etc.

Scopes must be aligned to be useful. A scope may become out of alignment by rough handling or improper installation. Any character firing through an improperly aligned scope takes a -3 OCV and gets no range mod bonuses. Realigning a scope takes one full turn if the scope was previously marked.

Grenade Combat

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

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

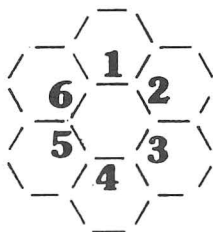
Grenades may be thrown at either a hex, or at the target's normal DCV. The DCV of a hex is 3. Thrown grenades have a Range Modifier of $-1/2''$. Other objects, not designed to be thrown, have a Range Modifier of $-1/1''$.

The character designates the hex he is aiming for. If he makes his Attack Roll, the grenade lands in that hex. The grenade will miss the target hex by $1''$ for every 1 pt. that the Attack Roll is missed by. Roll 1D6 and consult the illustration below to see which way the grenade will go.

Grenades are fuzed to go off after a specific length of time. There are two kinds of grenade fuzes: timed fuzes and impact fuzes. Timed fuzes will explode a grenade 5 segments after it is thrown. Impact fuzes will explode a grenade 1 segment after it has landed.

For simplicity, a grenade is considered to arrive at its destination in the same segment as it was thrown. As an optional rule, the character can figure the flight time of the grenade. The chart below lists the distance of the throw and the number of segments it takes the grenade to get to its target.

Distance	Segments
1-3''	1
4-10''	2
11-23''	3
24-40''	4



Example: Ivan Raskolnikov throws a time fuzed grenade 16'' on segment 6. The grenade takes 3 segments to get to its target hex; it lands at Ivan's DEX on segment 9. The grenade goes off 5 segments after Ivan threw it; it goes off at his DEX on segment 11. An impact fuzed grenade would have gone off 1 segment after impact, or at his DEX on segment 10.

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

There are two different kinds of grenade explosives. Concussion grenades do normal damage.

Fragmentation grenades do killing damage. Each grenade will do either one damage or the other. A grenade is a combination of a fuzing device and an explosive.

Concussion grenades do 7D6 Normal Damage in their target hex. The damage done by the attack is $-1D6$ for every $1''$ distance from the target hex. The largest 1D6 is always subtracted first. No Attack Roll is necessary to affect characters within the blast radius of the explosion. Characters who are prone, or $3/4$ concealed and facing away from a concussion explosion take only $1/2$ damage.

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

Shrapnel grenades do a small autofire attack in a radius around the target hex. When it explodes, a shrapnel grenade has an OCV of 7 and a Range Mod of $-2/1''$ (remember, the first $1''$ is -0). Roll an Attack Roll against each character within 9 hexes of the explosion.

Because of the density of shrapnel in the pattern of a grenade blast, characters do not get their DEX based DCV. All characters in a grenade blast are considered DCV 0 for the purposes of getting hit by shrapnel. Characters will get bonuses on their DCV for being prone or concealed. For every 2 pts. that the grenade's Attack Roll is made by the character is hit with a $1/2D6$ killing attack.

Example: Unknown to Ivan, Sam's partner Donna has rolled a fragmentation grenade $2''$ to his left. Ivan is $1/2$ concealed from the explosion by a brick wall. When it explodes the grenade has a base OCV of 7, -2 for range, for a total OCV of 5. Ivan has a DCV of 0, $+2$ for his cover. The grenade has an Attack Roll of 14-. Donna rolls an 11 for the grenade and hits Ivan twice at 14 and 12. Ivan takes two $1/2D6$ killing attacks.

Grenade Chart

Fuze	When Grenade Explodes
Timed	5 segments after it is thrown
Impact	1 segment after it impacts

Explosive Type	Damage	OCV	Range Mod
Concussion	7D6	---	----
Fragmentation	$1/2D6$ K	7	$-2/1''$

A grenade consists of a fuze and an explosive

A character could dive on a grenade to cover it with his body and save the agents around him. In that case the grenade will only hurt the diving character and no one else. The character will take 14D6

Normal Damage from a concussion grenade and 5D6
Killing Damage from a fragmentation grenade.

Body Armor

When an agent is going on a combat mission and there is no reason for him to hide, the character should consider wearing Body Armor. The armor will not make the character invulnerable, but will help his survival chances considerably.

A character's PD does not subtract from the STUN or BODY of a Killing Attack. The character can wear armor, however, which will subtract some or all of the damage from a Killing Attack.

Armor only covers part of a character's body. Whenever a character is hit by an attack, roll 3D6 and compare it to the coverage numbers for the armor type. If the roll falls within the coverage numbers, the hit was on the armor and the armor's Defense is used. If the roll was outside the coverage numbers, the armor is ignored. If the GM is using Hit Location, the coverage numbers correspond to position numbers on the Hit Location Chart.

Body Armor is rated as to its resistant defense. The defense can range from 2 to 7 depending upon how heavy the armor is. This defense will subtract from the BODY done by a Killing Attack. This defense (plus the character's PD) will subtract from the STUN done by a Killing Attack. The armor's defense is also added to the character's PD vs. the STUN and BODY of normal attacks.

Body Armor comes in several different styles. The character can wear a Partial Vest, a Full Coverage Vest, a Jacket, or a Body Suit. The style will define the coverage of the armor. The Style and the Defense will define the Size and bulk of the armor.

Each set of Body Armor is rated as to its Size. The size rating will tell how easily concealable the armor is. The size represents visual concealment only; if anyone slaps you on the back while you're in armor, they'll feel it.

Larger armor is bulky and will restrict the character's movement. If the armor is Size 6 or 8 the character will lose 1 from his DCV. If the armor is Size 10 or 12 the character will lose 2 from his DCV. This DCV modification only affects characters with positive DCVs. Characters with 0 DCVs do not lose any more; the lowest their DCV can go is 0.

ARMOR SIZE AND COVERAGE

Armor Type	Coverage	DEF	2	3	4	5	6	7
Partial Vest	10-13	0	2	4	6	8	10	
Full Vest	9-13	2	4	6	8	10	12	
Jacket	8-14	4	6	8	10	12	-	-
Body Suit	7-16	6	8	10	12	-	-	-

Size 6 or 8 is -1 DCV.

Size 10 or 12 is -2 DCV.

All Body Armor has an Agency Roll modifier of -4

The numbers on the chart show the Size (see Concealment) for the various styles and DEF of the armor.

Body Armor is only appropriate in overt combat situations. Some of the two or three DEF armor might be worn in a city or crowd situation without being noticed, but any of the heavy armors would not stay hidden for long. Even the light armor may not pass the close scrutiny of an intimate social occasion. The Agency will not supply armor, or any other overt combat equipment, to agents going on undercover assignments. The danger of the equipment blowing the agent's cover is too great.

Reloading

Each gun holds a certain number of rounds. Once all of the rounds have been used, the gun must be reloaded to be used again. There are several different types of reloading, depending on the gun.

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

Revolvers: Each round in a revolver occupies an individual chamber in the cylinder. A revolver may be reloaded in a half phase if the character has his rounds in a "speed loader". Without a speed loader, the character may reload two rounds in a half phase.

Internal or Tube Magazines: Guns with this type of magazine (usually rifles and shotguns) must be reloaded at the rate of two rounds per half phase.

Bolt Action, single shot: These guns only hold one round at a time. Reloading takes a half phase.

Weapon Malfunctions

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

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

Attack Roll	Problem
18 (17-18)	Misfire
17 (16)	Jam
16 (15)*	Runaway
* Only for autofire weapons	

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

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

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

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

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

TAKING DAMAGE

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

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

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

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

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

Any character takes a minimum of 1 STUN for every 1 BODY that gets through his defenses. The character will lose 1 STUN off of his total STUN for

every 1 BODY he loses. Such lost STUN may not be recovered until the lost BODY has healed. So if a character loses 3 BODY, then his STUN total is reduced by three until he heals the three lost BODY.

Effects Of Damage

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

Stunning

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

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

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

Knock out

If a character's STUN total is ever reduced to 0 or below he is knocked out. A character who is knocked out instantly has his CV reduced to 0 and may not do anything until he recovers. A character who is knocked out will take Recoveries until his STUN total is greater than 0. As soon as the Character has a positive STUN total he is considered awake.

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

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

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

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

STUN Total
(REC multiple)**Character Recovers:**

0 to -1x
-1x to -2x
-2x to -3x
-3x or more

Every Phase, Post Segment 12
Post Segment 12 only
Once a minute only
Character recovers at GM
option (or 2D6 hours).

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

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

Death

Whenever a character is at or below 0 BODY, he is dying. He will lose 1 BODY each turn (at the end of segment 12). When a character reaches negative 10 BODY, he is dead. Characters with a lower BODY, say 8, would only have to reach -8 BODY to die. Characters with higher BODY, like 12, would not be dead until they reached -12 BODY.

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

Optional Effects Of Damage

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

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

This rule is much more applicable to NPCs than to player characters. The player character is assumed

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

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

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

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

BODY lost	# of dice/turn	Stop Bleeding
1-5	1D6	1
6-10	2D6	2-3
11-15	3D6	3-5
16-20	4D6	4-7
21-25	5D6	5-9

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

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

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

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

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

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

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

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

Wounds that have stopped bleeding can reopen if the character exerts himself. Check Segment 1 if the character exerted his STR or made a full move in the previous turn. Roll 9 + (# of dice character would bleed), minus the amount the Paramedic Roll was made by (if indeed a Paramedic Roll was made to stop the bleeding). If that number or less is rolled, the wound reopens and you're back where you started from. Ivan in the previous example would have to roll 11 or less to reopen his wound by being active (9 + 2 = 11).

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

Hit Location

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

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

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

Placed Shots: Use the To Hit column to determine the OCV modifier for trying to hit a particular area. If

you make your Attack Roll even with the OCV modifier, you have hit the area listed, doing the BODYx and STUNx listed, plus any of the special effects possible.

Important Note: whenever the target is not "in combat" (taken by total surprise), the placed shot modifiers are halved. For instance, shooting at the head becomes a -4 OCV shot instead of a -8 OCV shot. This rule applies when you're holding someone at gunpoint.

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

HIT LOCATION CHART

3D6 Roll	Location	STUNx	BODYx	N STUN	To Hit
3-5	Head	x5	x2	x2	-8 OCV
6	Hands	x1	x1/2	---	-6 OCV
7-8	Arms	x2	x1/2	---	-5 OCV
9	Shoulders	x3	x1	---	-5 OCV
10-11	Chest	x3	x1	---	-3 OCV
12	Stomach	x4	x1	x1 1/2	-7 OCV
13	Vitals	x4	x2	x1 1/2	-8 OCV
14	Thighs	x2	x1	---	-4 OCV
15-16	Legs	x2	x1/2	---	-6 OCV
17-18	Feet	x1	x1/2	---	-8 OCV

If necessary, roll 1D6 to determine left or right side (hands, arms, shoulders, thighs, legs, feet). If you roll a 1, 2, or 3, the left side is hit; if you roll a 4, 5, or 6, the right side is hit.

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

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

* Count 19 as Feet

Consult the Hit Location Chart normally, using the number from the dice roll indicated in the third column.

Hit Location Effects

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

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

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

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

1D6	Time condition lasts
1.....	1 turn
2.....	1 minute
3.....	10 minutes
4.....	1 hour
5.....	1 day
6.....	Several days

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

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

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

Thighs, Legs, and Feet: The character's movement is cut in half. The character is -2 DCV because of his reduced mobility.

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

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

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

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

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

1D6	Effect
1....	Lose 1D6 EGO
2....	Lose 1D6 INT
3....	Lose 1D6 COM
4....	-1/2D6 to Perception Rolls
5....	-1/2D6 to all Skill Rolls
6....	Limb paralyzed (see Hands)

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

Chest, Stomach, and Vitals: The character may be considered dead. Long term effects could be loss of various Characteristics. Roll on the following chart.

1D6	Effect
1....	Lose 1D6 STR
2....	Lose 1D6 CON
3....	Lose 1/2D6 BODY
4....	Lose 1/2D6 REC
5....	Lose 1D6 END
6....	Lose 1D6 STUN

Thighs, Legs, and Feet: The limb may be totally severed depending on the nature of the attack and the GM's judgement. If the limb is ruled to be still attached, the character may try to make a CON Roll. If he fails the roll, his limb will be permanently impaired, with the same effects as Impairment. If he can make his Con Roll, then he can retrain the limb

to normal by paying 10 Character Points and taking some months of therapy.

RECOVERY

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

Example: At the end of segment 12 Agent 99 has lost 4 END pips and 13 STUN pips. Agent 99 has a REC of 5, so she ends up after her REC still down $13 - 5 = 8$ STUN pips. Agent 99 also recovers 5 END, and is now down $4 - 5 = -1$ or 0 END pips. At the end of the turn, Agent 99 is still down 8 STUN pips, but has all of her END pips back.

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

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

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

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

A character may only recover BODY after several days. Generally, a character will recover a number of BODY in one month equal to his REC characteristic. For instance, Agent 99 of the preceding example could recover 5 BODY in a month, or approximately 1 BODY every 6 days. This rate of healing assumes that the character is taking it easy.

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

Endurance

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

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

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

Pushing

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

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

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

PRESENCE ATTACKS

Agents and thugs can be impressive. Some can be so overwhelming as to cause people to stop and listen to (or even obey) commands. A Presence Attack is an attempt to instill a little awe or fear in the targets, and can cause some very useful effects.

Presence Attacks affect all those that can hear the character performing the attack (or sometimes, just see, depending on the Presence Attack). However, the Presence Attack will be reduced one level of effect for those that the attack is not directed against. If one member of a group of agents performs a Presence Attack on some thugs, the agents will not be as affected as the thugs.

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

Presence Attack is	Effect of Attack
1x Target's PRE.....	The target is impressed, and will hesitate enough so that the character may act before the target this phase.
2x Target's PRE.....	The target is impressed, and will hesitate as above, plus he will only do a half phase action next phase. Also, the target will deeply consider what the attacker says.
3x Target's PRE.....	The target is awed, and will hesitate for one full phase. The target has half DCV, and will possibly do what the attacker commands.
4x Target's PRE.....	The target is cowed, and may surrender, run away, or even faint. The target has DCV 0, and will nearly always take the attackers orders.

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

Modifier	Situation
-1D6.....	In combat
-1D6.....	At a disadvantage
-1D6.....	Reputation weak
+1D6.....	Reputation strong
+1D6.....	Surprise
+1D6.....	Magnum or automatic weapon
+1D6.....	Violent action
+2D6.....	Extremely violent action
+3D6.....	Incredibly violent action
+1D6.....	Good soliloquy
+2D6.....	Excellent soliloquy
+3D6.....	Incredible soliloquy
+1D6.....	Appropriate setting
+2D6.....	Very appropriate setting

Presence Attacks can represent several different kinds of emotional statements. The character may do his Presence Attack to terrorize his targets, to impress them, to convince them, etc. The Presence Attack tends to reinforce emotions that are already present. Presence Attacks that go against the moods already present are -1 to 3D6. The nature of the Presence Attack is dependent on what the character says.

Characteristic Rolls

In certain situations, it may not be clear whether or not a character can perform a given action. Example: Our hero is falling off of a cliff and tries to grab for a passing ledge. Will he make

it? The GM asks the character to make a DEX Roll. Characteristic Rolls are equal to 9 plus the Characteristic divided by 5.

$$\text{Characteristic Roll} = 9 + (\text{Characteristic}/5)$$

A DEX Roll would be, therefore, $9 + \text{Dexterity}/5$ or less on 3D6. A character with a DEX of 15 would have a base DEX Roll of $9 + 15/5 = 12$.

STR Rolls are used in a STR versus STR contest, where one person is trying to break free of someone's grasp.

DEX Rolls are used when a character is trying to do some major feat of physical agility. DEX Rolls can also be used when a character is attempting a feat that requires a very fine touch and a steady hand.

INT Rolls can be asked for when the character tries to use his scientific knowledge, or when character attempts to remember something. INT Rolls can also be used to see if the character has some bit of information that the player does not.

EGO Rolls might be made when a character has a test of will. A character may have to make an EGO Roll to thrust his hand into boiling water or stay silent under torture.

CON Rolls can be used to see if a character remains healthy under severe conditions like seasickness, extreme cold, starvation, exposure to infection, etc.

Characteristic Rolls should not be required too often, as they tend to slow the pace of play.

PERCEPTION

What a character knows about the world around him is a function of his senses. This knowledge is vitally important; whether the character lives or dies can depend on whether or not he hears the assassin creeping up behind him.

The character will notice something when he makes his Perception Roll. This basic Perception Roll is equal to $9 + \text{INT}/5$. There are many different modifiers to the basic roll, depending on the situation. The character should roll 3D6 less than or equal to his modified Perception Roll to hear or see something.

$$\text{Perception Roll} = 9 + (\text{Intelligence}/5)$$

The GM should decide when a character should or should not make a Perception Roll. If something is obvious, like a siren going off in the same room as a character, the character shouldn't have to make a Perception Roll to hear the siren. Likewise, if the GM doesn't want a character to see something he shouldn't mention it to them. The system will provide guidelines for most of the GM's rulings on Perception, but common sense should help decide all such rulings.

When checking Perception, the GM first decides if the character will try to see (or hear) the action or object. Then the GM adds up all of the situational

modifiers relating to the object. If the total modifiers are positive, the character notices the object automatically without a Perception Roll. If the modifiers are negative, the character should make his modified Perception Roll. If the character makes the roll, he notices the object or action. If he blows the roll he doesn't notice it.

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

General Perception Modifiers

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

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

Situation	Modifier
High Contrast sound or color.....	+1
Looking or listening for 1/2 phase....	+1
Long look or listen for full phase, character goes to DCV 0.....	+2

Perception Modifiers

The basic object for spotting is a human figure. The background is considered to contrast slightly with the colors of the figure. If the object being spotted is much larger than a man, or highly contrasts with its background it will get positive modifiers. If the object is very small, or blends well with its background it will get negative modifiers on Perception.

The chart below lists some modifiers that apply to Sight Perception. Add the Sight Perception Modifiers to the General Perception Modifiers to get the Total Perception Modifier.

SIGHT PERCEPTION ROLL MODIFIERS

Situation	Modifier
Moving object.....	+1
Using Scope or Binoculars ...	+2
A lighted object	
in darkness.....	+2 to +5
2 hex object.....	+1
8 hex object.....	+2
32 hex object.....	+3
125 hex object.....	+4
500 hex object.....	+5
2,000 hex object.....	+6
x4 hexes for each additional.....	+1
Low contrast.....	-1
Absolutely still object (DCV 0).....	-1
Partial Darkness.....	-1
Full Darkness.....	-2
1/2 hex object.....	-1
1/4 hex object.....	-2
1/8 hex object.....	-3
1/16 hex object.....	-4
1/32 hex object.....	-5
x1/2 hex for each additional.....	-1
Target made Stealth Roll.....-Amount Roll was made by	

HEARING PERCEPTION ROLL MODIFIERS

Situation	Modifier
Rifle shot.....	+5
Magnum pistol.....	+4
Pistol.....	+3
Silenced pistol.....	+2
Using Parabolic Microphone...	+2
Autofire.....	+2
Car.....	+2
Truck.....	+3 to +4
Grenade.....	+6
Loud conversation.....	+1
Shout.....	+2 to +3
Whistle.....	+3
Whisper.....	-1 to -3
Breaking glass.....	+1 to +2
Sneeze.....	+1
Punch.....	+0
Running.....	+0
Noisy walking.....	+0
Normal walking.....	-1
Careful walking (1" per phase).....	-2
Body hitting ground.....	+0
Opening a door.....	+0
Slowly opening door (takes 1 phase).....	-2
Foggy.....	-1
Surroundings cause echoes.....	+1 to +5
Downwind of noise.....	+1
Upwind of noise.....	-1
Noisy Background.....	-1 to +5
Quiet Background.....	+1 to +5
Target made Stealth Roll.....-Amount Roll was made by	

The basic noise is defined as normal conversation over a background of far off urban noises

(distant cars, planes, barking dogs, etc.). Noises louder than conversation should be given positive modifiers; backgrounds louder than random noise will have negative modifiers.

The following chart includes some modifiers for Hearing Perception Rolls. The GM should base any other modifiers on those listed. Sounds are often more difficult to recognize than objects. Characters should have to make a second Hearing Perception Roll to identify the nature and direction of sounds.

Special Equipment

Special equipment that can focus your Perception, like binoculars, scopes, and parabolic microphones, restricts a character's field of view. A character can only spot in a 60 degree arc, or out of 1 hexside, when using binoculars, scopes, or a parabolic microphone. Using such equipment takes at least one full phase.

Stealth And Perception

Stealth Skill provides several special modifiers to the normal Perception Rules. First, you must always make a Perception Roll against a target that has made its Stealth Roll. If the character is being Stealthy in broad daylight he will be fairly obvious to see, but the character attempting to spot him must still make a Perception Roll.

Stealth also provides a variable modifier to a character's Perception Roll. For every 1 pt. a character makes his Stealth Roll by, he subtracts 1 from other's Perception Rolls. But just because a character couldn't be seen last turn, doesn't mean he can't be seen this turn. A character that makes his Stealth Roll could subtract 5 from Perception on one turn, and not subtract any the next turn.

A character with Stealth should have to make his roll every time he moves into a new environment. When he moves from the shadows into the light, or when he moves from concrete onto gravel the character should make his Stealth Roll.

Stealth Skill is used when the character wants to conceal his movements. If the character just wants to hide someplace without moving, he should use Concealment Skill.

CONCEALMENT

There are many things in ESPIONAGE! that a character might wish to conceal: guns, equipment, papers, etc. Generally, hiding objects in a room is taken care of with the Concealment Skill. However, there's a special case of concealment which needs somewhat more attention: hiding objects on and about your body.

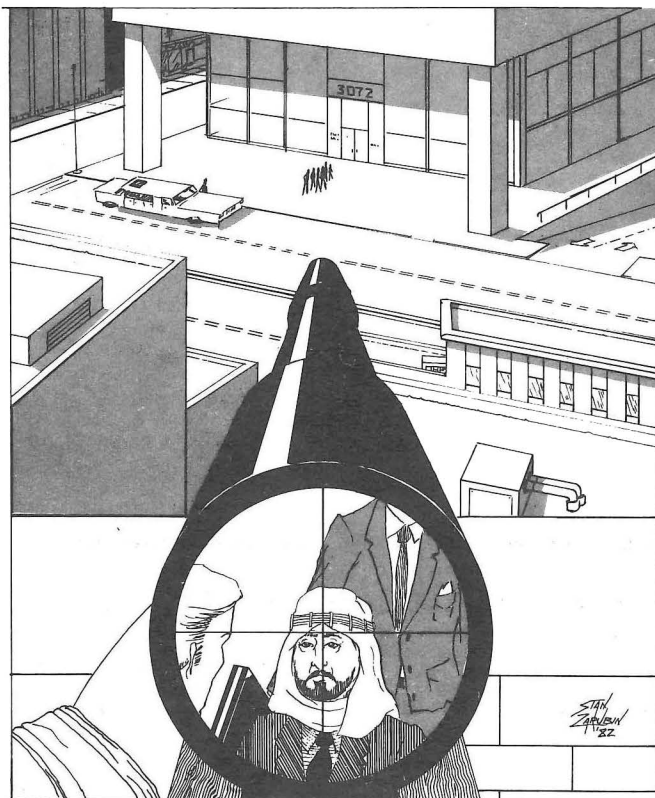
Each piece of equipment and gun listed has a Size rating. A person's clothing will have a Size rating as a hiding place. If the equipment Size is less than or equal to the Size of the hiding place, then the equipment is hidden from view. If the equipment Size is larger than the Size of the hiding place, then the equipment may be visible.

If an object's Size is less than or equal to the Size of its hiding space it is considered hidden. A viewer may still notice that something is hidden under the clothing if he's looking hard. If a character asks specifically "Is he carrying something under his jacket?" the character can make a Perception Roll to check. The character will take a -1 to his Perception Roll for each 1 Size the object is smaller than its hiding place.

Example: Mark Williams is carrying an AMT .380 Backup under his Suit Jacket. The AMT has a Size of 2 and the Suit has a hiding Size of 4. The gun will not be noticed by casual observers, and anyone specifically looking for it will take a -2 on his Perception Roll to find it.

If the object's Size is greater than the Size of the hiding place the object can be noticed by anyone. The object is considered to create an unsightly bulge in the person's clothing. Anyone the character is dealing with will notice the bulge with a Perception Roll.

Example: Mark later decides to carry a Llama Super Comanche .44 Magnum (Size 6) under his jacket. Because the Gun is bigger than the jacket's Size, casual observers can notice it. People are starting to talk about Mark because of the bulge the gun makes.



Perception Rolls will tell a character that someone is carrying an object; but the Perception Roll will not tell them the nature of the object. So long as clothing still covers an object, the object's exact identity will remain hidden. However, some information about the object should be available.

If the observer has noticed a bulge under the character's left armpit, it's probably a gun. If the observer has noticed an all over bulge and the character's rigid stance, the object may be body armor. But the exact type of gun, body armor, or whatever, would not be known until the object comes out into view.

Some objects are so large they can't be hidden in an area. If a hiding place is 4 or more points smaller than object you're trying to hide, the object is not considered hidden. Don't even try hiding a Size 14 Machine Gun under your hat.

The following chart lists the most common concealment spots for guns and gadgets. The Size of various guns and equipment is listed on the Gun List and the Equipment List.

CONCEALMENT TABLE

Clothing	Size or Hiding Space
Suit Jacket	4
Jacket (windbreaker)	6
Coat (heavy, long jacket)	8
Overcoat (trenchcoat)	10
Shirt or Blouse	1
In Boots	2
Under Skirt or Dress	3
Under a Hat	2
Inside Small Handbag	3
Inside Camera Case	4
Inside Large Handbag	5
Inside Briefcase	8

The Size of the jackets and coats above represents them while they are buttoned up. If the jacket is left unbuttoned, the Size of its hiding spaces will increase by 2. But when a character is moving with an open jacket, there is a chance of 1 on 106 (1 or 2 if he's running) for the jacket to open and reveal any objects hidden under it.

If a character has clothing specifically tailored for one piece of equipment or weapon the hiding Size goes up 1. A suit jacket specifically designed to hold a Colt Python (Size 5) would have a Size of 5 and just barely hide the gun.

Note that anything that is less than Size 0 may be hidden on your person with Concealment Skill. Such objects can't be found visually, but only with a Strip Search and a Concealment vs. Concealment Roll. Such items are considered so small that they can fit behind belt buckles, in shoe heels, or inside specially created pockets.

Searching a Person

Whenever a character gets captured he will probably get searched. There are three kinds of searches: a Fast Patdown, a Thorough Patdown, and a Strip Search.

A Fast Patdown only takes 1 phase and will find most large items hidden on a character's torso. The searcher rolls his Perception Roll, +1 per Size Pt. of the object a character is carrying on his torso. The searcher finds each item if he makes his Perception Roll for each one. The chance is pretty good for him to find a gun, but there's still a small chance to miss one.

A Thorough Patdown takes a full turn and will find most large items hidden all over a character's body. The searcher still must make his Perception Roll, but he can now find objects hidden anywhere on a character.

A Strip Search is exactly what it sounds like. It takes at least one minute and often five or ten minutes, or even longer. The searcher removes all of a character's clothing, sometimes even systematically destroying the clothing to make sure everything is found. The searcher can then search the character's clothing at his leisure and will find anything not hidden with Concealment Skill. Any concealed items in a character's clothing will be found with a Concealment Skill vs. Skill Roll. Of course, a long search would give a bonus to the searcher.

MOVEMENT AND GAME SCALE

ESPIONAGE! is best played on a tabletop. The GM can then lay out exactly where each character is in relation to the surroundings and the other characters. Whenever an inch is referred to in the game, it is equal to an inch on a playing surface. In real life each 1 inch represents 2 meters (about 6 1/2 feet). This scale allows the players to use 25 mm (1/72 scale) miniatures to represent their characters.

There are many several types of movement possible in ESPIONAGE!. Characters can run, swim, crawl, leap, or use a vehicle. Each type of movement is listed with the special rules for movement that apply to it.

General Movement

Every character has a base movement distance dependent upon the type of movement being performed. A character may move all, or any portion of his movement in his phase. A full move is defined as moving greater than half of a character's movement distance. If a character has made a full move, he may not do any other action except make a "Flying Tackle".

All movement costs END at the rate of 1 END per 5 inches of base movement distance used. Noncombat movement at multiple distances does not increase the END cost of a movement action. Whenever a character

makes a noncombat move, his OCV and DCV are considered to be zero.

Running: All characters have a base Running distance of 6" per phase. If a character starts a phase out of combat, ends a phase out of combat, and drops his DCV to 0, he may multiply his base Running distance by x2. A character may not use this x2 when moving into or out of combat. The character would pay 1 END per 10" of movement for such noncombat moves. A character may "Push" his Running up to 5 extra inches at an END cost of 2 END per extra inch of Running.

Swimming: Every character is considered to have a base Swimming distance of 2" per phase. We assume that everyone in the modern world knows how to swim. In all other ways (including "Pushing" or noncombat multiples), Swimming acts like Running.

Crawling: Every character may elect to crawl instead of run. This gives him the benefit of being considered prone. However, he divides the normal distance he may run by 5, and gets no noncombat movement multiple. Thus, a normal man may run 6" per phase and thus may crawl 1" per phase, while a character with 8" of running would crawl 2" per phase.

Falling

Occasionally, a character may suffer the misfortune of falling from a great height. Falling does no damage whatsoever to a character. However, hitting the ground can be extremely painful.

Falling objects have a velocity down and move every segment, at the DEX that they started to fall. The object falls its velocity in inches each segment. The object's velocity increases by +5" each segment due to the acceleration of gravity. The object accelerates, and then moves.

Segment	Velocity	Distance fallen
1	5"	5"
2	10"	15"
3	15"	30"
4	20"	50"
5	25"	75"
6	30"	105"
7	30"	135"
8	30"	165"
9	30"	195"
10	30"	225"
11	30"	255"
12	30"	285"
etc.		

A person who falls takes 1D6 normal physical damage for every 1" per segment of velocity he has at the time he strikes the ground. A character striking with terminal velocity (30" per segment) therefore takes 30D6 damage when he hits.

The damage taken by a fall may be considered killing damage if the character falls on jagged stones or similar broken ground. The damage would then be 1D6 of killing attack for every 3" of velocity. Falling into softer surfaces such as tree

branches or snowbanks could decrease the damage done to the character by several or many dice.

If the GM wants to be particularly nasty about a fall, he could use the Hit Location Chart to find out what part of the character's body strikes the ground first, and give the majority of the damage to that body part.

VEHICLE COMBAT

Automobiles in ESPIONAGE! have special rules for movement and combat. These rules and some sample cars are given in the next three pages. Though these rules are given only for cars the same rules will work with planes, boats, etc.

Automobile Characteristics

Cars are defined by 5 different characteristics. These characteristics are Maximum Speed (MAX), Turn Divisor (TURN), Body Pips (BODY), DCV Modifier (DCVM), and Damage Modifier (DMG).

MAX is the maximum speed a car can have. Speed is always listed in inches per segment.

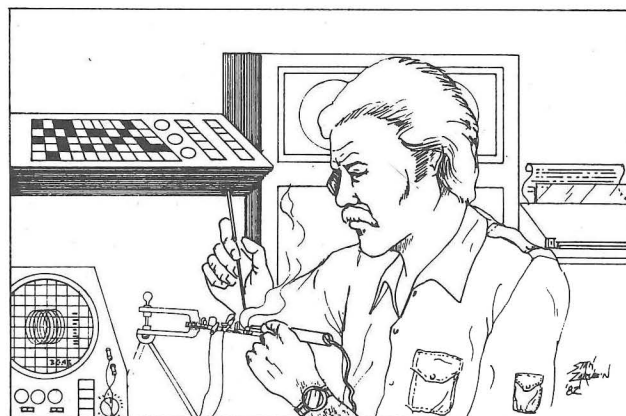
TURN defines how often a car can change its facing 60 degrees or 1 hexside. The faster a car is traveling, the less often it can change facing.

BODY is the amount of damage a vehicle can take before falling apart and a general representation of how tough the car is.

DCVM is a modifier on any Attack Rolls made against the car and is based on the size of the car.

DMG is a modifier on the amount of damage a car will cause when it hits something. DMG is a function of the weight of the car.

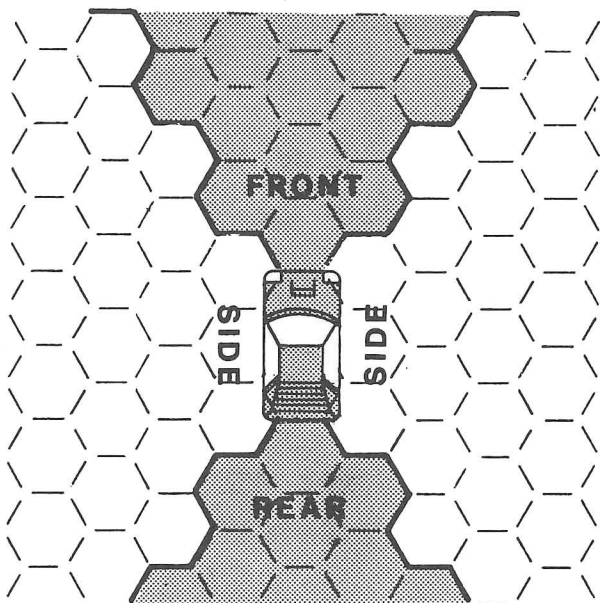
The exact effect of each statistic is explained under the sections that follow.



Automobile Movement

A car's movement is very different than a character's movement. A car moves every segment, not every phase like a character. Also, changes in a car's direction and speed are much more restricted than the movement of a character. Because of these restrictions, it will be important to keep track of the exact facing and speed of a car as it moves.

The front of a car will always face one specific hexside. When the car is moving forward it must move into the 60 degree arc defined by its Front (See Diagram).



A car will have a speed in inches per segment. The car must move a number of inches equal to its speed. At the beginning of each segment, the driver of a car may accelerate and increase his speed by 1, or brake and lower his speed by up to 4. A car's speed may never exceed its maximum speed.

Example: A car has a speed of 7 inches per segment. Each segment it moves 7" forward. The driver decides to brake to a stop. He slows by 4" per segment and travels 3". The next segment he slows to a stop.

A car can move backwards. Its maximum speed backwards is $x1/4$ its MAX.

Automobile Turning

Cars change facing 60 degrees or 1 hexside to turn. The car can not turn anytime it wants to; the car must meet certain restrictions.

The car may change facing in different directions without restriction. It could turn right on one segment and left, back to its original facing, on the next segment regardless of its current speed.

A car's first facing change after starting from a full stop is unrestricted; it may be made at any time. But once a car has made its first facing change

it is covered by the restrictions of its TURN.

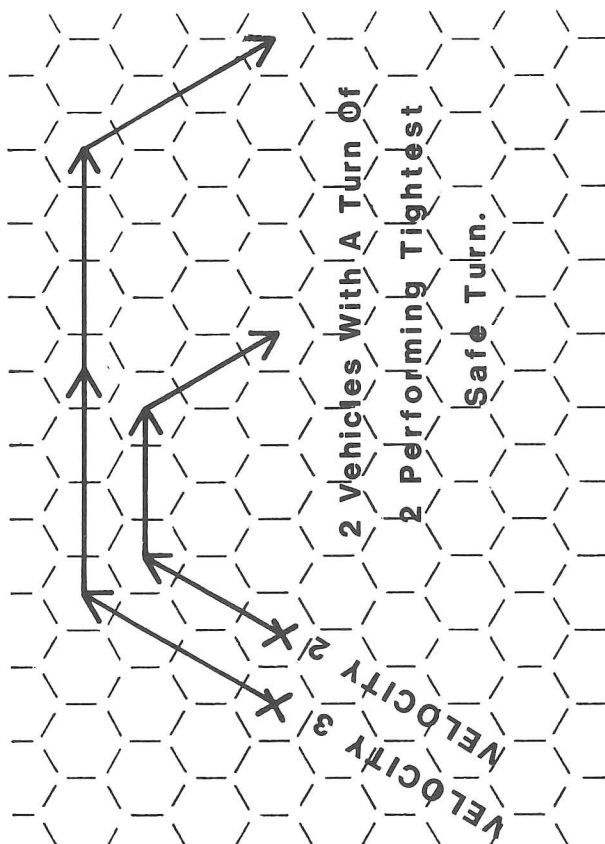
A car can only change facing twice in the same direction at certain intervals. The intervals are determined by the car's current speed and its TURN. If the car's speed is $1x$ TURN or less it can change facing every segment; if it's speed is $2x$ TURN or less it can change every 2 segments, and so on. The effect of TURN are summarized in the chart below

TURNING CHART

The Car's Speed is:	The Car May Turn:
up to $1x$ TURN"	Every Segment
up to $2x$ TURN"	Every 2 Segments
up to $3x$ TURN"	Every 3 Segments
up to $4x$ TURN"	Every 4 Segments
up to $5x$ TURN"	Every 5 Segments
up to $6x$ TURN"	Every 6 Segments
etc.	

Example: Two cars with TURN values of 2 are side by side. The outermost car has a speed of 3, and the innermost car has a speed of 2. On segment 1 both cars move straight ahead and then start turns to the right.

At the beginning of segment 2 both cars can turn 60 degrees freely as they have not changed facing before. Both cars then travel ahead at their speeds. On Segment 3 the outermost car must travel forward and may not turn again because his speed is more than $1x$ his TURN. The innermost car may change facing because his speed is equal to $1x$ his TURN. On Segment 4 the outermost car can finally change facing as he can change facing every 2 segments.



Losing Control

Under certain conditions a driver will have to make a Control Roll to keep control of his car. All characters have Familiarity with Driving and have a Control Roll of 8-. Characters with Combat Vehicle Operation have a control roll of 9 + DEX/5. The conditions under which a character must make a Control Roll are listed below:

When To Make A Control Roll

Car takes a Wheel or Chassis hit
Car hits bad conditions (ice, pothole, etc)
Car runs into something.
Something runs into the car
Driver takes damage
Attempting facing change before TURN allows

The Control Roll can be modified by the conditions of the emergency. The chart below lists different modifiers to a Control Roll.

MODIFIERS TO CONTROL ROLLS

-1 per 1 BODY car is under 0 BODY
-1 per 2 BODY driver has taken
-1 per 1 TURN lost from Chassis or Wheel hits
-3 per segment car changes facing early
-2 for driving on bad roads

If the driver blows his Control Roll the car goes out of out of control and moves in a random direction. At the beginning of every segment roll 3D6 on the chart below to find the car's new direction.

OUT OF CONTROL MOVEMENT

3D6	Direction of Movement
3-8	1 hexside to the right
9-12	Straight Ahead
13-18	1 hexside to the left
+3	if attempting left turn
-3	if attempting right turn

Face the car in its new direction. If the driver makes a Control Roll he may accelerate or brake as he wishes. If the driver blows the Control Roll, the car keeps its old speed. Move the car its speed straight ahead. A car may change facing more often than its TURN allows while out of control.

A driver may regain control of a car with a Control Roll. This roll has the same modifiers the original roll had. The driver may roll at the beginning of the segment after losing control, and once each time his phase comes up after that.

A driver can attempt a controlled slide by putting his car "Out of Control". This is done by changing facing early and not even attempting a Control Roll.

At the beginning of each segment the car is deliberately out of control, the driver makes a Control Roll to modify the Direction Of Movement Roll. The driver can modify the Direction of Movement Roll by 1 pt. for every 1 pt. he makes his Control Roll. The Direction Of Movement Roll is still modified by +3 or -3 depending on the direction of the original turn.

A car can roll over during out of control movement. If the car hits any obstacle from the side while moving Out of Control, the driver must make a Control Roll, -1 per 3" of speed the car has. If he makes the roll, the car takes damage from the impact and keeps moving Out of Control. If he blows the roll, the car flips over.

Example: Don was trying a skid when he hit a raised curb. Don's car had a speed of 8". Don must make a Control Roll at -3, or a 9-. Don Rolls a 10 and blows the roll. The car flips into the air and rolls twice. Better luck next time, Don.

Automobile Combat

Cars have a DCV when fired upon, just like characters do. A car's DCV can come from one of two places, the cars speed, or the skill of its driver.

If a driver has Combat Vehicle Operation (CVO) or Familiarity with CVO he may use his personal DCV as the base DCV of the car. This DCV is modified by adding the DCVM of the car. This will give the final DCV.

If a driver does not have Combat Vehicle Operation, or his car is moving so fast that it has a higher DCV for velocity than the driver's DCV, the DCV of the car will be based on its velocity. Find the car's base DCV on the chart below and subtract the car's DCVM to get the final DCV.

BASE DVC BY VELOCITY

Velocity Inches/Segment	Base DCV
1-3	1
4-5	2
6-7	3
8-10	4
11-15	5
16-20	6
21-30	7
31-40	8
41+	9

Characters take a minus to their OCV when firing from a car due to the car's movement. Characters are -1 OCV for every 2 pts. of Base DCV a car has. So, if a car is traveling at 10 inches/segment, all characters firing from it will take -2 ($4/2 = 2$) on their OCV.

When a driver of a car tries to hit something (or someone) with his car he must make an Attack Roll. If he has Combat Vehicle Operation he has a base OCV equal to his own OCV. If the driver doesn't have Combat Vehicle Operation his base OCV is 0. The

driver's base OCV is modified by subtracting the car's DCVM to get the final OCV.

Automobile Collisions

A car does a normal attack when it hits something. Find the car's Base Damage from its velocity on the chart below. Add the DMG to the Base Damage to get the final damage the car does to its target.

BASE DAMAGE BY VELOCITY

Velocity Inches/Segment	Base Damage
1/2"	1D6
1"	3D6
2-3"	5D6
4-7"	7D6
8-15"	9D6
16-31"	11D6
32"+	13D6

The above chart is used when a car hits something head on. A car side swipes something it does 1/2 damage.

Automobile Damage

Cars take damage only from the BODY of an attack. Due to their metal construction cars have a Defense of 3. Special vehicles like armored cars could have a Defense of 8-10. Racing cars would have a Defense of 1-2.

In combat, subtract the car's Defense from the BODY of the attack. When the car has taken twice its total BODY it falls apart.

Vehicle Hit Location

If you want to have more detailed combat results use Hit Location when cars take damage. Several special effects will be represented with the Hit Location Chart.

First, find out if the car was hit from an attack from the front, side, or rear. The chart below shows the dice to roll and the position hit by the attack.

VEHICLE HIT LOCATION CHART

Roll	Location Hit	Body Multiple	To Hit Modifier
3-6	Front Wheels	x1	-7
7-8	Engine	x1	-6
9	Chassis	x2	-7
10	Passengers	x1/2	-6
11	Body and Equipment	x1/2	-6
12	Cargo	x1/2	-7
13-14	Fuel Tank	x1/2	-6
15-18	Rear Wheels	x1	-7
Attack from Side: Roll 3D6			
Attack from Front: Roll 2D6+1			
Attack from Rear: Roll 2D6+6			

Once the position of the hit is known, the effect is determined. If the attack hit the wheels, the car's defenses are ignored. If it hit the passengers, the defenses are ignored on 1-3 on a D6. Otherwise subtract the 3 Defense from the BODY of the attack.

Compare the attack to the full BODY of the car. Find the Damage Check on the chart below. Roll 3D6, if less than or equal to the Damage Check, the position is damaged. Finally, multiply the attack by the Body Multiple on the Hit Location Chart and subtract it from the vehicle's BODY.

DAMAGE CHECK CHART

BODY that penetrates Defense is	System is damaged on 3D6 roll of
less than 1/4 car's BODY	8 or less
from 1/4 to 1/2 car's BODY	11 or less
More than 1/2 car's BODY	14 or less

A car that has taken all of its BODY has a chance to break up. The driver must make a Control Roll every time the car attempts to change facing or Accelerate, and each time the car takes damage. If the driver blows his roll, the car falls apart.

Each position in the car has a different effect when it is damaged.

When any Wheel is damaged the driver must make a Control Roll. The car loses -1D3 off of its TURN. If TURN ever drops to 0 the car can only go straight.

When the car takes Engine damage it loses 3D6 from its MAX. It will lose the ability to accelerate on 11-. If the maximum speed drops to 0 the car will not run.

When the car takes Chassis damage the driver must make a Control Roll.

When the car takes a Passenger hit, one of the passengers will take damage. Throw dice to randomly determine which passenger gets hit. Apply the attack to the passenger normally. If the driver was hit, he must make a Control Roll.

If the Cargo is damaged, apply the attack to one of the pieces of cargo the car was carrying.

If the fuel tank is damaged a fire has started. On the first segment after the hit the car will explode for 15D6 on 1 on a 1D6. On the second segment on a 1-2, and on the third segment on a 1-3. If the car has not exploded by then it will not explode.

Example: A Sedan with 10 BODY gets hit by a .357 Magnum for 9. The Hit Location Roll is 8, an Engine Hit. 6 BODY get through the car's 3 Defense. The hit is for more than 1/2 of the car's BODY so the engine is damaged on Damage Check of 14-. A roll of 11 damages the engine. The car loses 3D6" from its MAX. The car would lose its acceleration on 11-.

Car Chases

If two cars are engaged in a car chase both cars will move every segment. If one car is being chased by another car, the front car should move first each segment regardless of the driver's DEXes. The front car is defined either as having the enemy in his rear arc, or by being in the enemy front arc. If both cars could be front (as in a head on situation) then neither is considered in front. If neither car is in front then the cars should move on the driver's DEXes. Regardless of when the car moves, the passengers can fire anytime after their personal DEXes.

Roads And Streets

Half the fun of a car chase is in driving around the obstacles on the road. The GM should be liberal in placing other cars, pot holes, light poles, pedestrians, trucks, etc. in the path of the chase. The players will often be able to use these obstacles to lose tails or keep from getting shot at.

The GM has to realize that a car chase can cover a lot of ground. Two cars moving at 50 miles per hour (10" per segment) will cover 10 feet in game scale in 1 full turn. It may be easier to move the landscape past the cars than to move the cars past the landscape.

To move the landscape use dice, coins, or tokens to represent different terrain features. Each segment move the terrain features back a distance equal to the slowest car's speed. Move all other cars up a distance equal to the difference between their speed and the slowest car's speed. This way the relative positions between the cars will remain accurate.

Relative movement will not work if the cars are making lots of facing changes. But if the cars are making lots of facing changes they will not be going very fast and will not cover a lot of ground.

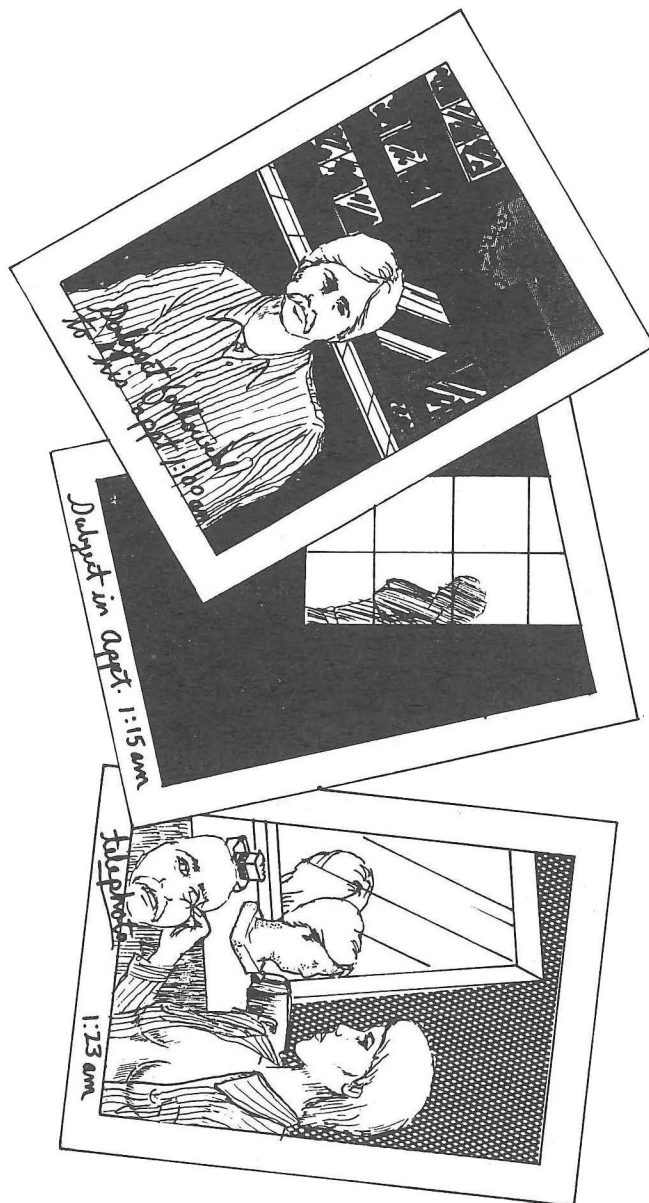
Streets are listed by the number of lanes they have. On a very thin street each lane will be 1 hex wide. A normal city street will be 1 1/2 hexes wide per lane. A highway will be 2 hexes wide per lane. Add 1 extra hex of width for the area between lanes moving in opposite directions. Add 1 extra hex of width for each sidewalk. When figuring distances on streets remember that 1 kilometer is 500" and 1 mile is 800".

When driving through a city there will be cross streets every 50-100". Most crossings are covered by street lights. The light will be with a character on 10-. If the light is not with the character, the GM should put 2D6 cars in the vicinity of the crossing as obstacles. Remember that the cars in the crossing will move also.

Sample Automobiles

The following are sample cars. If the GM is going to give the characters a particular car, adjust the data given to represent that car's special features.

	Small Car	Medium Sedan	Sports Car	Truck	Semi Truck
MAX	20"	25"	35"	20"	20"
TURN	4	3	5	3	2
BODY	9	10	8	10	11
DCVM	-3	-4	-3	-6	-8
DMG	4D6	5D6	3D6	5D6	7D6



THE CAMPAIGN

ESPIONAGE! can be played with new characters, a new background and new supporting characters each game session. However, a campaign ESPIONAGE! background, where the players continue the adventures of their characters from week to week, is much more fun. The GM will have to do more preparation in the beginning of his campaign, but once he's set it up, new adventures should come easily. A campaign background allows players to develop and explore their character's personalities, as well as building an exciting history.

There are many different campaign backgrounds possible with the ESPIONAGE! rules, from gang wars of the 1920s to post-holocaust America. Just in the present day there are detectives, soldiers of fortune, antiterrorist squads and policemen as well as spies. Unfortunately, there isn't the space in this game to present all the different possible backgrounds for playing ESPIONAGE!. So we will present one background in detail, and leave the rest for another time and place.

The group we've chosen to focus on is the CIA. Players may take the role of various types of CIA agents. This makes it much easier for the GM to begin an adventure, for all of the characters will be available from the same source. Also, the characters will have a structure to work within. They'll be able to call upon the agency for information and resources. Of course, the players will be subject to following orders and working within the rules of the agency. This shouldn't restrict them too much, since the rules are fairly loose, and when the characters are out in the field, they aren't under direct supervision. But what is the purpose of the CIA?

In today's rapidly changing world, it's important to keep track of what the other guy is developing in his laboratory. The major world powers continually seek information about their rivals; about their economy, science, political intent, and plans for the future. The intelligence services attempt to keep track of what their opponents are doing, and sometimes to prevent their actions. Intelligence services are used to provide their leaders with the valuable information needed to compete militarily, politically, and economically with their enemies.

Technology provides much of the information gathering apparatus, in the form of spy satellites and other electronic wizardry. However, interception and analysis of radio traffic and perusal of incredible amounts of published material from the various countries forms the majority of intelligence work. Although the majority of the intelligence services' work is to provide information, there are those people who take a more active role in the international web of intrigue. These are the secret agents.

It's the agent who is of primary importance. The agent is out in the field, gathering data on the spot, data that's much more important because it's not being presented by a propaganda service. The agent is in the field, taking action to prevent enemy agents from gathering information about his country. The agent is the center of ESPIONAGE!.

The material in the following pages will describe the CIA in some detail, as well as how characters work into the framework of an established organization. This information will pertain specifically to the CIA, but can easily be applied to other intelligence agencies.

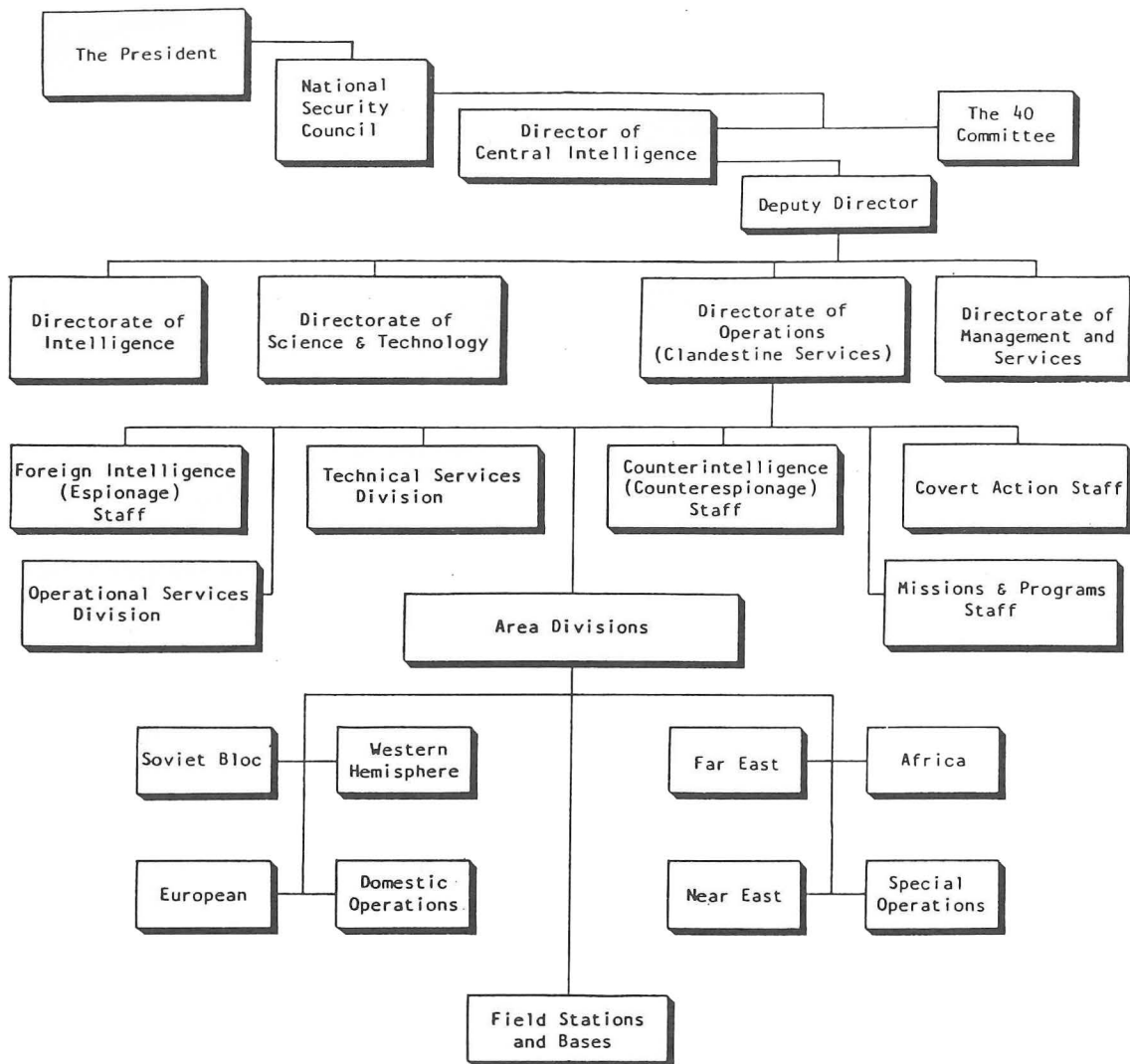
THE CIA

The history of the CIA presented here is accurate. The organizational structure is accurate on the large level of divisions, but the Package Deals are a product of the authors' vivid imaginations. In reality, the great majority of the work done by the CIA is quite dull, mostly analysis of information.

The slam-bang action of the spy movies is much more exciting; unfortunately, it rarely occurs. Or at least that's what they'd like us to believe....

The Central Intelligence Agency (CIA) was established by the National Security Act of 1947, in order to provide a unified intelligence structure. The CIA replaced the Office of Strategic Services (OSS), the first U.S. intelligence agency established in 1942. The CIA was established to gather intelligence information abroad (replacing the FBI in that capacity over the protests of J. Edgar Hoover), and report directly to the National Security Council and the President. Special powers were granted to the CIA in 1949; it may spend agency funds without accounting for them to Congress, and the size of the agency staff is never divulged.

The following diagram shows the organization of the CIA and to whom it reports. At the top is, of course, the President. Reporting to the President is his assistant for National Security Affairs and the National Security Council. The Director of Central Intelligence (DCI), who is the head of the CIA, reports to the National Security Council. The DCI also sits on the 40 Committee. The 40 Committee oversees high risk covert actions, and basically passes judgement on such operations. The 40 Committee is composed of the DCI, the Undersecretary of State for Political Affairs, the Deputy Secretary of Defense, and the Chairman of the Joint Chiefs of Staff.



ORGANIZATION OF THE CIA

Several portions of the organization diagram have been simplified, because in *ESPIONAGE!* the characters are mainly concerned with the Directorate of Operations (also known as Clandestine Services).

The Director of Central Intelligence (DCI) is appointed by the President. The DCI administers the CIA and coordinates the activities of the other U.S. intelligence services. However, there is a great deal of inter-service rivalry, and the coordination is usually far from ideal. The DCI is responsible for the information updates given to the President.

The CIA is composed of the following four Directorates:

The Directorate of Intelligence specializes in finished intelligence reports, analyzing data, and providing reference service to the other portions of the agency and other intelligence organizations. The Directorate of Science and Technology does basic research and development, as well as analysis of highly technical data. The Directorate of Management

and Services provides administrative services for the CIA, including all communications, logistics, and training.

The Directorate of Operations is the most important one for player characters. Here is where the secret agents dwell: those highly trained, highly motivated people. The bulk of the people employed by the Clandestine Services are in the Area Divisions.

Area Divisions

The Area Divisions cover separate portions of the world, and are concerned with operations and intelligence in their areas. Each country has a Station, usually located in the U.S. Embassy in the capitol city of the country. The head of CIA operations in that country is called the Chief of Station or COS. If the country is fairly large, there may be bases located in other major cities, or sometimes in American or foreign military bases. The head of each base is called the Chief of Base, or COB.

Operations of any kind in a country will almost always be carried out in cooperation with the local COB or COS. The COS will usually be the person that characters report to while they're in the field, since long-distance phone calls to Washington are rather expensive. The larger stations and bases will

have several control officers. One of these control officers will be the direct superior of the agents while they are in the field. The control officer, of course, stays in the nice warm office while the agents are out pounding the pavement.

Characters that are (or were) part of an Area Division should use the Area Division Package Deal, modified for the particular country where they were assigned. Characters in an Area Division will be assigned missions in their area, usually dealing with information collection. Characters from an Area Division are also frequently assigned to work as liaison to an Espionage, Counterespionage, or Covert Action Team working in their area. The Area Division agent will be expected to handle matters relating to his area; contacting local informers, finding "safe" houses, knowledge of where to find things in the area.

Also in the Area Division is the Special Operations Division, which is primarily concerned with setting up paramilitary operations in foreign countries, under the guidance of the local COS. The Special Operations Division hires mercenaries, planes, jeeps, weapons, etc. in order to fight guerrilla battles or perhaps even revolutions. Agents from any other section may be called upon to work in the Special Operations Division to help with setting up or executing a paramilitary operation. When a revolution is in progress, there's a great need for agents to help uncover information, neutralize enemy agents, technical support, and other functions.

The Espionage Staff

The Foreign Intelligence (Espionage) Staff is concerned with gathering information utilizing agents, defectors, double agents, etc. This staff is a tough one; their job is to beg, borrow, or steal information wherever they can. A subset of this is technical espionage, where the information is gathered by electronic means (eavesdropping on transmissions, satellite data, etc.).

Many ESPIONAGE! missions can use characters from this staff. The Espionage Staff gets sent to bring back information from wherever they can. This includes photographing places, photographing secret plans, assisting defectors in crossing out of the Iron Curtain, buying or stealing secret components, or other methods. This is probably the most flexible staff in terms of what missions you'll get assigned. Characters from this section should use the Espionage Package Deal.

The Counterespionage Staff

The Counterintelligence (Counterespionage) Staff is concerned with foreign intelligence services. The counterespionage agents work to find out information about foreign intelligence services (such as the KGB), stop or interfere with their operations, detect double agents, etc.

Agents from this section must be devious, subtle, and very tricky. Their missions can include infiltrating enemy operations, detecting and neutralizing enemy operations, grooming double agents (agents who work for two governments at the same time), searching for information leaks from our

government or our allies, and similar very tricky tasks.

Counterespionage agents will often be assigned to a mission team to use their expertise against enemy agents, if the mission is working directly against the enemy. The counterespionage agent has a very difficult task, and must be highly trained. Use the Counterespionage Package Deal for agents from this section.

The Covert Action Staff

The Covert Action Staff is the elite of the Clandestine Services. These are the agents who are sent out on active missions, to rescue the kidnapped scientist, free the defector, retrieve the stolen nuclear device, foil the blackmail plot. The men and women of the Covert Action Staff must be tough, quick-thinking, and well trained. They're generally given the dirtiest jobs, and they have to be ready to handle them. Use the Covert Action Package Deal to build such agents.

The Technical Services Division

The Technical Services Division provides the gimmicks and gadgets that agents love so well. It's not unusual to have a Technical Services man along on a mission to provide technical support such as communications, detection, defeating security systems, etc. However, agents from the Technical Services Division are not likely to be leading missions, since their field experience and training is usually less than that of other agents. Besides, they'd rather be working with the equipment. Use the Technical Services Package Deal to build these agents.

The Operational Services Division

This section of the Clandestine Services doesn't have a Package Deal, since it is highly unusual that an agent from this section would be sent on a mission. However, it is conceivable, so if the GM wishes he can allow a character to be a member of the Operational Services Division.

The Operational Services Division provides such things as cover identities for agents. Operational Services also takes care of passports, plane reservations, rent-a-cars, and other normal administrative functions directly connected with a cover identity or with a mission.

Most of the time, the agents will be traveling with fairly "light" cover identities. This means that they've not attempted to change their appearance, country of origin, or even their name. It just says "businessman" on their passport instead of "CIA agent".

Light covers will not stand up to more than a cursory investigation. If the character is Monitored, the Monitoring agency will know his identity with a successful Monitoring Roll. Characters are always given "light" covers whenever they go anywhere. The usual story is that they work for an export firm, or some other kind of international business.

Occasionally, mission will demand a deep cover. The Operational Services Division can provide such covers, but they usually take time to construct. Deep covers are only penetrated with a Monitored Roll or a Bureaucratics Roll. Operational Services can give you a really good cover that applies a negative modifier to the chance to detect it.

However, for every -1 to the detection chance, the character will have to make an Agency Roll at -1 to be given the cover (see Agency Rolls). Thus, if the character wants a cover that is so good it applies a -3 to anyone's Bureaucratics Roll to spot it, he'll have to make an Agency Roll at -3 to get the cover. Of course, if the agency wants to give him the cover, he'll get a bonus to his Agency Roll.

Penetrating a cover can take several hours or several days of investigation, unless of course the character inadvertently reveals the cover. Characters can construct their own cover identities independently of the agency, but it will take several days or weeks, and some good Bureaucratics Skill.

The Missions And Programs Staff

The Missions and Programs Staff does the planning and budgeting for missions, and oversees the money flow in the Clandestine Services. Generally, characters from this Staff wouldn't be sent on missions, so no Package Deal is provided.

The GM should assign a budget to each mission, based on what expenses he thinks will be incurred. Generally, field agents can authorize expenditures of up to \$10,000, though they better have a good reason when they get back. Higher expenditures must be cleared through the control officer, who may have to go as high as the DCI himself for expenditures of over \$100,000. As a general rule, don't give the characters too big an expense account; they tend to squander it on fast cars, expensive hotels, gourmet food, and beautiful women.

The Field Agent

When characters begin play, they are considered to be field agents. Characters may become senior field agents when they have been on three missions; all they need is to make their Agency Roll. Senior field agents are the first ones in line to be Team Leader for a mission.

The GM, in his role as the control officer, should appoint a Team Leader to be in command in the field. The Team Leader should be the most qualified character in the team. Any senior field agents are chosen first; equally qualified agents should make their Agency Roll. Whoever makes the best Agency Roll is the Team Leader. Aside from senior field agents, members of the Covert Action Staff are probably next in line to be Team Leader, followed by Espionage and Counterespionage.

However, the GM should try to choose the player best suited for command, not just the character. Or let the players decide among themselves; they'll generally choose one of the best qualified characters. Just remember that the Team Leader has disadvantages as well as advantages (see Brownie Points).

CIA Policy And Directives

It's very important that all the characters are aware of the CIA's (and other services) basic policy: don't be noticed. After all, this is secret activity; the whole idea is to accomplish things without other people knowing about it. Thus, the GM should make it very clear to the players that they should be careful!

Unnecessary killing is one of the worst things an agent can do. People tend to ask lots of questions when there are bodies lying around. There's investigations; often there's political, diplomatic, and economic repercussions. In addition to that, when you kill someone, his employers, relatives, and friends tend to get very upset and start gunning for you and your pals. The CIA treads very carefully, and does not want to kill people if at all possible.

The CIA does not want its agents creating international incidents. All agents and their activities would ideally go unnoticed. Of course, this is difficult, if not impossible. But try to make sure that it's the enemy agents who are first to make a scene. Don't be obvious unless it's absolutely necessary to save your life or accomplish your mission.

EXPERIENCE POINTS

As the players continue their characters in your campaign, the characters should be improving, learning from their experiences. The GM should give them Experience Points to reflect their time spent improving their physical condition, learning new Skills, or improving old ones.

Experience Points act as Character Points in all ways; really, Experience Points are just Character Points that the character obtains as he has more adventures. A character may spend Experience Points to improve an already purchased Skill, increase a Characteristic, or buy off a Disadvantage. The character may even buy new Skills with the permission of the GM. The GM should be careful only to allow new Skills that are within the scope of the character's original conception.

Normally, any change in a character due to Experience happens between adventures. A character that desires to learn a new Skill should spend a fair amount of time in the campaign (at least a couple of weeks, game time). Many Skills would require that the character be training under an instructor provided by the agency. The character may have to make an Agency Roll to get the agency to provide instruction in Skills the agency feels are inappropriate for that agent.

The GM should decide how many Experience Points to give out. If he gives out too few points, then the character and the campaign become stagnant. If he gives out too many points, then the character may become unrecognizable and overpowered in a very short amount of time.

The following chart should help the GM decide how many Experience Points to give out to the characters. This chart is a set of guidelines, and should not be taken as absolute. A very large adventure with a single character heavily involved may be worth many small adventures that were resolved very swiftly.

Situation	Experience
Characters were on a mission.....	1 pt.
Characters were on a very long, involved mission.....	2 pts.
Characters were clever, inventive, thorough, and subtle.....	+1 pt.
Characters solved a mystery.....	+1 pt.
The mission was a resounding success....	+1 pt.
Characters heavily outnumbered.....	+1 pt.
Characters role played very poorly.....	-1 pt.
The mission was a terrible failure.....	-1 pt.

Each character is given Experience Points on his own merits. The amount of Experience given to each character for the same adventure may therefore vary. The average Experience given out is about 1 to 2 points, with 3 points being an exceptional adventure, and 4-5 points an incredible adventure. The worst characters can ever do is gain 0 Experience Points; never take Experience Points away, much as you might like to do that.

Assigned Experience Points

The GM may choose to give out Experience Points for specific Skills or attributes that the characters used during the adventure. Each player should state at the end of the adventure one Skill (new or old) that he thought his character might have used a great deal during that particular adventure. The GM then can decide to give the character an Experience Point to be used only for that specific Skill. The Assigned Experience Points are like a bonus, over and above the Experience Points given out for the adventure.

For instance, Bruce's agent Pierce was on a mission in Germany, and Pierce spent much of his time driving around Munich. At the end of the adventure, the GM asks Bruce what Skill he thinks his character used the most. Bruce tells the GM that Pierce spent a lot of time driving around Munich, so maybe Citywise: Munich is a good choice.

The GM thinks about the adventure, and agrees with Bruce that the character should have become fairly knowledgeable about Munich in the course of the adventure. So the GM awards Pierce with Familiarity with Citywise: Munich, worth one Experience (Character) Point, in addition to the other Experience Points Pierce got for the adventure.

Assigned Experience Points are usually give to Area, City, and Culture Knowledges, maybe Languages. Occasionally the GM may give a character 1 Experience Point towards a +1 with some Skill. The GM may well choose to give out more than one Experience Point by Assignment, thus helping the character grow in the direction indicated by his actions on the adventure. However, characters should always have some Experience Points that they're free to spend anywhere.

BROWNIE POINTS

Like any organization, the CIA rates the performance of its employees. Those employees that consistently perform well earn higher rank, more responsibility, greater freedom of action, and more pay. Conversely, those employees that consistently fail missions, commit tremendous blunders, and disobey orders may find themselves counting cockroaches in Tierra del Fuego.

Brownie Points are a general way for the GM to keep track of an agent's performance as seen by the agency. At the end of each adventure, the GM should award Brownie Points to the characters based on their performance as judged by the agency. It's very important to note that Brownie Points are given out on the basis of what the agency knows, not what the GM knows.

The agency can only rate the characters on the information the agency has in hand. The agency may well give the characters a high rating, even though the characters did something wrong in the course of the mission, because the characters managed to conceal the event from the agency's knowledge. Be careful; the agency usually finds out sooner or later, and they take a dim view of agents concealing information.

The following chart lists a number of actions that may can generate Brownie Points. Note that there are many negative Brownie Point actions; it's quite possible to have a negative Brownie Point total.

Action or Result	Brownie Points
Accomplishing major objective.....	+2
Accomplished minor objective.....	+1
Accomplished mission secretly.....	+1
Unauthorized actions that worked.....	+1
Good review by your team leader.....	+1
Overcame unexpected resistance.....	+1
Capture of an Enemy Agent.....	+1
Failure of minor objective.....	0
Maintained your cover.....	0
Death of an enemy agent.....	0 to -2
Secret mission known to all agencies.....	-1
Blew your cover.....	-1
Bad review by your team leader.....	-1
Loss of expensive or secret equipment....	-1
Large public property damage.....	-1 to -3
Death of team member(s).....	-2
Team member(s) in enemy hands.....	-2
Secret mission publicized.....	-2
Failure of main objective.....	-2
Unauthorized actions that failed.....	-3
Death of civilian(s).....	-3
Death of many civilians.....	-4
Death of prominent civilian(s).....	-5
Being Team Leader.....	+1/x2
Very important mission.....	+1/x2
+1/x2 = +1 if total is positive or 0, x2 if total is negative	

Many of these actions will have their Brownie Point totals modified by the exact situation. The GM should use this chart as a guideline, and his

judgement in modifying to fit the circumstances.

Characters can accomplish their objective and still have negative Brownie Points for the mission. On the average, a good mission will be worth 3 pts., a screwed up mission will be worth -3 pts., and a really fouled up job might be worth -5 pts. The GM should also take into account whether or not he was making things too difficult for his players.

Agency Roll

Every character has an Agency Roll, which is a reflection of the character's influence within the agency. The basic Agency Roll is an 8 or less, modified by the character's total Brownie Points and other modifiers. The character's Brownie Points modify the Agency Roll according to the following chart.

Total Brownie Points	Agency Roll Modifier
0.....	0
1.....	+1
2.....	+2
4.....	+3
8.....	+4
16.....	+5
32.....	+6
64.....	+7
-1.....	-1
-2.....	-2
-4.....	-3
-8.....	-4
-16.....	-5

A character can use his Agency Roll to requisition equipment (see Equipment), ask for information from the agency, ask for assistance on a mission, or possibly to affect a transfer, promotion or demotion.

The GM should modify the Agency Roll depending on what the character is trying to do. The CIA works on a need to know basis; if the character is requesting information obviously important to his mission, the CIA will supply it. But if he's looking for data that doesn't seem relevant to the agency, he should have to make an Agency Roll, perhaps with some negative modifiers.

Equipment should be given to the characters when they specifically need it for a mission. The agency will not want to hand out equipment on the off chance it might come in handy. The stuff is expensive, after all, and usually doesn't last through a field mission. The agency will very rarely give the characters explosives or automatic weapons, since such items are difficult to conceal (especially when they're used!).

Characters can also attempt to modify their Agency Roll with Bureaucratics Skill, Persuasion Skill, Bribery Skill, or Seduction Skill. Attempting such persuasions can be dangerous, perhaps even resulting in negative Brownie Points if the attempt is unsuccessful.

PLAYER NOTES

This section is a collection of advice to ESPIONAGE! players. Modern role playing may be a new concept to many players, and some advice may be helpful. These are some of the things we've found that make ESPIONAGE! a really exciting and different game.

ESPIONAGE! is constructed so that it's quite easy to severely wound and kill someone that you're holding at gunpoint. While it may be easy to kill an enemy agent when you've got the drop on him, it's often not the wisest course. Think before you pull the trigger.

Don't shoot; he's worth more alive than he is dead. A captured target is worth volumes in enemy plans, recognition of enemy figures, details of enemy operations, enemy contacts, etc. A dead body is worth nothing, except as fertilizer.

If civilians find a body with a bullet in the head, the authorities will begin an investigation. Once the body is discovered to be a foreign national, all hell will break loose. There'll be diplomatic messages, angry reports in the world press, increased security in that country, and possibly retaliations on our agents by the enemy. What a mess.

On the other hand, if you had just knocked the agent on the head and tied him up, he would have been out of your hair for at least a few hours. When a civilian finds him, what is the agent going to say? "Hi, I'm a foreign agent who got knocked on the head by another foreign agent." No, he's going to say that he was robbed by somebody. The agent's not going to blow his cover, and he won't blow yours.

Ask questions first; shoot later. If you've pulled out a gun, that means you've run out of options. Any idiot can shoot somebody. It takes real skill and brains to resolve a situation without gunplay.

When somebody's holding you at gunpoint, don't do something foolish like trying to punch him. ESPIONAGE! is designed so that you'll get badly hurt if you try a dumb trick like that. Wait. Find out what the guy wants. He may just want to talk. Maybe he's capturing you. That's great! He'll take you straight to where the bad guy is, and you won't even have to be a great detective to find the bad guy.

Well, okay, maybe the guy does want to kill you. Try to distract him before you jump him. If you can get him to look away, he loses his DCV, and he loses the advantage of having his eyes on you. If he's looking at you, your higher DEX won't help; the bad guy will shoot first. But if you can distract him, you have the chance to act before he does, and possibly disarm him with a swift kick.

If you play fair, the bad guys will be more likely to play fair. If you knock out KGB agents and don't kill them out of hand, you'll get a rep in the KGB for being tricky but fair. If you go around knocking off anyone with a Russian surname, the KGB (or the CIA) will fix you fast with a 7.62 mm bullet. The most important rule of ESPIONAGE! is that the gun has made all men vulnerable. The first defense against a sniper is to not make any enemies who want you dead that much.

When people are shooting at you, take cover! Let the other guy stand out in the open and get shot. Keep cool and stay behind a rock; you'll live longer.

Work as a team. Use your Skills and the Skills of your companions as much as you can. Ask lots of questions; ESPIONAGE! is a game of information. Plan ahead; don't wait for things to happen to you, take action! Think about suckering the enemy into a trap, instead falling into his. Have contingencies ready. A diversion, a secret signal to a friend, an alternate meeting place, can all save your life. Be indirect; use the back door. Be sneaky, creative, devious and subtle; this will make things more fun for you and the other players.

Promote the atmosphere of ESPIONAGE! by using the slang associated with spies. Act out your roles. Pass notes when you want to leave message for someone. Use code words and phrases. Put some theme music on the stereo. Make the game come alive.

When you don't know where to start, find someone who does. Ask lots of questions. Go the library and look through old newspapers. If you're being followed by somebody, get the drop on him and find out who he is. Better still, trail him back to his boss.



Find things out. If no one at the agency knows what's going on, find someone on the spot who does. Use Streetwise, Bribery, Culture, Conversation, Bugging, Perception, Interrogation and any other Skill you can think of to get information. If everyone is close mouthed, take the offensive. Put yourself in the middle of a situation, and act like you know what you're doing. It may put you in danger, but it will almost always get you information.

Never take anything at face value. The lesson in ESPIONAGE! is that nothing is what it seems to be. Suspect the obvious motive, look for deeper motives. Why would a Russian leader control a Bulgarian agency to get a Turkish terrorist to attempt to assassinate a Polish pope. Look for chains of motive.

If it occurs once, it's happenstance. Twice, it's coincidence. The third time, it's enemy action. Remember, it's not paranoia if they really are out to get you.

Be tricky. Use Disguise; most people won't even suspect you. Use cover identities; often they'll get you into places normal people can't. Use bugs, wiretaps, and hidden cameras. These will seldom get all the information you want, but they can give you valuable clues.

Stay undercover. If you must go armed, go armed with something small so that it's not obvious you're packing. Many situations can be handled with the threat of a gun, and no gunplay at all.

And finally, play it cool. Don't panic, look for a way out. There will be a way out right up till the last moment. If you can keep your head on, and look for the weak points of the other guy's plan, while covering the weak spots in your own, you will survive. If you survive, you've won.

GM NOTES

THIS section is a collection of notes for the prospective ESPIONAGE! GM. Modern role playing is more difficult to game master than most other types of role playing. The advice contained here should make the task easier.

Preparation is the single most important thing between a good ESPIONAGE! run and a bad one. The spy genre demands that the GM prepare his scenario with care. Plan things out. If you have to think of what the bad guys are trying to do in the middle of a scenario, you're doing something wrong. At the very least, you should have the basic plotline in mind before you start to run the adventure.

If you answer the following questions, you'll have a complete ESPIONAGE! scenario. Who is the bad guy and who are his henchmen? What is he doing? Where is he doing it? Why is he doing it? How is he doing it? And most important, how do the characters find out about the plot?

If you take 5 minutes to put some names and places to the questions above, you'll have a much better scenario. Prepare all those strange code phrases; they'll add a lot of flavor to the adventure. Use good images: sexy girls, fast cars, luxurious living, gourmet foods, tough bodyguards, dumb henchmen, etc. Throw in little details about the type of sportscar or the make of gun. ESPIONAGE! is a game of images.

Speaking of images, spy novels are always placed in the very highest and the very lowest parts of society. Show off these sections by name dropping their characteristics. Tell people about the caviar, the evening gowns, the limousine. Or tell them about the dirty streets, the hungry children, the sweaty assassin lurking in the littered alleyway. The contrast between rich and poor, normal and exotic, simple and complex will highlight the effect of the descriptions.

Globetrotting is an important feature of the spy genre. Take the characters to exotic places around the world. If you know something about a foreign country, so much the better. If you don't, just look it up in an encyclopedia. A few minutes reading can give you a wealth of information about the country and its inhabitants. Describe the weather, the sound of the language, the clothing, the buildings, the

cars. It doesn't take much; just a few words can put the players right there with you.

Building the mood in ESPIONAGE! is crucial. ESPIONAGE! is a game of tension and intrigue. Use your descriptions to help build the tension; tell the characters that they see a shadowy figure watching them from out of the darkness at the end of the street. Make the characters sweat when you've got them at gunpoint; describe the fact that the barrel of the gun seems so much larger from this angle...

Remember the basic rule of role playing games: players react, they don't act (usually). If you depend on the players to think of something to do, you'll never get started. You've got to poke and prod the players into acting. If nothing else, shoot at them! You'll get their attention real quick. Have informers show up and talk to the characters. Whatever you do, don't frustrate all of the player's attempts to find information. If you do, the run won't go anywhere. Don't be afraid to give information to the players. Give them a chance to figure things out, but if they don't, tell them!

Clues should be simple and unambiguous to be worth anything at all. By the way, if you're planning a mystery, be prepared to spend a lot of time. The only way a mystery can work is if the GM has planned every last detail. When it's done right, a mystery is incredibly exciting, especially if there's action involved. Done wrong, it's a disaster.

Give the players gadgets, especially if you know the players will have a use for it later on. There's nothing more fun than watching the players stymied, in a tough corner, the walls closing, and suddenly they realize that the tungsten carbide power saw concealed in the pocket knife can cut through the wall. They get a great feeling of accomplishment, as well as a realization that the GM was thinking ahead.

Capture the players when you can. It's great fun for the GM, allows wonderful opportunities to build tension, and it's a perfect way to reveal information to the players. After all, once they've been captured and taken to headquarters, they know where headquarters is located. Also, captured characters can feel really smart and tough when they escape. Go ahead, let those old tricks work: faking sick so the guard comes in the cell to investigate; seducing the beautiful girl into letting you go; using the gadget to make a way out.

If a character comes up with something clever, let it work most of the time. Try to support clever ideas among the players. Players like it when they outsmart the bad guy, and it won't hurt the game one bit.

Always make it very clear what the agency expects of the characters. Make the objectives of each mission crystal clear.

Try to stay away from firefights. When firefights occur, try to defuse the situation if it's appropriate. The bad guys will occasionally surrender, you know. Remember, autofire is the great equalizer. If the players have really screwed up, even after every chance to correct their mistakes, don't hesitate to open up on them with automatic weapons.

Remember to enforce the law. The local police aren't going to help these agents; to the police, anyone with a gun is a bad guy. When gunfire starts

up, the police are going to show up, sooner or later. This can be to the player's advantage at times. It can be an amazing amount of fun watching someone try to talk their way out of jail in a foreign country.

Make their missions important. Give the players something important in the world situation, even in a peripheral way, and they'll have more fun. Watch spy movies, old TV shows, action adventure films. Read spy novels, mysteries, thrillers, and comic books. They are all invaluable source material. But the best place of all to find the material for your ESPIONAGE! adventures is in your daily newspaper. We live in a world of ESPIONAGE!

SCENARIO EXAMPLE

Here we're going to show you an excerpt from one part of the Merchants of Terror scenario that comes with ESPIONAGE! The example should show how combat works.

Two CIA agents, John Randall and Rick Striker, are on the trail of a missing atom bomb. Clues they have found have led them to a guarded warehouse. John and Rick are sneaking around in an alley along one wall of the warehouse, looking for a way to get inside. The GM is not yet using the Speed Chart, since it is not yet a combat situation.

GM: The alley is about 6 hexes long and one hex wide. There are some large half hex boxes about 3 hexes down the alley. The alley is dark, but the half moon provides enough light to see by. What are you two doing?

Rick: I'm back at the front corner of the warehouse, watching down the street and covering John with my Beretta.

John: I will walk down the right wall of the alley to the boxes, trying not to make any noise.

GM: OK, John, make a Stealth Roll.

John: My Stealth Roll is 12- and I rolled 3D6 for an 11, I made my roll by 1.

GM: John, you are fairly quiet as you move down to the boxes. Rick, you don't see anything. (As there is nothing to see at the moment)

John: I'll move down to the corner and sneak a look around the right side.

Rick: I'll cover John and stay combat ready.

GM: (The GM knows that Raoul, a guard, is 3" around the corner across the left side of the alley. As John looked right, he won't see Raoul. The GM rolls a Hearing Perception Roll to see if Raoul heard John. Raoul has a base Perception Roll of 11-. His modifiers are +1 for 3" Range, -2 as John is Careful Walking, and -1 for John's Stealth Roll -1 for a total of -2. The GM rolls 3D6 = 9 for Raoul, he makes his roll and hears John. Raoul will move up behind Jim to attack him. The GM must now find out if Rick sees Raoul as he crosses the alley or if John hears Raoul coming.) Rick and John, make your Perception Rolls.

Rick: I rolled 14, I missed it.

John: I rolled 12, my Perception Roll is an 11-, so I missed it.

GM: (As both missed their rolls, neither will notice Raoul in time to do anything about his attack.)

OK, Rick, you see a figure move across the alley. Before you can respond, he swings at John from behind. (The GM begins this combat action on Segment 12, where all combat starts. Combat starts on Segment 12 because everyone gets to move on that phase. In this case, only Raoul gets to act, because no one else declared an action. Once Raoul has made his strike, the GM starts the Speed Chart at Segment 1. Raoul has an OCV of 4 and is using his Browning like a Hand Held Club. John has a DCV of 0 because he is surprised. Raoul has an Attack Roll of $11 + 4 - 0 = 15$ -. He rolls a 12 and hits. Raoul has a STR of 10, 5 pts. more than the minimum STR for a hand held club. He does 2D6 for the club's basic damage, plus 1D6 for STR for 3D6 normal damage. 3D6 roll as 14 STUN and 3 BODY) John, you take 14 STUN and 3 BODY from a blow to the back of your head.

John: Ouch! My PD is 3, so I take $14 - 3 = 11$ STUN. That's higher than my 10 CON, so I'm Stunned. But, because my PD is 3 I don't take any BODY ($3 - 3 = 0$).

GM: Now we're in combat, so lets go to the Speed Chart. What are your DEXs and SPDs?

John: I'm DEX 11, SPD 3

Rick: I'm DEX 14, SPD 3

GM: (Noting Raoul is DEX 11, SPD 2) I'll call off segments, tell me when you go. Segment 1, Segment 2, Segment 3, Segment 4?

Rick: I can go now. The guard is too far away for me to get to him on foot. If I don't shoot he'll kill John. I'd better fire my Beretta at the guard. My OCV is 5, +1 for my Level with Pistols, for an OCV of 6. The Beretta has a Range Mod of $-1/3$ " so I lose -1 for Range for an OCV of 5.

GM: Raoul has a DCV of 4, so your Attack Roll is $11 + 5 - 4 = 12$ -.

Rick: I roll an 11 and hit. I roll 1D6+1 for damage and roll a 6. My 1D6-1 Stun Mutiple is a 4. I do 6 Body and $6 \times 4 = 24$ STUN.

GM: (Because Raoul gets no Defense against killing attacks he takes all the damage. Raoul has 10 BODY so the 6 BODY will wound him to 4 BODY but not kill him. Raoul only had 22 STUN pts. so he is now -2 STUN. Raoul is knocked out.) The guard falls back from John and slumps to the ground.

John: I can go now, at DEX 11. I recover from being Stunned and look at the guard's body lying next to me.

Rick: The gunshot will attract other guards, we had better get out of here.

GM: You're right, on Segment 6 you can hear other guards running over to investigate the gunshot. Segment 7, Segment 8.

John: I can move now, I'll get up and run the 6" to Rick.

Rick: I'll look down the street for guards.

GM: You can see several more guards coming down the street and can hear several coming around the back towards the alley. Will you fight or surrender?

Rick and John are in big trouble. Their problem was in not supporting each other. Rick was more than half move behind John and had no other way to take out Raoul than to shoot him. The noise the shot made has made their mission much harder.

Rick could have made a half move down to the boxes before the attack and been in a better position to aid John when Raoul attacked. Or, Rick could have waited to see what further action Raoul would take. Hopefully your characters will do a better job at the warehouse than John and Rick did.

POLYHEDRAL DICE

All of the guns in ESPIONAGE! have their damage listed in multiples of D6. There are other kinds of dice, such as D4s, D8s, D10s, and D12s, available at most hobby shops. These dice allow a better representation of the real differences between weapons than is possible with any D6s. For those players that have access to polyhedral dice the damage conversions for these weapons is listed below.

Find the listed damage in D6s and the caliber of the gun. Refer over to the damage listing in polyhedral dice. Crossbows are listed along with the gun calibers. Shotgun and grenade blasts still use 1/2D6 for damage.

POLYHEDRAL DICE DAMAGE CONVERSIONS

Listed Damage	Gun Caliber	Polyhedral Damage
1/2D6	.25 Auto.....	1D3
1D6-1	.22 LR.....	1D4
1D6	.22 LR, .30 Russian, 7.65 mm, .32 Auto, .380 Auto, 9mm Russian.....	1D6
1D6+1	.30 Luger, .32 Czech, .38 Special, 9mm, Crossbows....	1D8
1D6+1	.45 Auto, 13 mm Gyrojet.....	2D4
1 1/2D6	.30 Carbine, .357 Magnum.....	1D10
1 1/2D6	.41 Magnum.....	1D4+1D6
2D6-1	.223.....	1D12
2D6	7.62 Russian, .44 Magnum, .45 Auto Mag.....	2D6
2D6+1	7.5 mm Swiss, .30-06, 7.62 Long, .308.....	1D6+1D8

CHARACTER CONVERSIONS

These rules will help convert experienced characters from other games into ESPIONAGE! Characteristics and Skills. The rules are not specific to any one game; the player will have to evaluate the other game and see which of the following conversion categories apply.

Statistics Conversion

For purposes of conversions there are 4 different kinds of other game systems. The first of these other systems base their characteristics on 3D6, D20, or other method that averages near 10. The second system uses 2D6 or an average near 7 or 8. The third system is based on an assignment of statistics between 0 and 40 averaging between 10 and 15. The last method is for games where characteristics are generated by rolling D100 (also called percentile dice).

In general the following formulas will convert other game's statistics to ESPIONAGE! characteristics.

3D6: Use the number directly.
 2D6: Statistic $\times$ 1.5, Rounding up
 0-40: $6 + \text{Statistic}/3$
 D100: Statistic/5

The list below shows the statistics used in other games when converting to ESPIONAGE!

STR: Often referred to as Strength, Weight, Physical Strength, or Mass.

DEX: Often referred to as Dexterity, Agility, Coordination, or Speed.

CON: Often referred to as Constitution, Health, Vitality, or Endurance. If no other characteristic fits, use the same statistic used in calculating STR.

BODY: This is calculated differently than other scores. Begin with 10 BODY. If your character had more damage than the average for the other game add 1; if he had less, subtract 1. If the figured CON was more than 10, add 1, if it was less than 10, subtract 1. This limited range will better reflect the limited range of BODY found in ESPIONAGE!

INT: Often referred to as Intelligence, Knowledge, or Wit.

EGO: Often referred to as Will Power, Power, Wisdom, or Psionic Potential. If no other characteristic fits, use the same statistic used to calculate INT.

PRE: Often referred to as Charisma, Courage, or Leadership. If no other characteristic fits, use a value between 5 and 15.

COM: Often referred to as Charisma, Appearance, or Looks. If no other characteristic fits, use a value of between 5 and 15.

Many games modify their characteristics upwards during character creation. An example is a game that adds 3 to any 3D6 roll under 10. Subtract 1 from any calculated ESPIONAGE! characteristic based on such a modified statistic.

Most games have a single statistic representing each characteristic. If two statistics seem to govern an ESPIONAGE! characteristic, and the two are based on the same die range, then average them together. Use the average in computing the ESPIONAGE! characteristic.

Sometimes a game will have nothing that seems to correspond to the ESPIONAGE! characteristic. If this is the case, look at the description of the

ESPIONAGE! characteristics on pg. 5. Select a number for the characteristic between 5 and 15 that represents your conception of the character.

The figured characteristics in ESPIONAGE! should be calculated normally from the above characteristics. Round any fractional figured characteristics up in favor of the character.

Skills

Many games have skills rolls, skill levels, To Hit Rolls, Chance of Success, etc. There are four categories of rolls and levels: percentile rolls, D20 or less rolls, small level progressions, and large level progressions.

Each category describes how the other game figures success in a skill roll. Percentile rolls are obvious. D20 or less is for systems where you must roll a D20 less than or equal to the skill's number. Small levels are for games where one level is considered competent and 2 or three levels is considered professional. Large levels are for games where a character must have 4 to 7 levels to be good at a skill. A chart is provided to convert these to proper ESPIONAGE! Weapon Levels and Skill Rolls.

For each skill level or roll in the other game find the equivalent Skill, Knowledge Skill, or Weapons Level in ESPIONAGE!. Then find the appropriate line on the chart below, and reference each skill level or roll up to the value of its ESPIONAGE! counterpart.

Skill Conversion

Other Systems	Skill Roll or Level					
Percent Rolls	0-49	50+	70+	80+	90+	100+
D20 or less	0-9	10+	14+	16+	18+	20+
Small levels	0, 1/2	1	2	3	4	5
Large Levels	1	2-3	4-5	6-7	8-9	10+
ESPIONAGE!						
Weapon Level	U	F	+1	+2	+3	+4
Skill Roll	8-	11-	12-	13-	14-	15-
U = Unfamiliar with weapon, -3 when using						
F = Familiar with weapon, no penalty						

Often an ESPIONAGE! Skill will not correspond exactly with a skill from another game. Most of the time the skill from the other game can be called a Knowledge Skill. This Knowledge Skill can be used as a complementary Skill to other ESPIONAGE! Skills during play.

These rules don't cover every aspect of character conversion. But they will allow players to use their favorite character in an ESPIONAGE! run, regardless of the character's origin.

GLOSSARY OF TERMS

Listed below are some of the terms and abbreviations specific to ESPIONAGE! that may be somewhat obscure at first glance. Many of these terms will also be defined where they are first used.

Agent: A member of an organization in the game. An agent has more training than a normal person and is generally much tougher.

Agency: An intelligence organization in the game. In ESPIONAGE!, this usually refers to the CIA.

Attack Roll: The number a character must roll to hit an opponent in combat. The character must roll his Attack Roll or less on 3D6 to hit his opponent.

Automatic: This term is confusing, since it refers to a semi-automatic pistol, not to a weapon which can autofire.

Autofire: A weapon which can shoot bullets at a very high rate of fire, making the weapon extremely dangerous.

Character: A person in the game, the entity which the players or Game Master constructs. A character has a name, a set of Characteristics, Skills, and a personality defined by the person controlling the character.

Characteristic: A single defining feature of a character, represented by a number. Example: Strength is a Characteristic.

Character Points: The points used to purchase characteristics, Skills, and Powers. A character starts with 50 points and may acquire more by taking disadvantages.

Cost: The amount of Character Points necessary to purchase a Skill or Characteristic.

D6: A six sided die, the kind used to play craps. To refer to the sum of more than one six sided die at a time the following notation will be used: 1D6 = 1 die, 2D6 = 2 dice, 3D6 = 3 dice, etc.

DCV: Defensive Combat Value. A number representing how hard an object is to hit in combat.

Disadvantage: A problem that a character is built with in order to gain additional Character Points used in buying Powers, Skills, and characteristics.

Figured Characteristics: A characteristic that is based in part on another characteristic. The following are figured characteristics: Physical Defense, Recovery, Energy Defense, Endurance Pips, Speed, and Stun Pips.

Game Master: The person who directs the game and interprets the rules when playing.

GM: Abbreviation for Game Master.

Hex: Standard area in the game, a six sided area: 1 game inch (25 mm) and 2 real meters across.

Inch: The standard unit of length in the game. 1 inch (25 mm) in the game is equal to 2 meters in real life.

Killing Dice: Dice that are rolled to represent the damage done by a killing attack. The total rolled is the number of BODY done to the character. The number of STUN done by a killing attack is equal to 1D6-1 times the BODY done. A character's PD does not apply against killing attacks; only body armor and similar items with resistant defenses.

Normal Dice: The other way to determine damage in ESPIONAGE!. The total of the dice is the amount of STUN done to the target. Each 1 counts for 0 BODY, each 2-5 counts for 1 BODY, and each 6 counts for 2 BODY. Normal defenses count against Normal attacks.

NPC: Non-Player Character. A character whose actions are controlled by the Game Master.

OCV: Offensive Combat Value. A number that represents how easily an attacker can hit an object in combat.

Phase: A character's action segment. Each character has a number of phases in a turn equal to his SPD.

Pips: Refers to the value of a characteristic. A character with an END of 20 has 20 Endurance Pips.

Player: A person playing CHAMPIONS, assuming the role of a character and reacting to situations presented by the Game Master.

Range Modifier: A number that represents how much an Attack Roll degrades at range. A range modifier is expressed in inches.

Round: This can refer to something not square, but usually in this game will refer to one bullet, as in "this pistol holds nine rounds".

Roll: A chance to perform some action, usually a number on 3D6 or less.

Run: One play session of ESPIONAGE!, an individual scenario or adventure.

Scenario: A particular situation invented by the Game Master for the characters to act within. A scenario might include several enemy agents stealing some secret plans. The characters would have to react to this situation.

Segment: The smallest unit of time in the game. Each segment is approximately 1 second long.

Skill: An ability a character may buy with Character Points. Skills may be learned later by a character.

Turn: A unit of time in the game. One Turn is composed of 12 segments and is 12 seconds long.

Value: The number defining a characteristic.

ESPIONAGE!

BPM:[illegible][illegible]

SPEED CHART

CHARACTER'S SPEED

	1	2	3	4	5	6	7	8	9	10	11	12
1	-	-	-	-	-	-	-	-	-	-	-	X
2	-	-	-	-	X	X	X	X	X	X	X	X
S 3	-	-	-	X	X	-	-	X	X	X	X	X
E 4	-	-	X	-	-	X	X	-	X	X	X	X
G 5	-	-	-	-	X	-	-	X	-	X	X	X
M 6	-	X	-	X	-	X	X	X	X	X	X	X
E 7	X	-	-	-	-	-	X	-	X	-	X	X
N 8	-	-	X	-	X	X	-	X	X	X	X	X
T 9	-	-	-	X	-	-	X	X	-	X	X	X
10	-	-	-	-	X	X	-	-	X	X	X	X
11	-	-	-	-	-	-	X	X	X	X	X	X
12	-	X	X	X	X	X	X	X	X	X	X	X

HIT LOCATION CHART

3D6 Roll..Location..STUNx..BODYx..N STUN..To Hit

3-5	Head	x5	x2	x2	-8 OCV
6	Hands	x1	x1/2	---	-6 OCV
7-8	Arms	x2	x1/2	---	-5 OCV
9	Shoulders	x3	x1	---	-5 OCV
10-11	Chest	x3	x1	---	-3 OCV
12	Stomach	x4	x1	x1 1/2	-7 OCV
13	Vitals	x4	x2	x1 1/2	-8 OCV
14	Thighs	x2	x1	---	-4 OCV
15-16	Legs	x2	x1/2	---	-6 OCV
17-18	Feet	x1	x1/2	---	-8 OCV

COMBAT MANEUVERS CHART

Combat Maneuver	OCV	DCV	Effect
Punch	+0	+0	x1 STR damage
Killing Blow	-2	-2	(STR/15)D6 Killing
Block	+0	+0	---
Dodge	---	+3	---
Hold	-2	-2	---
Disarm	-3	-1	Disarms opponent
Grab	-*	-2	---
Flying Tackle	-2	**	x1 + knockdown
Martial Punch	+0	+2	x1 1/2 STR damage
Martial Kick	-2	+1	x2 STR damage
Martial Block	+2	+2	---
Martial Dodge	---	+5	---
Martial Throw	+1	+1	x1 STR damage
Martial Hold	-1	-1	+3 to STR Roll

* OCV minus based on target size

** Character is prone (see Combat Modifiers)

COMBAT MODIFIERS CHART

Modifiers to Attacker

Modifier	OCV	DCV	Range Mod
Autofire takes 10 shots			
vs. 1 Target.....+4	---	---	x1/2
vs. many Targets.....-1/hex	---	---	x1/2
Burst fire takes 5 shots			
vs. 1 Target.....+2	---	---	x1/2
Bracing.....+1		Drops to 0	x2
Setting for 1 phase.....+1		---	x2
Bracing and Setting.....+2		Drops to 0	x4
Made a half move.....-1		---	---
Surprise Maneuver.....+0 to +3		---	---
Double firing.....-2		x1/2	---
Snap shot.....-1		Depends on cover	---
Throwing Unbalanced Objects....0		---	-1/1"
Throwing Grenades.....0		---	-1/2"
Attacking with off hand.....-3		---	---
Using an Unfamiliar Weapon....-3		---	---
Target obscured.....-0 to -3		---	---

Modifiers to Defender

Modifier	OCV	DCV	Range Mod
1/2 Covered (Waist up)	---	+2	---
3/4 Covered (Head and arms)	---	+4	---
Prone or Knocked Down	---	x1/2 +4	---
Surprised but in combat	---	x1/2	---
Surprised out of combat	---	Drops to 0	---
Target fills 1 hex	---	-2	---
Target fills 2 hexes	---	-4	---
Target fills 4 hexes	---	-6	---
Target is 1/2 man sized	---	+2	---
Target is 1/4 man sized	---	+4	---
Target is 1/8 man sized	---	+6	---

MERCHANTS OF TERROR

by George MacDonald

MERCHANTS OF TERROR is a three part scenario for ESPIONAGE! It includes maps, characters and descriptions for running a complete adventure. Players should only read the front and back cover of the adventure. The GM should read the adventure all the way through.

THE PLAYER'S BRIEFING

Operational Problem: An American nuclear weapon has been stolen.

General Background: Two days ago an assault team killed the guards at a nuclear arsenal outside of Mannheim, West Germany. The team penetrated the concrete bunker with explosive charges, bypassed the security systems, grabbed the nuclear device, and escaped across country.

Current Situation: Agents across Europe and America have been alerted, and are running down available leads. Due to manpower constraints, your team has been called together to follow up a lead that must be handled by people from outside the European Division.

Your Instructions: Your team will travel to Munich, West Germany to meet a man named Fritz Baumann. Baumann is a former terrorist, an informer, and a thug. He has many connections and as many enemies. Yesterday he dropped a note into one of our message drops. He claims to have information on the theft, and on the bomb. He is willing to sell the information.

Unfortunately, Baumann is paranoid. He believes he is being followed, and won't meet with any of our local people. He feels they would be too easily recognized. Baumann has given directions for a meeting at a cafe in Munich tomorrow afternoon. You will be at that meeting.

Mission Restrictions: The purpose of this mission is to gather information. Avoid violence if at all possible. To avoid blowing your cover, do not carry excessive arms or equipment. Follow up all leads quickly. Do not interface with other intelligence agencies. This mission is to be performed by CIA alone.

Mission Equipment: Tickets, passports, and covers are available from Technical Services Division. Surveillance equipment is available upon request. Most special equipment and all heavy weapons are not available due to the nature of the mission and time constraints.

You will be issued one piece of special equipment, a concealed Geiger counter. The bomb emits a small amount of radioactivity. This Geiger counter, built into a transistor radio, can sense the bomb up from 3 to 5 meters away. The counter is best used by sweeping it in a circle. When the dial flashes red, the counter is pointed at the bomb. The radio also functions normally.

Mission Communications: You will act out of a control officer in each local area. Jerry Hamel is your control officer in Munich. He will provide a safe house for exchanging equipment and meetings. Your control officer is your tie to the agency, and will

supply you with any special equipment necessary for an individual mission. If you change locations, he'll provide you with the name of the mission officer in your new area.

Your control officer will also give you two telephone numbers. One is a secure line that will contact him. All local communications will be handled on this line. The other number is an emergency line to CIA Headquarters. This number is to be used only in emergencies.

Mission Objectives: Contact Fritz Baumann at the "Cafe mit Schnapps" in Munich, West Germany tomorrow at 3 pm. He will have a copy of the Paris Match open to a story on soccer as a recognition signal. You are to say "Do you bet on football games?" as a recognition code. He will reply "No, not after my losses last year." as a confirmation.

Once you have established contact, obtain any information Baumann has on the bomb theft. Try to verify the information. You are empowered to grant up to \$10,000 in any deals for information. Try to keep the deal below that amount.

If Baumann's information seems good you may follow it up. If the information does not pan out, report to your mission officer for further assignment and instructions.

Additional Background

The Theft of the Bomb: The following report is a condensed version of the report by Army Intelligence investigators after their examination of Depot 144.

Two men set up sniper positions on a hill 150 meters from Depot 144 with .308 rifles. Four other men crept to a set of bushes 25 meters from the Depot. The two snipers fired single shots at the two guards outside Depot 144. Both guards were hit in the head and died instantly. The four men then rushed the depot and used the guard's keys to get through the wire fence around the central bunker. They use explosives to blow the bunker's door. Two men went inside the bunker and removed one (1) M-119A NUC 155 mm. Nuclear Artillery Shell. The two men carried the shell out of the bunker and rejoined the other attackers. These men then ran the 150 meters to the hill, and then escaped across country. Estimated total time for assault, 1 minute.

Specifications of the Bomb: The M-119A NUC is 60 cm long, 15.5 cm in diameter and weighs 50 kg. It carries 1.5 kilograms of fissionable material and has an explosive power of 1 kiloton of TNT. It has multiple fail safe protection against accidental nuclear detonation. Unless extensively modified, the shell can only be detonated after a complicated arming procedure which includes being fired from a 155 mm. howitzer.

The shell can not be easily destroyed, as it is designed to be shot from a gun. Only if the outer casing is penetrated, and the fissionable material inside is broken, is the weapon useless. Unfortunately, this will make the shell highly radioactive and may expose personnel to radioactive heavy metal poisoning in lethal doses. Only in a emergency should the bomb be disabled in this way.

The Game Master's Briefing

On Being A GM: MERCHANTS OF TERROR is a beginning scenario for ESPIONAGE!. It has been specifically designed to be easy to Game Master; this doesn't mean it will be easy for the players.

Certain facts have been left out of the character's briefing. This is the information the GM will use to describe situations and answer questions.

An Overview of the Adventure: The high points in this adventure are mapped and described in the three encounters. The following is a brief overview of the adventure.

The characters are all called together with a control officer at CIA headquarters. The control officer will go over the briefing sheet with the characters. The GM should act as the control officer at this point to answer any questions the characters might have. The characters will then go to Technical Services to requisition any equipment. Once they are equipped the characters will fly Lufthansa to Munich.

The first engagement consists of the characters meeting Fritz Baumann in Munich. Assassins will attempt to kill Fritz when the characters meet him. From the encounter with Fritz and the assassins the characters should get clues leading them to a warehouse near Venice.

The characters then travel to Venice where they will meet Le Duc's minions. They'll learn that Le Duc is going to auction off the bomb to a group of international terrorists. They should not totally stop the auction at this point because they don't yet know the final location of the bomb.

From the encounter at the warehouse the characters will get to the site of the auction. The characters may be captured, hide out, or travel to the auction on their own. The climax of the story is when the characters get to the island where the auction is taking place. Once the characters are in the vicinity of the bomb the outcome of the adventure is up to them.

The Environment: This scenario is set in the early spring. It is cold and the sky is partly cloudy. There is some snow in the mountains. Most people will be wearing long coats and hats to keep warm while outside.

Much of this adventure happens at night. The moon is half full and creates only partial darkness in open areas.

What the Characters Can Have: The CIA will only give the characters certain equipment, since the first engagement is an undercover mission. In terms of weapons they could carry concealable pistols (size 4 or smaller). They could also get small hand to hand weapons such as Brass Knuckles or Saps. Any larger weapons could be spotted too easily.

The characters should be able to get any reasonable surveillance equipment from CIA stocks. This can include cameras with zoom lenses, low light film, starlight scopes, and binoculars. Sound surveillance equipment can include tape recorders, bugging devices, boom microphones, and parabolic microphones. Video equipment is impossible to get.

What the Characters Can't Have: As the briefing said, the characters should not be carrying heavy weapons. No military rifles, explosives, heavy weapons, etc., are allowed. Because this mission was called on short notice the characters will not get any special equipment except the disguised Geiger counter.

The Area of Operation: This adventure happens in central and southern Europe. The map below shows the countries, major cities and minor cities the characters will visit.



What Le Duc Expects To Happen: Le Duc sent out 12 invitations to the auction. Each group that was invited may send one or two people. The invitations were coded with an invisible chemical, and will be read with a hand held laser reader by the men at the warehouse. Le Duc and his guards don't know what each person looks like in each group; they'll simply accept any two people with an invitation.

The groups each prepared special Swiss bank accounts. Each group has a representative in Switzerland at a different bank. This representative will provide assurances that the accounts contain at last the equivalent of \$10,000,000 American.

Each group will send representatives to the auction. The representatives will be gathered at a warehouse outside of Venice. From there they will be transported by Le Duc's private ship to a remote site for the auction. Unknown to them, this site is a closed resort on an Yugoslavian island off the Dalmatian coast. This plan gives Le Duc complete control over security for the auction.

The auction will be held the morning after the representatives have arrived. The representatives will be gathered together, shown the bomb, and allowed to bid on it. The opening bid is \$10,000,000 American. The bidding will go on until one representative has made a bid that none of the others will top. Complete security will be maintained by Le Duc's armed guards.

After the auction has been completed, Le Duc will allow the winner to use a special radio link to the Swiss Bank. The winner will have his representative transfer the money to Le Duc's own Swiss account. After confirming the transfer of the money, Le Duc will give the bomb to the winner. He will give the winner access to a private helicopter and a pilot. The winner may go anywhere he wishes within the helicopter's 400 kilometer range.

Le Duc will leave once he is sure that the money has been transferred to his account and that the

winner is safely away. He, his lady, and 2 of the guards will get into a speed boat and run out to Le Duc's private yacht.

Bruno and the remaining 16 guards will clean up the site. They'll send the remaining guests back on the ship to another site in Venice. Bruno and the guards will meet Le Duc in Venice and everyone will get paid off.

If Le Duc's plan works perfectly, then everything should be left clean; no one will ever know that the auction ever took place. It's up to the characters to screw up the plan. During the course of the scenario, the characters will travel to Munich and discover that something is happening in Venice. Then they'll travel to Venice, and find out the details of Le Duc's plan. From Venice they will travel to the Yugoslavian island, where they can disrupt the auction and get back the bomb.

THE MUNICH CAFE

On Arrival in Munich: The plane to Munich arrives two hours late. The characters will only have two hours to get in touch with their contact officer and get to the meeting with Baumann. If any character has Munich City Knowledge, or German Area Knowledge, the characters can do all this in 1 hour, leaving 1 hour to check out the meeting area. If none of the characters knows the area, they won't get to the cafe until 5 minutes before the meeting.

Munich Control Officer: The control officer in Munich, Jerry Hamel, has arranged for a safe house and transportation. The safe house is a five story apartment building 2 km from the cafe. The transportation consists of two cars: a green Audi four door sedan and a midnight blue Porsche 911S sports car.

Hamel will inform the characters that local agents are still checking out other leads on the theft of the bomb. The characters will be mostly on their own with Baumann.

According to Hamel, the news on the street is that the CIA is looking for some stolen item. No one knows what the item is, so the characters should make sure and not give up any information while contacting Baumann.

What the Characters Can Find Out: If the characters get to the meeting early and examine the meeting area, show them the operational map. If they walk the street and examine the cafe closely, show them the tactical map.

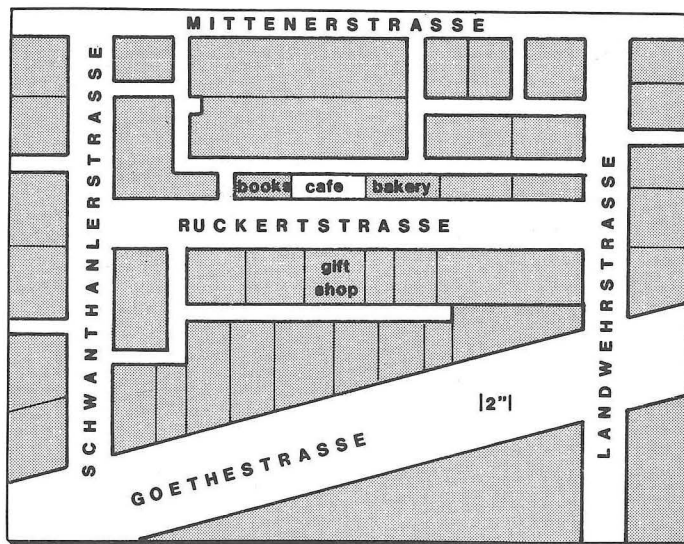
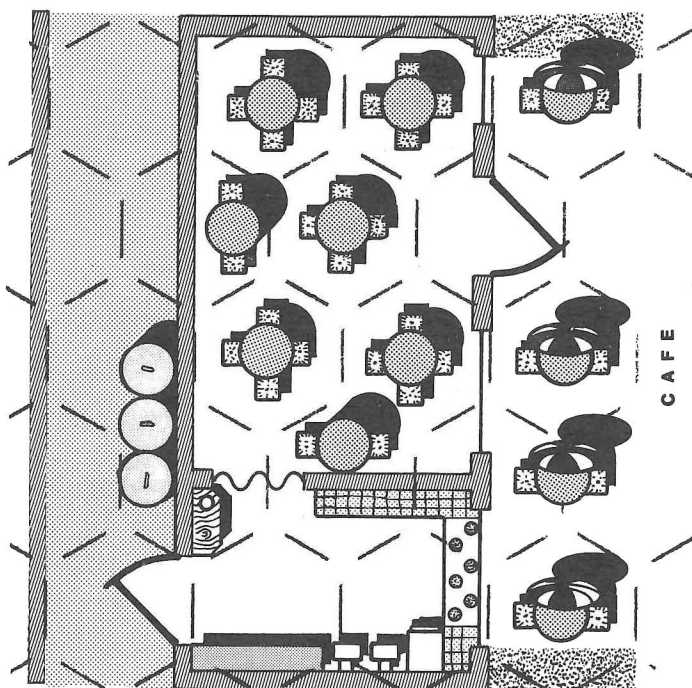
The operational map shows the streets and alleyways around the cafe. Goethestrasse is 6 hexes wide with two lane traffic and sidewalks. Schwanthalerstrasse, Landwehrstrasse, Ruckertstrasse, and Mittenerstrasse are 3 hexes wide for two way traffic or one way and foot traffic. The alleys are 1 hex wide, unnamed, and have just enough room for 1 car or some foot traffic. There are several cars parked around the 3 and 6 hex streets.

The cafe is on Ruckertstrasse between a small bookstore dealing in rare books and a bakery specializing in black german bread. Across the street is a gift shop. The street and the shops are busy, with (3D6) people roaming around.

The tactical map shows the details of the cafe, the street out front, and the alley around back. It has two rooms, a serving room and a kitchen. There are 7 tables in the serving room and 4 tables outside. There will be 1D6+1 customers at various tables. The outside tables are separated from the bakery and bookstore by one half meter tall hedges.

The Plan of the Assassins: Heinrich Ementon and Walter Gunther are cleaning up loose ends after the atom bomb theft. They have eliminated five of the six loose ends that stole the bomb. Today they are going to eliminate Fritz Baumann, the last loose end.

Heinrich and Walter have been following Fritz all morning. Heinrich is shadowing Fritz from a distance. When Fritz goes into the cafe he will go into the gift shop and watch through the window. Walter is closely following Fritz, and will enter the cafe 30 seconds after Fritz does. Walter will take a seat at the table along the back wall near the



kitchen door. He is careful to take the seat with his back to the wall.

Heinrich and Walter are waiting for Fritz to leave the cafe. They intend to grab him when he walks past an alley, kill him in the alley, and then dispose of his body. When they see that Fritz is meeting someone, they will have to use their contingency plan. One turn after they confirm Fritz is meeting someone, Heinrich will begin the hit. Heinrich will do the shooting, Walter is backing him up.

If Fritz is near the window, Heinrich will shoot him from outside. If he is deep inside the cafe, Heinrich will come in the door, brace against the door jam, and then fire. Heinrich has a VP70Z with silencer in a special size 6 coat pocket. Heinrich will shoot at least 2 shots at Fritz before turning to Fritz's companions, the characters. Walter will only shoot if Heinrich gets pinned down and can't put two shots into Fritz.

Once they have hit Fritz, Heinrich and Walter will try to escape. Heinrich will run away down Ruckertstrasse towards Landwehrstrasse. Walter will slip out the back door and run down the alley the same direction. Heinrich will get the black Mercedes 450 SEL on Landwehrstrasse and pick up Walter on Mittenerstrasse. From there they will try to lose any tails in the traffic.

Heinrich and Walter are both professionals. They would not normally operate in such a brazen manner, but they're under orders to get Fritz Baumann before he talks. Like all good professionals, they had a contingency plan to fall back on. Here they're going to try to use surprise and speed to finish their mission and get out.

Fritz Baumann: Fritz Baumann is scared. He knows that the five men that went on the assault with him are dead and that he's next. He hasn't spotted anybody tailing him yet, but he knows they will come. All he hopes now is that the CIA can get him out of the country before he gets killed.

Fritz will walk into the cafe about 15 minutes before the meeting time and sit at the table near the large front window. He'll impatiently finger his copy of the Paris Match. When he hears "Do you bet on the football games?" he will answer hurriedly "Not after the money I lost last year." After proper recognition, Fritz will quickly offer the characters a seat at the table.

Fritz wants to make a deal, trading \$30,000 and safe passage to America in exchange for everything he knows about the bomb theft. His delivery will be hurried, and fear is written all over his face. If the characters bargain, Fritz will quickly back down and simply ask for transportation anywhere out of the country. If the characters ask about the bomb theft, Fritz will tell them he carried it himself. He knows the bomb's general size and weight, along with the details of the theft (snipers on the hill, waiting behind the bush, etc).

If anything happens, like assassination attempts or gun fire, Fritz will panic. He'll head for the back door, dive under a table, crawl behind a character, anything to get out of the line of fire.

What the Players Can Do: The players have come into a situation that will unfold very swiftly. This engagement is a test of their ability to think fast and plan for contingencies.

The characters have several options as they enter the engagement. They can set up surveillance in the buildings around the cafe. If the players hang around any of the local businesses for too long without buying something, the shop owners might become irate. Don't hesitate to role play any encounters between the agents and the civilians in the area.

If the characters set up in the cafe they can observe Fritz's entrance. Since they have no physical description, they won't know it's Fritz until he sits down and opens his copy of Paris Match.

If a character is closely watching the street after Fritz comes in, he can notice Heinrich watching Fritz from across the street. The character must make a Shadowing Roll vs. Heinrich's Shadowing to notice. If the character makes the roll he will see Heinrich standing across the street in the gift shop and watching the cafe.

If a character is specifically watching the other customers inside the cafe he may spot Walter as he watches Fritz. The character should make a Shadowing Roll -2 vs. Walter's Shadowing on 8-. If he makes the roll he will notice that Walter is watching Fritz and anyone else at Fritz's table.

If neither assassin is spotted, or if the characters do nothing after spotting Heinrich or Walter, then the meeting will go off as scheduled.

The players may confirm Fritz was in on the theft. His detailed information will prove that he is a good contact and that his information is worth pursuing.

Just about the time when the players find out that Fritz is a solid contact, Heinrich will move in. Any character watching specifically outside will notice Heinrich crossing the street. If they make a Shadowing Roll vs. Shadowing Roll, they will notice that he is moving directly at Fritz. If the character asks specifically, he will notice Heinrich is armed if he makes a PER Roll at -2. If the character spots Heinrich and has a higher DEX than Heinrich, then the character can do something before Heinrich fires.

Any character on watch inside can notice Heinrich as he comes up to the window. When Heinrich pulls his gun the character on watch will spot him with a PER Roll at -2. If the character spots Heinrich, and has a higher DEX than Heinrich, he can do something before Heinrich fires.

Once Heinrich and any agents that spotted him before he fired have reacted the GM should organize combat with the Speed Chart. The GM should keep Walter's position in mind as combat starts. Walter knew Heinrich was coming and has 1 phase reserved, which he can use it on any segment.

As the combat begins the GM and the characters should be aware of the civilians around the battle. If the assassins find themselves losing, they may take one as a hostage. If the battle is all in the cafe, civilians could panic into a line of fire or grab onto a character for support. The civilians should not be overplayed, but their presence should be felt.

No matter what the outcome, the battle should be short. After the third turn the assassins know that the police will be coming soon and will attempt to run away. The characters do not want to be caught by the police either.

The Results of the Engagement: Once the engagement is over, the characters will have to deal with the results of the situation. If there was combat, there will almost certainly be a panic by German citizens. This can provide the perfect cover to agents, or assassins, running from the authorities.

First the players must get themselves and Fritz away from the scene. Hopefully, the characters will have parked their cars nearby. The Audi will transport the entire group if necessary. Once the characters have shaken any tails or police they can go to the safe house.

If there is any gunplay at the cafe, the local control officer will hear about it over the police radio. Mr. Hamel will be awaiting a call from the characters. Once he knows the situation, he can arrange specialists to meet the characters at the safe house (doctors, interrogators, guards, etc.).

Information was the object of this engagement. Fritz obviously has information about the bomb, so he's the first concern.

If Fritz comes out of the engagement alive, the characters can get him to the safe house. He will be grateful to the characters for saving him from the assassins. In his gratitude he will tell the characters all he knows about the details of the theft, along with the address of a warehouse near Venice, Italy. He overheard the planners of the theft talk about the address and he thinks it is important.

If Fritz comes out of the engagement dying, the characters should get a dying statement from him. With his dying breath he'll give the characters the Venice address and tell them to "Get the bastards that got me!"

Finally, if Fritz dies in the engagement, make sure the characters get to search his body. He has a matchbook cover in his left coat pocket. The matchbook has the address in Venice, Italy scrawled on the inside front cover. If Fritz has only a dying move, but no dying statement, he can slip the matchbook to the closest character.

The characters are supposed to find out about the Venice address. This is because the next section of the adventure happens there. As a last resort, if the characters learn nothing from Fritz, they can learn the address by interrogating one of the assassins. If the assassins got away, the local CIA network will spot them leaving the country. The characters can then follow the fleeing assassins back to the Venice address. One way or another, get the characters to Venice.

Any character who was wounded for more than half of his BODY will probably be sent home at this time. The player of that character may make up another. This character would be a local agent, assigned to the characters to make up for the lost agent.

Hamel will authorize the characters to follow up on Fritz's information. He doesn't regard the information as completely true, just a strong lead. Fritz could have heard the information from someone else on the street. He has a history of informing on his buddies; two of them might just be trying to shut him up permanently. There are enough holes in the story to lend a reasonable doubt, but this mission is important enough to make following the leads worthwhile.

THE VENICE WAREHOUSE

Traveling to Venice: It will take the characters four hours to get to Venice by train or by car. They won't want to fly to Italy; they'll probably want to drive because of the equipment they are carrying. During the trip they'll go through Austria and into northern Italy. They'll travel through the mountainous Alps and go through the snow skiing capital of the world: Innsbruck, Austria. Then they'll finish their trip outside of Venice, Italy.

Venice Control Officer: Vincent Sanchietti is the CIA control officer in Venice. He is a northern Italian who works as a free lance author and lecturer. He will always be available by phone with a number that Hamel gave the characters.

Sanchietti will tell the characters that northern Italy has been quiet. Few clues have lead here, and there is no news on the street about the theft or the CIA investigation. All of his local agents are on assignment, and unless it's an emergency the characters will be on their own.

Sanchietti will provide a safe house: a single story white stucco house about 10 km. from the warehouse address. The house has a small garden in front and a carport around back. If the characters arrived by train, Sanchietti will provide a Fiat 129 Sedan for transportation.

What the Characters Can Find Out: The warehouse is in the Porta Marghera area on the coast near Venice. The area is full of small warehouses and canals for light shipping.

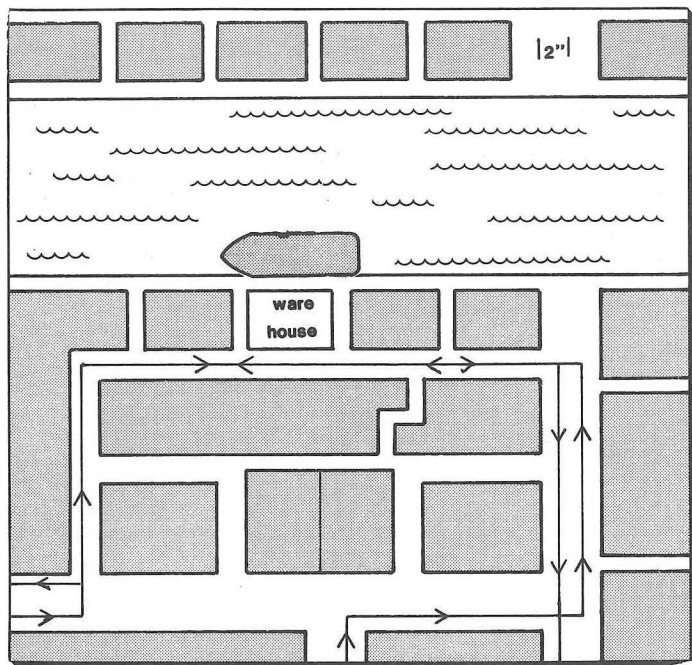
The city of Porta Marghera is just over the bridge from Venice. Porta Marghera has a good system of inland waterways and shipping channels. The warehouse is located on one of these shipping channels.

The operational map shows the warehouses, the inland waterway, and the surrounding streets. All of the small warehouses near the canal are the same as the one described on the tactical map. The canal is 10" wide, 5" deep, and cold. The water is polluted and dark. A bridge crosses the canal 45" off of the map to the east. One must travel 100" to go off of the map, cross the canal, and get back on the map. Only one ship is tied up along the waterfront right now, and it's docked next to the warehouse in question.

The streets are all 2 way streets large enough for delivery trucks. The area is poorly lit by an occasional bulb and the partial moonlight. During the day the streets are busy with people and trucks. At night the streets are generally empty of traffic.

The Warehouse: The warehouse is guarded. The characters can spot the guards easily from a distance. But until the characters get close enough to risk being spotted by the guards, they won't be able to see the details of the tactical map.

The tactical map shows two distinct structures, the warehouse and the ship. The warehouse consists of two separate rooms, an office and a store room. The office is spartan with painted plasterboard walls. It



STREET MAP

only has a metal desk, chair, and telephone. The store room is even more spartan than the office. It has open beam walls covered in corrugated aluminum and an open peaked asphalt roof. The shadows of moving people can be seen through the frosted glass windows.

There are three ways into the warehouse. First are the double loading doors at either end of the building. Each door is guarded on the inside by 1 guard with an Uzi.

The second entrances are the frosted windows that surround the building. These windows have chicken wire running through them, and details can not be seen through the frosted glass. They do not open.

The final way into the building is through the skylights. There is one skylight on each side of the peaked roof. Each skylight is clear enough to see through. Characters on the ground will notice a character looking into a skylight with a PER Roll -6. The skylights will open from the inside, but must be broken from the outside.

If a character hoists himself to the roof (Climbing Roll) he can crawl to the skylight. The people inside the warehouse get a PER ROLL to hear the character crawling on the roof. The PER Roll is -4 if the character is crawling 1" per Turn, -2 if the character is crawling 1" per Segment, and 0 if he is moving faster than that.

The area around the warehouse consists of the street and the dock. Both are poorly lit. The dock is cut off from the canal; it's impossible to crawl underneath. The alley and adock area is dotted with 25 to 200 kg crates.

The Ship: The ship next to the dock looks to be a small fishing or cargo ship. A small skiff is lashed to the stern end, double cargo doors reside amidships, and a bridge is mounted near the bow.

The bridge is outfitted with a wheel for steering, a radar that can find other ships to 85

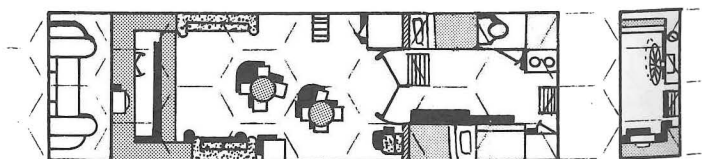
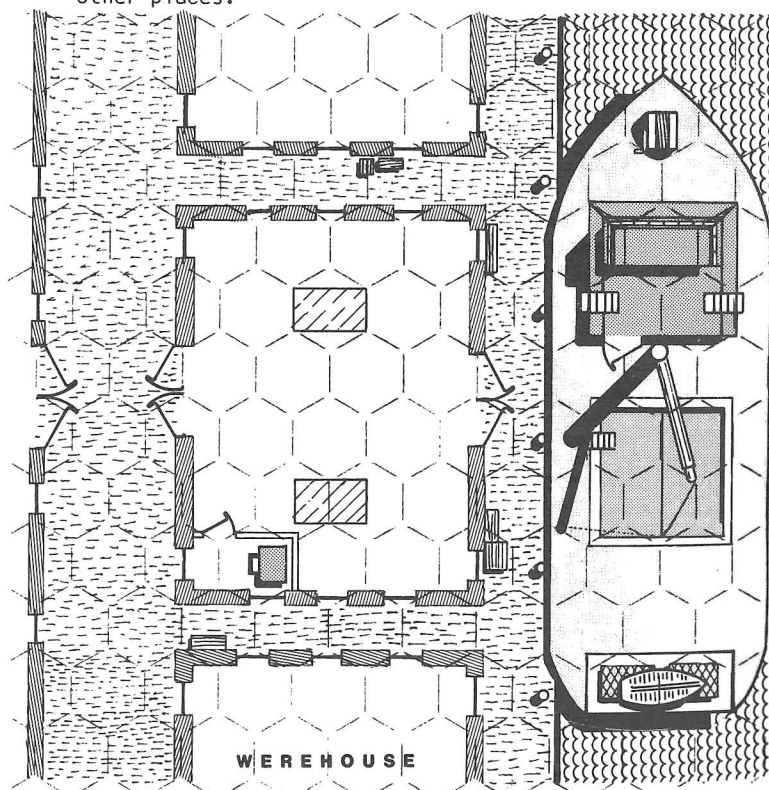
km., a multi-band radio, and sonar to find the depth of the water. Just in front of the bridge is winch for the anchor.

Below decks the ship is far from ordinary. The original tractor motor has been replaced with a gas turbine. There are two hatches on the deck that lead to the engine, and a panel inside that leads to the cabinet under the bar in the lounge. The engine area is cramped, but a character inside could crawl over the engine and get out a hatch. The heat of the engine makes it impossible to ride in the engine compartment.

In the center of the ship the hold under the cargo doors has been cleared out, cleaned up, and turned into a lounge. The lounge includes couches, chairs, tables and a full bar, refrigerator, and stereo. There is also a large coat closet in the front of the lounge. You enter the lounge down the ladder through the cargo doors from the deck or through the door into the crew quarters.

In front of the lounge is the crew quarters with 2 triple bunks, a small kitchen, and a toilet. Under the lowest bunk on each side is a storage area just big enough for a man. The crew quarters may be entered from the lounge, up the ladder to the bridge, or up the ladder to the deck.

The ship has been reinforced with bulletproof cloth around the engine, bridge, and lounge. It has a Defense of 10 in the reinforced places, and 3 in other places.



SHIP, DOWN STAIRS

BRIDGE

Hiding Places: There are some good hiding places scattered around the tactical map. They include:

Around the Warehouse: In a doorway (3/4 concealed), behind the scattered boxes, on the roof, in an alley, and swimming in the water.

On the Ship: Under the skiff, inside the cabinet under the bar, inside the clothes closet, under the bottom bunks.

The Personnel: Le Duc is using this small Italian warehouse as the meeting place for the men and women who will bid for the atomic bomb. He is going to transfer them to the ship, and then take them to a place he controls for the auction.

Le Duc has sent a team of guards led by his personal bodyguard and personal secretary to bring the guests to the auction. The secretary is devastatingly beautiful. Dressed in black slacks and a red silk blouse, she dominates the room. She will welcome the guests after they have been checked by the guards.

The guards are led by Bruno, Le Duc's personal bodyguard. Bruno is 6' 6" of muscle who seems to be snarling even when he's happy. Dressed in an extra large black polo shirt (still two sizes too small) and slacks, he lumbers around the warehouse directing the guards and intimidating the guests.

There are also 12 guards in brown leather jackets and caps. They are all carrying Uzi sub-machine guns, and are polite but firm in dealing with any guests.

The Guard's Routine: Six guards are scattered around the tactical map outside the warehouse. Two guards are patrolling the alley ways adjacent to the warehouse. One guard is in the ship, on the bridge, warming up the engines. The other three guards rotate patrolling around the inside of the warehouse, the dock, the street, and the rest of the operational map. These three can operate singly, in a pair, or in a group of three.

The other six guards are inside the warehouse to protect the guests. Three are stationed at the front door. One checks the guests when they come in. The other two watch the front door and any guests that have not been completely checked out yet. One guard watches the back door, and the other two move around the storeroom and office watching for any disturbances.

When a guest arrives the guards will watch him closely. He is to knock on the door of the warehouse and mention the auction. The guard at the door will let the guest in, and two other guards will cover him. Le Duc's secretary will take the guest's invitation, and check it with a laser scanner. Assuming the invitation is in order, she will engage the guest in conversation while the guards complete checking the guest.

Just inside the warehouse door one of the guards will check the guest for weapons and transmitters. Each guest will be given a chance to surrender any such devices voluntarily. The guard will sweep the guest with a sensitive hand held receiver to find any broadcasting transmitters. Then the guard will sweep the guest with a hand held magnetometer to check for large metal objects such as guns or knives.

If the guest is clean, the secretary will lead him over to the other guests. If he's packing, Bruno

will kill him with his bare hands, picking him up and punching him until he dies. Whenever Bruno is administering punishment, the guards will bring their guns up to cover the guests and keep them from interfering.

The Guests: The guests will arrive at approximately 5 minute intervals starting at 7 pm sharp. They will be dropped off outside the warehouse. The cars they come in will follow one of the two paths shown on the operational map.

Twelve different groups were invited to send one or two representatives each. The exact representative was not specified, but a chemically coded invitation was sent. Any two people presenting a proper invitation will be accepted into the auction.

Each group has sent representatives. They are listed below in the order in which they arrive. All of the government and corporate representatives have normal Characteristics and Skills. All of the terrorists, body guards, and military representatives are trained and have Skills approximately equal to a guard.

The representative from Saudia Arabia is Sheik Harrat, and his bodyguard, Fadhil. The sheik is a regal man in a three piece suit and a turban. Fadhil is a short, slimy character who looks like his shoes are too tight.

The representatives from the Japanese terrorist group "Red Army" are Mr. Kamatsu and Mr. Nigata. They are both short, slightly built and dressed in slacks and red windbreakers.

Next to arrive is General Dadhar of Pakistan. He will be dropped off by a young lieutenant in a Pakistani embassy car. The general is tall and dark skinned, but seems uneasy at the thought of the coming auction.

Ms. Doberitz and Mr. Gatow, the representatives of the infamous German terrorists "Baader-Meinhof" will arrive next. Both are tall, blond haired, and look ready for action.

Next Mr. Smith, an British representative of a group of Multi-National Corporations will get out. He is an ordinary fellow dressed in an expensive black suit and shoes.

The Iranian representative, Colonel Sivand, will be dropped off next. He is a short, pompous man in full dress uniform.

Mr. Chihpen and Mr. Houlung are the representatives from Taiwan. They are dressed in tan suits and very serious.

Mr. Carreto and Mr. Dimola from the Italian terrorist group "Red Brigade" are next. Both are young and dressed in slacks and brightly colored shirts. They're not quite sure they should be in such high powered company.

Major Jaliba from Iraq will come next in a rented Fiat. He will exit the car in a trenchcoat, but his uniform is visible underneath. He is armed with Czech Model 52 7.62mm. Pistol, but will relinquish it when asked.

The Popular Front for the Liberation of Palestine has sent Mr. Zelof and Mr. Safad. They will have to decide whether to bid against their long time financier Sheik Harrat, or support him.

General Sirte of Libya will be dropped off by the Embassy limousine. He is tall, dressed in a spotless uniform, and thoroughly incompetent. He has the stupidity to be carrying a 9mm. Makarov into the auction. He will not announce that he has it, and will suffer Bruno's wrath as a result.

Finally, Mr. McHenry and Miss O'Donnell of the National Irish Liberation Army will arrive. They are dressed in blue fisherman's sweaters. Mr. McHenry is the obvious leader; Miss O'Donnell is just along for the ride.

What the Characters Can Do: The players have some time to set up for this mission. If they scout the area, they should get a good idea of the general surroundings but only a vague knowledge of exactly what is going on.

The characters have several possible reactions to the warehouse situation. They can observe from a distance or observe from up close. They can sneak into the warehouse, openly enter the warehouse, or enter the warehouse in disguise. They could stop the guests from arriving once they find out what's going on, or stop one guest and steal his invitation. A group of characters may use some or all of these different tactics.

The characters have sufficient cover to set up surveillance from far away. If they have requested night vision devices, parabolic microphones, and infrared cameras, they can get a general idea of the activity around the warehouse. The characters will only be able to find general knowledge from a distance. If they want solid information on what's going on, they're going to have to come up close.

The characters could observe the warehouse situation from up close. They can sneak around the alleys and dock side to get good vantage points. From up close the characters can watch individual guards and guests and get good information on exactly what is going on. They can overhear enough chatter to identify that the auction will happen and identify some of the famous and infamous people going.

If the characters get close to the warehouse they must watch out for guards. At least 1 guard will cover each hex of the alleys, street, and dock around the warehouse every 1 full turn. The guards footsteps can be heard as they move on their patrols; characters who stay on their toes should be able to stay ahead of them.

The characters can also take the more direct approach of attempting to get into the warehouse or on to the ship. If the characters can get onto the ship or into the alleyway next to the warehouse they will only have to deal with one guard. Patrols of extra guards will check on the alleys and the ship every 106 turns.

One of the more brazen ways into the warehouse is for the character to walk up to the front door. The guards will be alert for the character, and he will be instantly captured. But, as per Le Duc's instructions, the character will be knocked unconscious and taken to the auction.

The characters could try to disguise themselves to get into the enemy operation. First, the guards are a target. There are enough of them so that a character could knock one out and impersonate him. But, on the ship ride back Bruno, or one of the other guards can see through the character's disguise with a PER Roll vs. Disguise Roll. The character could

also disguise himself as one of the guests, but without an invitation this is impossible to pull off. If the characters can knock over a guest on his way to the warehouse they can steal his invitation and have a good chance even without a good disguise.

If the guards or Bruno ever realize a character is disguised, they won't confront him right away. They'll string him along, keeping him under surveillance, until they get to the auction. Bruno will then use an excuse to separate the imposter from the guests and then deal with him.

As a GM you should be careful to get this engagement over without bother. The object of the engagement is to get the characters, and the guests, to the auction and into the hands of Le Duc. If the guests get onto the boat and out to sea with the characters among, or following them, you have done your job properly.

The Results of The Encounter: There are five possible ways the characters can end the engagement: killed, captured, hidden, disguised, or left behind.

If a character is killed during the engagement, and everyone else is on the ship, assume that the local control officer assigns a local agent to follow the characters. The player who lost his character can then write up a new character and follow the other character's trail. Assume any new character acts like a character who has been left behind.

If a character is captured, he must ride out the ship's journey. If he was knocked out by more than 3x REC, then he will stay out through the whole trip. If knocked out by less than 3x REC he will wake up in the ship's head, tied up by heavy tape. The tape, and the small confines of the head, add up to a -6 to any escape attempts with Contortionist Skill. A guard will be stationed outside the head at all times when a prisoner is inside.

Characters who are hiding about the ship will be in for an uncomfortable sea voyage. They must be careful not to reveal themselves during the trip. During the trip the characters will have to wait in the cramped dark places they have hidden. Once the trip is over and all of the guests and guards have left, hidden characters can emerge to do their dirty work.

Disguised characters must be careful to keep their covers. They live with the ever present possibility of being discovered. When possible they should go with the flow of events and watch. Their time will come.

Some or all of the characters may be left behind when the ship leaves. This is not a tragedy. Characters who have been left behind can search the warehouse. In a desk drawer in the office there is a set of tide tables with the name of the island of Shulivik underlined in red pen. This is their best clue to where the ship is going.

The characters can follow the ship in a fishing boat that the CIA owns. The boat is much like the one shown, except that the lounge is still a bay for holding fish. The boat is also slower than Le Duc's ship, and will reach Shulivik three to five hours after Le Duc's ship.

The characters should have gotten at least some of the following information out of this engagement. The bomb is not at the warehouse, but this ship is

taking international terrorists and financiers to the bomb. The people on the ship will overhear that their destination is the Yugoslavian island of Shulivik. The auction for the bomb is not tonight, but will be held tomorrow morning. This should be enough to get the characters into the next engagement.

Vincent Sanchietti, the local CIA mission officer, is concerned about the situation. If none of the characters came back, he'll wonder what happened. He will bring a support team to alert and wait for information. If the characters do report in, he'll let them run with their investigation, arranging the boat and a set of radio codes. Unfortunately, CIA headquarters in Langley have put all of his agents on call for a large operation in Rome. Until the characters have visual proof that they have the bomb, or that they are in a life or death emergency, Sanchietti's men can't help them.

THE ISLAND AUCTION

Le Duc is holding the auction for the nuclear weapon on the Yugoslavian island of Shulivik. There is a small summer resort on the island that Le Duc will use to hold his auction. The Yugoslavians think the resort is closed up, and don't know Le Duc has opened it.

Getting to Shulivik: The characters will arrive on the island of Shulivik either on Le Duc's boat, or 5 hours later on a boat that the CIA has provided. This is a trip of about 190 kilometers (about 120 miles).

Le Duc's ship will take 4 hours to make the trip. The ship will arrive at Shulivik between 11 pm and midnight. It will pull up at the dock and then off load its passengers.

The boat the CIA provides will get to the island between 4 pm. and 5 pm. The characters will come ashore on a rubber raft or with scuba gear.

What the Characters Can Find Out: The different ways that characters get onto the island determine the type of information they have. Characters who are captured or hiding will only have information about their immediate surroundings. Characters who are in disguise will have information about the guests and the guards, but will know little about the island.

Characters who travel by the CIA boat will have very different information. Sanchietti can get them satellite photos of the island, tracks on the Yugoslavian Coast Patrol's ships in the area, and any special equipment they might need. Now is when a character could be given military rifles, body armor, and explosives. Sanchietti will also tell them of the radio codes that will bring the CIA assault team.

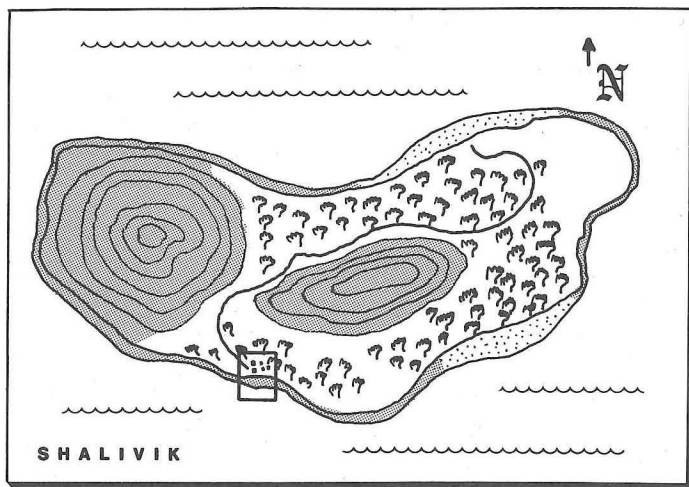
Shulivik: Shulivik is a small island off the Dalmatian coast of Yugoslavia, in the Adriatic Sea. The complex on the island is a summer resort, for minor Yugoslavian party officials. During the spring it is normally closed. The meeting hall and all of the bungalows are boarded up. Le Duc learned of the complex, and decided it would be the perfect place to hold his auction.

The island itself is 792 hexes long and 336 hexes wide. Its major terrain features are two hills; one in the center and one on the west side the

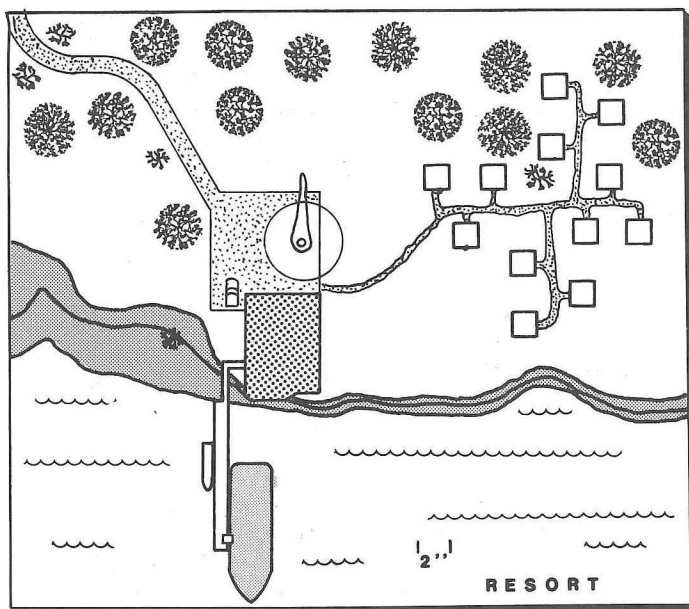
island. The island is covered by scrubby trees and high grass. The trees have branches starting 2 m from the ground and are 3 to 10 meters tall. The high grass is 1/2 m tall.

The coast of the island are sheer cliffs, and small beaches. The cliffs are between 1" and 6" tall. The beaches are flat gray sand and provide easy access for small boats and swimmers.

The resort, where the auction is being held, is on the south side of the island. It is the only part of the island being patrolled. A dirt road from the resort leads to the beach on the north side of the island.

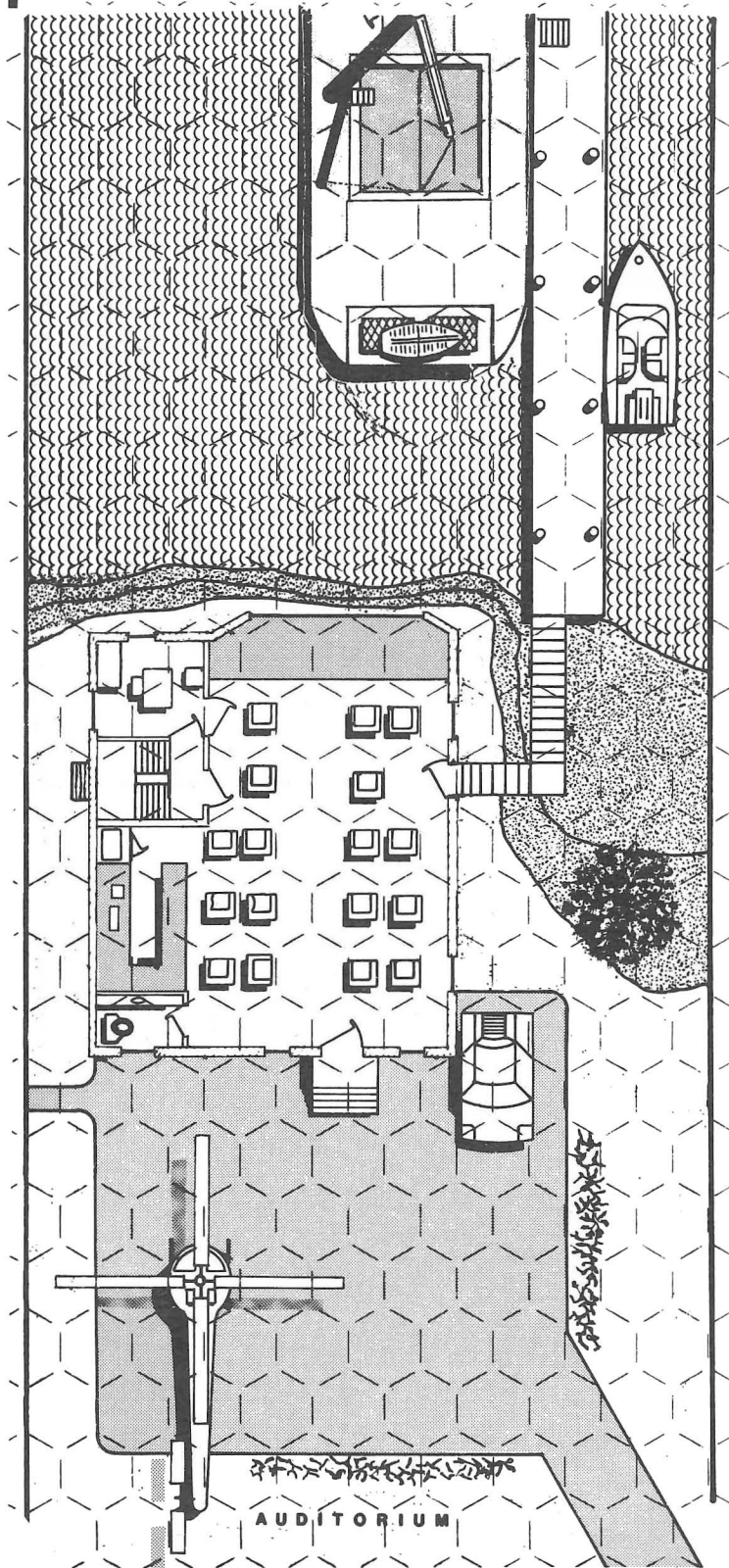


The Resort: Characters who get satellite photos of the area will have a close up view of the resort and its bungalows. The dock will be empty, but this is the logical place for Le Duc's ship to dock.



The obvious features on this map are the ship and small boat tied up on the dock, the auditorium where the auction will take place, the car and helicopter for transportation, and 12 bungalows. The cliff face is represented along with the major bushes and trees. The road and paths shown are packed earth; the rest of the map is covered by 1/2 m tall grass.

The Auditorium: The auditorium, ship, dock, car and helicopter are shown on this map.



The auditorium has two levels. The upstairs is shown on this map. There are four rooms upstairs including a staircase that leads from floor to floor. There is an office, where Le Duc keeps a desk, two chairs, and radio. There is also a john with a sink.

The meeting is split into three sections, the

bar, the main room, and the stage. The bar is equipped with a wide variety of different liquors and snacks. It also has a sink, cabinets, and a dumb-waiter to the kitchen below. One of the guards will act as the bartender after the guests arrive and before the auction. The main part of the meeting room consists of small couches and chairs that face the stage. The stage is the area with the fine wood floor surrounded by the bay window.

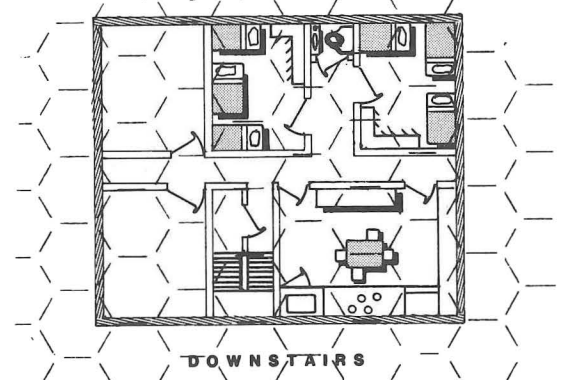
The side door off the auditorium leads to the rickety wooden stairs down to the dock. The area under and to the right of the stairs can be climbed easily at 1 hex a phase. Characters who make a Climbing Roll can move 2 hexes a phase. The cliffs to the left of the dock are vertical; a Climbing Roll is needed to climb at 1" a turn. Each contour line on the cliffs represents 1".

The dock floats about 1 foot off of the water and is attached to the pilings. The ship, described in the last engagement, and a speed boat are docked there. The speed boat seats four, has an Oldsmobile 455 engine and is very fast.

Outside the auditorium a car and a helicopter are parked. The car is a rear engined electric used to transport people from the resort to the beach. It has no key; it's simply turned on with a switch on the dash. The helicopter is a Enstrom 280C Shark Executive helicopter with room for 3. It is fully fueled, and has a range of 400 km.

There is a 1 m by 1 m box outside that covers the gas powered electric generator. The generator can be heard chugging away all night and into the morning. There are lights shining over the two doors from the auditorium, and out of each window. A character is 1 pt. easier to spot if he's within 3 hexes of a door light, or adjacent to a window.

Downstairs: The downstairs of the building is shown in the small map section. The downstairs is split into seven rooms. These rooms include two storerooms, two bunk rooms, a john, the stairs, and a kitchen.



The two empty rooms are old storerooms that will be used as cells for captured prisoners. They have no windows and the ventilation comes from old ducts near the roof and slats on the door. The old ducts lead to adjacent rooms and are large enough for a person to wiggle through.

The bunk rooms were storerooms, but now contain triple bunk beds and lockers. One locker in each room is heavily locked and says "Arms Locker". It will contain two Uzi submachine guns and six 25 round clips of ammunition.

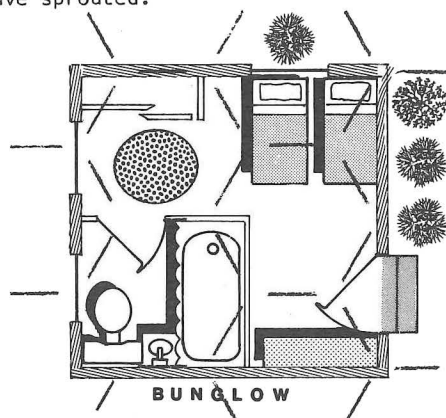
A small john is in connected to the hall and includes a toilet and sink.

The stairs lead up to the top level. A large closet sits under the stairs. A panel in the closet will let someone into the area under the landing on the stairs. A second panel leads from the area under the landing into the area under the dumbwaiter.

The kitchen is a large room with the table in the middle. It has lots of wall mounted empty cupboards. It also contains a gas stove, refrigerator, cupboards, table, chairs, two guards with Uzis and a nuclear weapon. Yes, until the auction the bomb is kept down here near the dumbwaiter.

The kitchen is connected to the bar area above by a dumbwaiter. This small elevator is just big enough to carry 1 person, and can be operated from inside.

The Bungalow: The last tactical map shows the layout of a bungalow. There are 12 bungalows 10' down the path. The guests will stay at the bungalows during the night. The bungalows are small, only four hexes in area, and sparsely furnished. Because of the moist ground they are built 1/2 m off the ground. Each bungalow includes two single beds, a dresser with mirror, and a throw rug. There is a closet and bathroom. The bathroom includes a john, sink, tub, and shower with shower curtain. Outside the bungalows the grass is over 1 foot tall, and some scrubby bushes have sprouted.



Hiding Places: There are lots of hiding places around the island. These places are not all equally good, and some of them may be searched in an active search. This list is only given as examples of places that characters might hide.

In the Auditorium: Inside the cabinets under the bar, in the dumbwaiter, under the desk in the office, in the closet under the stairs, inside the cabinets in the kitchen, or in a locker in the bunk room.

Around the Auditorium: Under the outside stairs, under the dock in the water, in the speed boat under the bow, up in the trees on the right side, in the planter boxes, prone in the weeds around the house, under the car, under the stairs in the front of the auditorium, under the helicopter.

Around the Resort: In the forest, halfway down the cliffside, among the bungalows, prone in the high grass, up a tree.

In and Around a Bungalow: Under the bungalow, under the bungalow stairs, behind the shrubs, under the beds, in the closet, in the bathroom, in the shower with the curtain closed.

What Le Duc Plans to Do: Le Duc's plan for the auction is simple; keep the guests under guard, show

his complete control of the situation, let everyone have a tense night's sleep, and then have the auction in the morning, when everyone is hungry and irritable. He feels that the more emotional the guests are during the auction, the more money they will bid for the bomb.

There are three phases to the plan. First, the guests have been transported to the island in the evening. They will be greeted by Le Duc and given drinks and hors d'oeuvres. They will always be under the guns of the guards. Second, the guests will be escorted by armed guards to their individual bungalows for the night. The bungalows will be guarded during the night. Finally, in the morning the guards will bring the guests back up to the auditorium. There they will be given coffee and danish pastry. Then Le Duc will bring up the bomb and the auction will start.

Le Duc himself will try to spend a quiet night. He will let Bruno keep track of the guests and any problems. Unless something major happens he is not to be disturbed. He knows that if he is fresher than his guests he can control them during the auction.

Bruno is in charge all night. He doesn't need much sleep, and looks as good in the morning after 24 hours awake as he did when the characters first saw him.

The lady will mostly stay in the area of Le Duc. Her job is to meet the guests, get them ready for Le Duc, and generally act as ornamentation for Le Duc's entrances and exits. She will sleep with him that evening, unless anything special has happened.

The 18 guards have individual assignments. They will be scattered around the auditorium and the grounds.

Where Everyone Will Be: The location of the different characters during the engagement is very important. The following is a condensed list of where everyone expects to be. Any actions of characters that force the NPC's to react can change their locations.

For simplicity the engagement has been split into three time segments. The evening includes from when the guests arrive until they are taken to their individual bungalows. The night is from when the guests are taken to their bungalows until they are awakened at dawn. The day starts at dawn and runs to the end of the engagement.

Le Duc

Evening: Meets the guests and mingles.

Night: Asleep in his bungalow. If anything comes up he will use this time to interrogate prisoners or check on problems.

Day: In the meeting room auctioning the bomb.

Bruno

Evening: Stays with the guests and Le Duc. Leads the guests down to their bungalows. If anything happens he will check it out.

Night: He will wander the resort, checking the guard and watching the bungalows. If there are any prisoners, he will be in on their interrogation.

Day: At the auction with Le Duc. He will lead the guests back from the bungalows.

The Girl

Evening: Leads the guests from the ship to the auditorium. Mixes with the guests

Night: Sleeping in Le Duc's bungalow.

Day: With Le Duc at the auction

The Guests

Evening: Meet Le Duc in the auditorium.

Night: Asleep in the bungalows

Day: At the auction.

Guards: There are 18 guards. There are several different places they can be during the engagement. Each different location is listed, and the number of guards that will be around that location at any time.

Location	Evening	Night	Day
In front of the cell, if occupied	1	1	1
With the bomb down in the kitchen	2	2	2
With the Boss	1	0	1
Around the bungalows	0	2	1
Around the forest	2	2	1
Around the auditorium	1	1	2
Around the ships	1	1	1
Assigned to the guests	4	4	9*
In bunks, off duty	6*	5*	0

* If any guards are assigned to other duties they will be lost from these categories.

What Le Duc Will Do: The reaction of Le Duc will depend upon the threat the characters create.

The minimum threat is when the characters caused trouble at the warehouse, but Bruno thinks everything is all right now. If characters were captured, they'll be put in cells and interrogated at night. If the characters were left for dead, so much the better. So long as Le Duc figures his current position is still safe, he won't deviate from his plan.

The next level of threat includes clues that someone is around who shouldn't be. Le Duc will get suspicious if people start hearing noises from a distance, seeing crushed grass where patrols haven't been yet, and finding unlocked doors that are supposed to be locked. Guards will be dispatched to search the immediate area. But because of the guests around, they'll question anyone they find before they shoot.

A higher threat level is proof that characters are free on the island. Things will get tense if a Bruno or Le Duc sights a character. A knocked out guard, missing guest, or other evidence of violence will also get things moving. Bruno will round up the guests and bring them to the auditorium. They will be counted and checked again for weapons. The guards will be reorganized into pairs, and a full scale search will commence. If things are getting too hot, Le Duc will hold the auction right there, just to get everything over with.

Finally, if things start blowing up, or if a fire starts, Le Duc will evacuate the island. The guards will perform a holding action while Le Duc, his lady, two guards, and the bomb get away in the helicopter. If the helicopter is unavailable, they'll go in the speed boat. The guests will be herded onto the ship, which will then put out to sea. Bruno and the guests will get picked up later, after they have taken care of the intruders.

Dealing With Prisoners: If any characters are captured, they will be taken to one of the storage rooms by Bruno and two guards. Once in the room, Bruno will strip search the character. Any equipment

he is carrying will be taken and put in one of the cabinets in the kitchen.

If the character tries to escape, Bruno will bash him. If that doesn't stop him the guards will fire one shot, purposely missing. If the character continues to struggle the guards and Bruno will take no chances; they will shoot to kill.

Once the character has been searched he will be left in the storage room. The room is dark, with the only light coming through the wooden slats in the door. One guard will stay outside at all times. This guard is not too bright or alert. He could easily fall for any number of escape tricks made famous in the movies.

During the late evening Bruno will come down and interrogate the prisoner. If he thinks that everything else is still secure he will not press the interrogation. But if things are falling apart he will grill the prisoner hard.

If a character is armed, and caught while escaping, the guards will shoot to kill. If the character is unarmed, and caught while escaping, the guards will attempt to capture him physically. Only if they are sure they can't capture an unarmed character will they shoot at him.

What the Characters Can Do: The reactions of the characters will depend upon their situation. First, if a character has limited freedom of action (he is captured, in a hiding place covered by guards, etc.), he must get away. If a character has complete freedom of action he has more choices.

Characters who are captured, or trapped in one position by guards, have several possible escapes. They can attempt to fool the guard with small distractions, or fool them with theatrics. But the characters should always be careful not to make too much noise or arouse undue suspicion during their escape. If the rest of the 18 guards are alerted, the area might become very dangerous.

Most of the action in this engagement centers on the auditorium. There are several different ways inside the auditorium. The front door is only watched occasionally, by the guard who is assigned to the outside of the building. A character could quickly slip inside. The windows to the office or meeting room slide up to open, and a character could get in by one of these. Due to the old painted-over frames, the windows will make a loud noise on 8- when opened. One of the windows to the office is by the cliffside. A character could get in that window under cover from almost all of the guards.

If a character without information gets inside the auditorium he should search the place. The bomb is obviously not by the meeting room or stage. The bar is unguarded, so the bomb is probably not there. The character can search the office, but all he will find is the radio. There is some light and noise coming from down stairs, the bomb is probably there. In this way a character can get in the area of the bomb, without taking too much time or risk.

Once the characters get to the bomb, they don't have a simple way of disabling it. They must attempt to escape with it, throw it over the cliff into the sea, or find another way to get it out of enemy hands permanently.

When the characters are trying to escape they have a choice of transportation. First, and most useful, is the helicopter; second is the speedboat, third is the ship, and last is the electric car.

The helicopter is available for any character who can fly it. It takes 1 phase to spin up the rotors. Once the helicopter rotors are at speed, the helicopter will fly up to 25" per segment. Unfortunately, the helicopter only holds 3 people; 4 or more people will overload it and slow it down to 15" per segment.

The speedboat is tied up to the dock. It takes a character on the dock a half phase to untie the boat. It takes a character in the boat a half phase to start the motor. Once the ship is started, it can drive away normally. The ship acts the same as the boat. The boat has a top speed of 10" per segment, the ship 7".

The electric car takes a half phase to start. It can be driven away in the same segment that it is started. The electric car can only go across the island to the beach. If a character calls the CIA on the radio, they can meet send a ship to the other side of the island. Otherwise, the electric car is a trap for characters who want to get away. It has only a limited power supply and can only move on the road. If the characters get away with the bomb, but don't get off the island, Le Duc's guards will comb the island and hunt them down.

If one of the characters gets to the radio on the ship or in Le Duc's office he can call for help. Sanchietti has an assault team waiting in Venice. The assault team will consist of 3 helicopters with 6 troops in each. The troops will be equivalent to guards. They will have on 5 Defense Body Armor and carry M-16s. They can be at the island in 1 1/2 hours. It will take a character 1 full turn to tune the radio to the proper frequency and send a message to Sanchietti.

Options for this Encounter: There are several possible options in this scenario. These options are things that the GM can add to change the flavor and or balance of the scenario. These options center around the girl, the guests, and the layout of the scenario in general.

If the characters get into trouble over their heads they might be helped by some of the NPCs. The lady could help the characters. She does not really want any of the people at the auction to get away with a nuclear weapon; she's scared of them. She could help the characters get out of the storage room, or give them specific information about the position and security around the bomb and the escape routes. If it looks like Le Duc is going to kill captured characters, she might plead for their lives. The lady can be helpful in many ways.

One of the things the lady would never do is put Le Duc in jeopardy. She'll make sure that he gets away. She may even offer the characters a deal: her help for their promise not to hurt Le Duc. She will also make sure that Le Duc does not know she is helping the characters. If Le Duc is leaving, she will be sure and be with him. She's even willing to sacrifice herself to let him get away.

The characters might also get help from one of the terrorists. Assume that one of the guests is actually a deep cover plant from the CIA. The person has not been able to report back to the CIA without

blowing his cover. He is planted so deep that the characters knew nothing about him. But he feels that this engagement is so important that he will blow his cover to help the characters.

A deep plant would have Characteristics and Skills equal to any of the characters. During the night he could sneak away from one of the bungalows to look for the characters. If there is ever any kind of panic, he could slip away. He must be careful, though; if the guards do a head count of the guests, he could turn up missing.

Le Duc assumes that none of his guests could find his resort before the auction is over. This assumption may be incorrect. A guest might have had a radio implanted under his skin. The radio was turned off until late in the evening. The guest's cohorts then used a direction finder to home in on the radio. These cohorts would then assault the island in helicopters on a search and grab mission. Assume that 20 armed men would assault by helicopters. They would have Characteristics and weapons equal to the guards.

The assault team would have a hard time knowing exactly where the bomb is. They'll probably use their firepower to assault every building in sight. This will cause two things: casualties and confusion. During the confusion of the assault, the characters might have a chance to escape from the storage room, get the bomb, or get away from the area of the auditorium. Characters should never let a diversion go to waste.

Speaking of diversions, they are the last option. No plan ever works exactly right. Small problems, for Le Duc and for the characters, will help build tension. Some unplanned diversions might include the generator's fuel exploding from a random spark, a guard calling Le Duc away just before he orders the characters killed, or a small animal making a noise while a character is sneaking next to it. Lots of random events can influence the outcome of a situation. Anytime the GM feels that the outcome of a situation is too obvious, he can use one of these random events to bring in some tension.

The characters can also cause diversions. A single character could make a commotion on one side of the resort while the other characters sneak past the distracted guards. A character could bring a timer onto the island, and then rig the helicopter's fuel tank to explode. A small rodent could be let into the meeting room when it was full. It would almost certainly divert everyone's attention as it scampered across the floor. Diversions come in all sizes, large and small. They are a part of any ESPIONAGE! operation.

The Results of the Engagement: For the scenario to work, this engagement should end with a bang. No matter how it ends, make sure it's dramatic.

It's up to the characters to end this engagement on an upswing. Hopefully they get the bomb back, or at least make sure no one else gets it. This is a dangerous mission, and the characters have little support. They should be happy to come out of it alive.

The following is a general rating of how well the characters did in the mission. If the characters played intelligently, and still did poorly, the GM may have been too harsh. If the characters did stupid things, and still did marvelously, the GM was probably too lenient. Properly running a scenario

means rewarding intelligence and role playing the genre, while discouraging stupid play.

Worst Case: The characters were all captured, then killed. They did not obstruct Le Duc's plan very much. They never got a message out to the CIA about the mission. No one outside knows what happened, or why.

Bad: The characters died, but got a message out to the CIA. An assault team will show up about 1 1/2 hour later, if called. The players may take characters in the assault team if they want revenge.

Poor: The characters lived, but someone got away with the bomb. The GM should make up an engagement where the characters go behind enemy lines and retrieve the bomb.

Fair: The characters get rid of the bomb, but die in the attempt. Good try.

Good: The characters get the bomb and survive the mission, but Le Duc and all of the guests get away.

Great: The characters get the bomb, survive the mission, and capture Le Duc's guests. Le Duc, his lady, and or Bruno get away.

Perfect: The characters get the bomb, survive the mission, and capture Le Duc, his lady, Bruno, and the guests. A very good mission.

The exact circumstances of the mission will modify these categories. If the characters cause sufficient commotion while stopping Le Duc, the Yugoslavians might find out. If some guests from important nations get away, they could cause a diplomatic incident. If the characters engage in cold blooded slaughter when they could have captured people, the CIA will not be pleased. The exact reaction the characters get after the mission will depend upon exactly how smoothly and quietly the mission was pulled off.

Experience: Now that the mission is over, the characters who survived will get experience. Experience is gained for each section of the engagement, but is normally only given at the end of a scenario.

The first engagement, if handled cleanly with no gun fire or problems would be worth a maximum of 2 Experience Pts. If handled poorly, with gunfire, civilian casualties, and Fritz dead, it might be worth 1/2 an Experience Point.

The second engagement can be handled in several different ways. If the characters try a clever disguise, or bluff, the engagement can be worth 3 Experience Pts. If the characters sneak and hide their way onto the boat and do close reconnaissance to get snatches of conversation, they should get 2 Experience Points. If the characters did little but shoot their way in and disrupt the meeting, they should get 1 Experience Point. And if the characters simply watched from far away and did nothing, they get 1/2 an Experience Pt.

In the final engagement the characters have an unlimited range of possibilities. If the characters ran a smooth but imaginative operation, with plenty of daring but little stupidity, they should get 4 Experience Pts. If the characters thought on the move, escaped, improvised, and generally got through the adventure on wit and not on planning, they could

get 3 Experience Pts. If the characters generally reacted and did not initiate action, if they succeeded by luck and skill, if they bumbled occasionally, but recovered just as often they could get 2 Experience Pts. And finally, if the characters got through on luck, made few correct decisions, and forced the GM to do nearly everything for them the characters could get as little as 1 Pt.

The GM should decide how many Experience Pts. each character earned in each engagement. Round any halves in favor of the characters and distribute the Experience. Individual characters may get somewhat more or less.

The other factor the GM has to distribute at the end of the mission are Brownie Pts. The number of Brownie Pts. each character gets will depend upon the general success of the mission, the way in which the mission was performed, and the recommendations of the other characters.

The most important factor in Brownie Pt. calculations is the success of the mission. Remember that this is an important mission. The chart in ESPIONAGE! will give a good idea of the number of Brownie Pts. this mission should be worth.

THE NON-PLAYER CHARACTERS

The characteristics of the people used in this scenario are given below. Most of the people are have normal statistics (All 8s and SPD 2). The guests who are combat trained (The assassins, the guards, and the military or terrorist guests) use the statistics below. The GM should feel free to change parts of these characters to fit his own conception of the scenario.

Assassins, Guards, Trained Guests, And CIA Assault Troops

Troops				Roll	
VAL	CHA	Cost	Cost	Skills	
13	STR	3	4	A Martial Art (Boxing, Commando Training, Judo, or Savate)	11-
11	DEX	2			
10	CON	0	3	Familiarity with firearms	
10	BODY	0	3	+1 with Major weapon or attack	
8	INT	-2	3	Shadowing	
10	EGO	0			
15	PRE	5			
10	COM	0			
3	PD	0			
2	ED	0			
2	SPD	0			
5	REC	0			
20	END	0			
22	STUN	0			
CHA Cost= 8				13 Skills + 8 CHA = 21 Total Cost	
				21+ Disadvantages	
CV = 4				21 Total Points	
PHASES:					
6, 12					

Assassins: The assassins, Heinrich Ementon, and Walter Gunther have the characteristics above. Heinrich is carrying a VP70Z pistol, with stock and silencer in a special pocket in his coat. Walter has a Walther P-38 and a dagger in special pockets in his long coat.

Guards: The guards are all outfitted with Uzi submachine guns and flashlights. They are dressed in short coats and leather caps.

Guests: All of the guests with military or terrorist backgrounds use the statistics above.

CIA Assault Troops: These troops are equipped with M-16s, and 5 Defense Body Armor Jackets. If they are coming in at night, they'll carry flashlights.

Name: Le Duc, the boss

VAL	CHA	Cost	Cost	Skills	Roll
15	STR	5	8	+1 w/ Firearms	
14	DEX	12	6	Fam w/ Firearms, Flying Craft	
13	CON	6	5	Stealth	12
11	BODY	2	3	Bribery	13
13	INT	3	3	Slight of Hand	12
10	EGO	0	3	Lockpicking	12
18	PRE	8	3	Security Systems	12
14	COM	2	3	Conversation	13
5	PD	2	3	Seduction	13
3	ED	0	3	Culture	13
3	SPD	6	5	Bureaucratics	13
6	REC	0	3	Gambling	12
26	END	0	3	German w/ French Accent	
26	STUN	0	3	English w/ French Accent	
CHA Cost= 46				54 Skills + 46 CHA =100 Total Cost	
50+ Disadvantages					
CV = 5	16 Hunted by French Secret Police (14)				
PHASES:	8 (16) Hunted by CIA (14)				
4,8,12	8 Fanatical Hatred of American ways				
	3 (5) Suave, must look cultured and in control of all situations				
+1 w/ Firearms	15 Experience				
	100 Total Points				

Le Duc is a Frenchman, the bastard son of a World War II American GI and a French dancer. As a child he was badgered unmercifully because of his heritage. He grew to hate his heritage, and all Americans.

He made a living as a part of French organized crime and gained the name Le Duc: The Duke. He rose quickly with his drive for perfection and willingness to take risks. He rose above the social level of his birth to join French high society.

But Le Duc never had the revenge he sought. A burning hatred for Americans boiled in his gut, and he couldn't get rid of it. Finally, he split from his criminal associates to plan the theft of the nuclear warhead. He's going to auction it off to America's enemies, and kill two birds with one stone. He'll make himself very rich and slap America's nuclear power right in the face.

Bruno Lankowski is an expatriate Polish boxer. He is Le Duc's personal bodyguard. Bruno's overpowering appearance and combat abilities make him a formidable opponent.

Bruno idolizes Le Duc and will do anything Le Duc asks him to do. Unfortunately, Bruno was born partially deaf, and he doesn't often hear Le Duc's orders. Bruno's hearing loss also caused a speech impediment, so that others often have trouble understanding what he has to say. That's all right with Bruno, though; he would rather talk with his fists than with words.

Name: Linda De Armentrout, Le Duc's Lady

VAL	CHA	Cost	Cost	Skills	Roll
10	STR	0	8	Savate and +1/2 Damage Multiple (Martial Kick 5D6)	
15	DEX	15			
10	CON	0	7	Fam w/ Firearms, Knives, and Flying Vehicles	
8	BODY	-4			
10	INT	0	10	+1 in Combat	
13	EGO	6	3	Lockpicking	12
20	PRE	10	3	Slight Of Hand	12
20	COM	5	3	Concealment	11
6	PD	4	3	Escape Artist	12
2	ED	0	3	Culture	13
3	SPD	5	3	Seduction	13
4	REC	0	3	Paramedic	11
20	END	0	3	English w/ French Accent	
18	STUN	0			
CHA Cost= 41				49 Skills + 41 CHA = 90 Total Cost	
50+ Disadvantages					
CV = 5	14 Hunted by the KGB (11)				
PHASES:	8 Loves the boss, will do anything to save him, even from himself				
4,8,12	3 (6) Chivalrous, rewards bravery even in the enemy				
+1 in Combat	15 Experience				
	90 Total Points				

Linda De Armentrout has a checkered history. She has been a college student, a leftist instigator, a KGB informer, a prostitute, and now she's mistress to Le Duc.

Linda's main failing is an untamed idealism. She's a sucker for the underdog, and anyone who shows bravery is apt to win her favor. She also isn't happy about any of the guests getting away with the bomb; she's aware of the dangerous possibilities of a terrorist organization with a nuclear weapon.

Because of her beliefs, Linda is ready to help the characters, but she won't do anything that would jeopardize Le Duc, or her relationship with him.

Name: Bruno, Le Duc's bodyguard and right hand man

VAL	CHA	Cost	Cost	Skills	Roll
20	STR	10	7	Boxing (Martial Punch 6D6)	
12	DEX	6	10	+1 Level in All Combat	
13	CON	6	3	Fam w/ firearms	
16	BODY	12	2	+1 Sight Perception	
8	INT	-2	3	Concealment	11
13	EGO	6	3	Lockpick	11
20	PRE	10	3	Lipreading	11
6	COM	-2	3	Streetwise	13
8	PD	4	2	French, fluent conversation	
3	ED	1	1	English, basic conversation	
3	SPD	8	3	+1 with Martial Punch	
7	REC	0			
28	END	1			
33	STUN	0			
CHA Cost= 60				40 Skills + 60 CHA =100 Total Cost	
50+ Disadvantages					
CV = 4	14 Hunted by French Secret Police (11)				
PHASES:	6 -3 Hearing Perception Roll				
4,8,12	11 Fanatically Loyal, will do anything Le Duc tells him to do				
	19 Experience				
	100 Total Points				

PLAYER CHARACTERS

If the players don't have characters created, they can use the one of the characters given below. The Characteristics and Skills are given; the exact personality and looks of the character is up to the player.

Paul Krug, CIA Agent from Espionage Branch

VAL	CHA	Cost	Cost	Skills	Roll
10	STR	0	3	Fam. w/ All Firearms	
12	DEX	6	1	Fam. w/ Bureaucratics	8-
10	CON	0	1	Fam. w/ Ventriloquism	8-
12	BODY	4	3	+1 with Llama Comanche	
10	INT	0	3	French, fully fluent	
10	EGO	0	3	German, fully fluent	
15	PRE	5	2	Psychology as a Science	11-
12	COM	1	3	CIA Knowledge	12-
3	PD	1	2	World Politics Knowledge	11-
2	ED	0	3	Electronics	11-
3	SPD	8	3	Bugging	11-
4	REC	0	3	Conversation	12-
20	END	0	3	Interrogation	12-
22	STUN	0	3	Streetwise	12-
			3	Disguise	12-
			3	Paramedic	11-
			5	Shadowing	12-
CHA Cost= 25				47 Skills + 25 CHA = 72 Total Cost	
				50+ Disadvantages	
				2 Characteristic Minimums	
				8 CIA Monitored on 11-	
CV = 4				4 Character is subject to orders	
PHASES:				3 Package Bonuses	
4, 8, 12				5 1D6 Unluck	
				72 Total Points	

Richard Borland, CIA Agent from Covert Action Staff

VAL	CHA	Cost	Cost	Skills	Roll
13	STR	3	5	Fam. w/ All Firearms and Knives	
14	DEX	12	1	Fam. w/ Bureaucratics	8-
10	CON	0	1	Fam. w/ Survival Skill	8-
10	BODY	4	1	Fam. w/ Forgery	8-
13	INT	3	3	French, fully fluent	
13	EGO	6	2	German, fully conversation	
13	PRE	3	2	Physical Education as a Science	11-
8	COM	-1	3	CIA Knowledge	12-
4	PD	1	2	World Politics Knowledge	11-
2	ED	0	8	+1 with all firearms	
3	SPD	6	4	Commando Training	
5	REC	0	3	Paramedic	12-
20	END	0	3	Shadowing	11-
22	STUN	0	5	Stealth	12-
			3	Lockpicking	12-
CHA Cost= 37				46 Skills + 37 CHA = 83 Total Cost	
				50+ Disadvantages	
				6 Characteristic Minimums	
				10 CIA Monitored on 14-	
				4 Character is subject to orders	
				4 Package Bonuses	
				4 (8) KGB Monitored 11-	
CV = 5				5 Dependent NPC, Lover, CIA Agent	
PHASES:				(Not on this mission) Occasionally	
4, 8, 12				Involved, Compitent	
				83 Total Points	

Steve Johnson, CIA Agent from Counterespionage

VAL	CHA	Cost	Cost	Skills	Roll
15	STR	5	3	Fam. w/ All Firearms	
14	DEX	12	1	Fam. w/ Bureaucratics	8-
13	CON	6	4	Italian, no accent	
10	BODY	0	2	Speech and Hearing Science	11-
10	INT	0	3	Venice City Knowledge	11-
13	EGO	6	3	South Europe Area Knowledge	11-
13	PRE	3	3	Combat Vehicle Operation	12-
10	COM	0	3	CIA Knowledge	12-
3	PD	0	2	World Politics Knowledge	11-
3	ED	0	2	KGB Knowledge	11-
3	SPD	6	3	+1 with Browning Hi Power	
6	REC	0	5	Boxing (M. Punch & Block)	
26	END	0	3	Conversation	12-
25	STUN	0	3	Streetwise	12-
			2	+1" Running (to 7" per phase)	
CHA Cost= 38				42 Skills + 38 CHA = 80 Total Cost	
				50+ Disadvantages	
				3 Characteristic Minimums	
				10 CIA Monitored on 14-	
CV = 5				4 Character is subject to orders	
				4 Package Bonuses	
				3 KGB Monitored on 8-	
PHASES:				6 Hunted by Baader-Meinhof 8-	
4, 8, 12				80 Total Points	

Chris Jurgenson, CIA Agent from Technical Services

VAL	CHA	Cost	Cost	Skills	Roll
10	STR	0	3	Fam. w/ All Firearms	
11	DEX	3	1	Fam. w/ Bureaucratics	8-
13	CON	6	6	+2 With MBA Gyrojet	
10	BODY	0	4	German, fully fluent	
18	INT	8	3	Concealment	13-
13	EGO	6	3	Electrical Engineering Science	12-
10	PRE	0	3	CIA Knowledge	12-
16	COM	3	2	World Politics Knowledge	11-
2	PD	0	5	Inventor	13-
3	ED	0	3	Bugging	13-
2	SPD	0	3	Electronics	11-
5	REC	0	3	Security Systems	13-
26	END	0	2	Computer Design as a Science	11-
22	STUN	0	3	Computer Programing	13-
			5	+1 with all INT Based Skills	
CHA Cost= 26				49 Skills + 26 CHA = 75 Total Cost	
				50+ Disadvantages	
				2 Characteristic Minimums	
				8 CIA Monitored on 11-	
CV = 4				4 Character is subject to orders	
				2 Package Bonuses	
				6 Uncontrollable Eavesdropper	
PHASES:				3 Very Impressed with being CIA agent	
6, 12				75 Total Points	

ESPIONAGE!

The Secret Agent Role Playing Game

ESPIONAGE!

puts you into the action-packed world of the Secret Agent. Experience deadly weapons, intricate gadgets, and high speed car chases as your hero moves through a world of excitement and danger in

ESPIONAGE!

ESPIONAGE! contains everything you need to run a secret agent campaign. Using the famous CHAMPIONS game system, ESPIONAGE! lets you build the character you want to play. Choose from over 75 different skills, more than 150 different weapons and gadgets!

Gather your wits and play the game of

ESPIONAGE!

ESPIONAGE!

INCLUDES:

- * COMPLETE RULEBOOK
- * *MERCHANTS OF TERROR* SCENARIO
- * THREE DICE
- * ADVENTURE & EXCITEMENT

