

THE MODERN ROLEPLAYING GAME!

DANGERtm International

• POLICE • ADVENTURERS •

• SPECIAL FORCES • SECRET AGENTS •

• SOLDIERS OF FORTUNE •

• PRIVATE INVESTIGATORS •

BY

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D. LOUBET '84

HERO



GAMES

COMPATIBLE WITH

CHAMPIONS

AND ALL
HERO SYSTEMtm GAMES

THE MODERN ROLEPLAYING GAME!

DANGERtm *International*

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Dedication

To the Knights and Thugs who helped us prove it really could be done.

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TABLE OF CONTENTS

● INTRODUCTION ●

Adventure in the Modern World	4
Using This Book	5
The Character Sheet	5
How Combat Works	7

● CHARACTER CREATION ●

Introduction	10
Character Creation	10
Character Conception	11
Character Creation Checklist	12
Characteristics	12
Explanation of Characteristics	13
Primary Characteristics	13
Figured Characteristics	14
Maximum Characteristics	14
Lowering Characteristics	14
Round-offs	14
Skills	15
Skill Versus Skill	15
Complementary Skills	16
Skill Modifiers	16
Everyman Skills	16
The Skill List	16
Combat Skills	18
DEX Based Skills	22
General Skills	24
INT Based Skills	25
Knowledge Skills	27
Other Skills	30
PRE Based Skills	32
Extraordinary Abilities	34
Money & Equipment	35
Buying Money	35
Disadvantages	36
The Disadvantages	36

● COMBAT ●

Noncombat Time	41
Perception	42
Entering Combat	42
Combat Sequence	42
Beginning Combat	43
Action Phases	43
Movement and Game Scale	44
Fighting	44
Combat Value and Attack Rolls	45
Skill Levels	45
Range Modifiers	46
Combat Modifiers	46
Combat Maneuvers	48
Small Arms List	52
Explanation of Terms	52
Descriptions	53
Optional Small Arms Maneuvers	53
Reloading	54
Scopes and Sights	54
Shotguns	54
Special Shells	55
Weapons Malfunctions	56
Other Weapons	56
Explanation of Terms	57
Other Weapons	57
Heavy Weapons List	58
Heavy Weapons	59
Explosives	62
Melee Weapons	63
Determining Damage	64
Normal Attacks	64
Killing Attacks	64
Taking Damage	64
Effects of Damage	65
Stunning	65
Knockout	65
Death	66
Optional Effects of Damage	66
Bleeding	66
Hit Location	66
Body Armor	69
Recovery	69
Endurance	70
Pushing	70

Drugs and Poisons	70
Administering Drugs	71
Presence Attacks	73
Characteristic Rolls	74
The Strength Table	75
Throwing Things Around	75
The Environment	76
Optional Perception Modifiers	76
Falling	77
Breaking Things	78
Broken Machinery	79
Wall BODY	79
Concealment	79
Searching a Person	80
Vehicle Combat	81
Vehicle Characteristics	81
Tactical Movement	82
Control Rolls	82
Hitting Things	83
Movement Specifics	84
Chase Combat	84
Finishing a Chase	85
Dogfight Combat	86
Leaving a Dogfight	87
Intercept Combat	87
Combat With Vehicles	88
Ranged Combat	88
Ramming and Forcing	88
Vehicle Collisions	89
Vehicle Damage	89
Sample Vehicles	90
Vehicle Statistic Descriptions	90
Gadgets	94
Experience Points	95
Assigned Experience Points	95

● CAMPAIGNING ●

Introduction	97
How to Play	97
Characters and the Campaign	97
Initial Choices	97
Power Levels and Abilities	98
Character Types	99
Other Needs	100
Goals	100
Tactics	100
How to Game Master	101
Running a Campaign	101
Organizing Characters	101
Creating a Team	102
Getting Involved	103
Campaign Genres	103
Crimefighting	104
Spy Versus Spy	105
Modern Military	106
Postholocaust	108
Horror	109
Invaders	110
Other Genres	111
Campaign Styles	114
TV Style	115
Movie Style	115
Overall Plotline	116
The War	116
The Quest	117
Survival	117
Scripts	118
Assault	118
Investigation Script	119
Mystery Script	120
Running Combat	122
Combat Efficiency	122
Character Defeats	123
Simple Combat Results	123
Sample Characters	123
Brownie Points	124
Agency Roll	125
Money Points	125
Package Deals	126
Creating Package Deals	126
Characteristics	126
Package Bonus	127
Package Disadvantages	127

● SOURCEBOOK ●

Introduction	129
Equipment	129
Detection Devices	130
Miscellaneous Devices	130
Perception Devices	130
Protection Devices	131
Recorders/Transmitters	131
Tool Kits	131
State of the World	132
North, Central, and South America	132
Europe	132
Africa	133
Middle East	133
Asia	134
Oceania	134
World Information	135
World Information Table	135
Area Specifics	136
Agencies	141
Being an Agent	142
Terrorists and Criminals	142
Bibliography	143
General Reference	143
Crime Fighting	143
Horror	144
Invaders	144
Martial Arts	144
Modern Military	144
Mystery	144
Postholocaust	144
Science Fiction	144
Spy vs. Spy	144
Converting Twilight: 2000	145

● ADVENTURES ●

Desert Action	147
The Network	149
A Conspiracy Against Evil	149
History	150
Rules	150
Structure	150
Communications	151
Joining	151
The Boston Cell	152
Important People	152
The White Knights	152
Night of the Ninja	153
Situation	153
Player Knowledge	153
The Penthouse	154
GM Background	154
Cleaning Up	155
Merchants of Terror	156
Player's Briefing	156
Additional Background	157
GM Notes	157
Briefing Notes	157
Adventure Overview	158
The Bad Guy's Plan	158
Meeting in Munich	159
Assassin's Plan	160
Player's Actions	160
Results of the Action	160
The Venice Connection	160
The Guests	163
Character Actions	164
Action Results	164
The Island Auction	165
Enemy Plans	168
Character Actions	169
Encounter Options	170
Scenario Results	170
Experience	171
Non-Player Characters	171
Combat Sheet	173
Character Sheet	174

● INTRODUCTION ●



ADVENTURE IN ● THE MODERN ● WORLD

Welcome to the world of *Danger International*—roleplaying in modern-day Earth, from 1945 to the year 2000 and beyond. This is another *Hero System* game, so it's fully compatible with *Champions*, *Justice Inc.*, and *Fantasy Hero*, as well as future *Hero System* products.

There is a certain wonder involved in roleplaying the modern world. Think about it—for someone with the right training and the right opportunity, this could really happen! This is the real world and there's adventure to be found. Pick up the newspaper and you'll find a dozen cases where, at the right time and place, the action of a heroic character could have changed the outcome. Lives to be saved, criminals to be captured, evil plots to be thwarted, all this and more could be done every day.

Most people don't have the training or mind-set to be successful adventurers in the modern world. But, in *Danger International*, you view a world slightly different from reality—a world where you can be an adventurer. Your characters know exactly what can and can not be done, and there is time to think through your actions before you move. This is the "game" approach to a very hazardous reality. In the real world, the author has closely avoided arrest, injury, and substantial financial loss in his pursuit of real-world heroics. In the "game" world, such events are disturbing, but not crippling; and even death, while a defeat, is not permanent. The character dies for your error in judgement, not you. In this "game" world, any one can be a hero.

Herein lies the heart of modern adventure gaming: the fact that your character is one of those elite few who are capable of surviving the life of a modern adventurer. To your character, there is nothing petty in the world of adventure. He or she is as likely to help out "friends of the family" when the police have no leads or time, as he or she is to be in an exotic Middle Eastern country plotting the rescue of a fellow national from terrorist kidnappers. The only difference is the cost and the fee. Risk is a relative thing. The author would, personally, rather face known enemies in a set-piece little war, than one big sociopath in the dark of a residential neighborhood. It's all a matter of perspective.

There are other facets of the modern world that influence the adventure. We live in a fast-lane, high-tech world with communication capabilities that dwarf those available just 20 years ago. The poorest, most back-water corners of this Earth have transport, communication, and military capabilities that (while puny by the standards of economically developed nations) are still far better than anything that existed fifty years ago. Pay attention to little details like the consumption of motor fuels (gasoline or diesel) in Third World countries. It is often the largest import to those nations. Why? Because motorization is now the norm, not the exception. The average African was still walking

30 or more kilometers to market as recently as 1970. Now, the same fellow takes a bus or truck. It is not a new truck, nor does he own it; but none the less, he rides instead of walking.

The same is true of communication. The Third World telephone systems are not the finest (nor even very good), but they do exist. It is only in a few inhabited locations typified by mountains, jungles, or both, that one need travel more than 50 kilometers to reach a telephone or a radiophone. It is likely as not private (in the home of a shopkeeper or plantation owner), but it does exist. More importantly, every capital in every nation is able to talk quickly and clearly to every other capital (if they would only do this more often, the world would be a better place).

Storage and information processing capabilities are such now that in every First World and most Second World nations, computers are now the source of the final information that leads to the decisions of leaders, administrators, clerks, and financiers. Military arms have reached the point that the average soldier carries a weapon comparable to the light machine gun of WWII, the average strike aircraft delivers more bomb tonnage than a WWII heavy bomber and does so faster and more accurately. In the First and Second World armies, as well as in the rich Third World nations (few), the electronics and communication systems mentioned above have become critical to the functioning of the military. A lone man with the right weapon can down 20 million dollars worth of advanced fighter-bomber. The same man with a different weapon can destroy a 60 ton tank from 4,000 meters away. Let us not forget, also, the ultimate weapons; today it is possible to annihilate a city with a suitcase-sized nuclear device. Fortunately, no one has done it . . . yet.

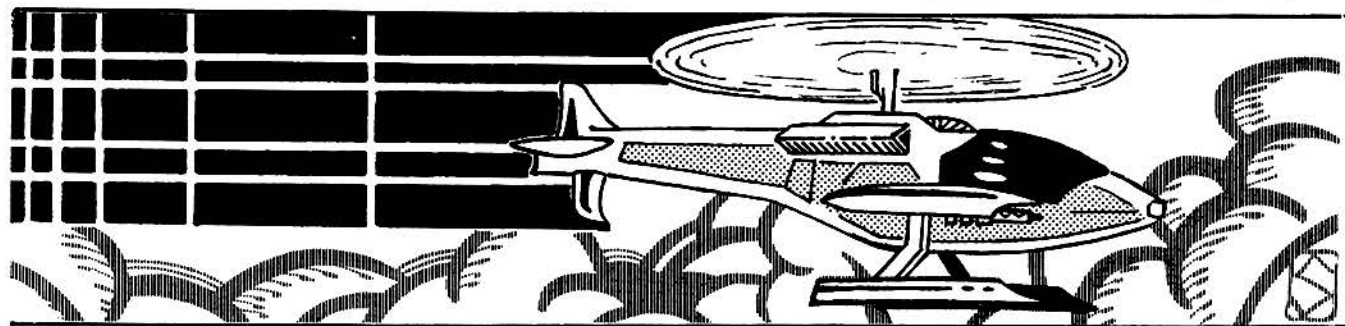
All of these things matter to the modern adventurer. Your character will find himself in the most incredible situations simply because a foe was able to travel or communicate quickly enough to block your plan. This sort of thing is why the modern adventurer is such a rare beast. He or she must be both an expert and a generalist, knowing both the specialties of the stock in trade as well as having an understanding of the way the rest of the world works. The modern adventurer is thus a knowledge sponge, always trying to absorb the latest information on world events, technology, social and political changes, and of course, opportunity.

The "game" world of *Danger International* is a clever copy of reality. It resembles TV, or more reasonably, the movies. The world portrayed here is out of time-synch. The battles are slow and the day-to-day is fast. All night stake-outs? No problem. We don't need sleep, we're player-characters. Little problem with the old heart rate after a gun fight? Never. We player-characters feel no fear. Oh yeah? Well here's something to try in this "game" world. If your character is new at adventure,

you can be cocky. But if your character has done this sort of thing before, just try and "remember" how scared you really were after the fight was over. Pulse racing. Sweating. Maybe even shaking, just a little. Then you smile when you realize it really is over and you can turn off those battle-reflexes. Somebody cracks one of those cynical jokes that comes from living this dangerous life. Everybody busts up. That's how real life-threatening

heroics end up . . . if you won. So enjoy the "game" world. Play at the life of the adventurer. It is fun, even in the real world; just a lot more dirty, boring, deadly, and underpaid. And maybe, some day, if you are in the right place with the right training and the correct attitude, it could really happen.

L. Douglas Garrett



• USING THIS BOOK •

Before you can start playing, you have to figure out where to start in a game this large. That really depends on how much you already know. *Danger International* is divided into the following sections:

- (1) **Introduction.** This section tells what role-playing is all about, explains the basics of the Hero System, and shows you how a sample character looks. The Solo Adventure included in the Adventure section demonstrates how the combat system works, giving you a sample of role-playing in action.
- (2) **Character Creation.** This section gives directions for creating your own character. This includes Characteristics, Skills, Equipment, Disadvantages, and Background.
- (3) **Combat.** Here you'll learn how fights are resolved. Rules for combat are covered, along with many optional rules that can be used. Also included are rules for Car Chases, Air Combat, Perception, Movement, and other effects.
- (4) **Campaigning.** Here the different types of characters and adventure are discussed, and suggestions given to the GameMaster (GM) on how to run them. Among the topics covered: Secret Agents, Post-Holocaust campaigns, Invaders, Private Investigators, Mercenaries, Police, and Freelancers.
- (5) **Sourcebook.** This gives extensive information about the modern world, including essays on the state of the world and the near future, a world map and gazetteer, important world agencies, and how to find this information for yourself.
- (6) **Adventures.** The adventures we've designed for you are *Desert Action* (the solo adventure) and *Merchants of Terror* (an adventure for any *Danger International* setting).

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

Though this book will not self-destruct, it's time to start your adventures in the world of *Danger International*...

• THE CHARACTER SHEET •

On this page is a reduced copy of the *Danger International* character sheet. Recorded on this sheet are all the Skills, Characteristics, Disadvantages, equipment, and other things that make up a character. You'll notice that there's a Cost column next to the Characteristics and the Skills. That's because you get a certain number of Character Points you use to build your hero, and you spend those points on whatever Characteristics or Skills that you want. Let's take these items on the Character Sheet one-by-one and explain them further:

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character can withstand before unconsciousness sets in—are routinely used up and replenished in a combat situation. BODY, a measure of how much genuine physical damage a character can withstand before dying, is used whenever a character is struck by a blow so heavy that it overwhelms his defenses, or when he is assaulted by kill-oriented attacks such as bullets and knives.) The line below keeps track of how often a character moves in a 12 second combat turn.

- (9) Here are recorded a character's Disadvantages; that is, certain problems the character has that help define his personality and, not incidentally, give him more Character Points. The column furthest right lists the points which the Disadvantages grant the character.
- (10) Here we keep track of a character's Intelligence, Dexterity, Ego, and Perception Rolls—that is, the dice rolls associated with those Characteristics. This reflects a character's ability to perform actions closely concerned with those Characteristics.
- (11) This is the character's Movement record, where we keep track of how fast a character runs, swims, and how far he can jump. All characters have a base 6" of running, a jump distance based on their STR (see Characteristic Rolls), and a base 2" of swimming. Running and swimming may be increased by spending Character Points; this is explained in the Skills section.
- (12) If your character is armored, record it here, with the total average DEF of the armor and the DCV modifier. Put down your resistant PD (the amount of armor) in the space before the slash, and the total of your resistant PD from the armor and your normal PD after the slash. Do the same for your ED. Armor (such as bulletproof vests) may not be worn often, but when it is, it needs to be recorded.
- (13) The Hit Location Table is a guide that can be used to determine where an attack hits by rolling three six-sided dice. This is an optional rule. The first column shows the number rolled on 3D6, the second column gives the approximate location,

the third column shows the STUN multiplier you should use (instead of rolling a D6), the fourth column shows the amount that the BODY done by the attack is multiplied by, the fifth column shows the amount you multiply a normal attack by for STUN damage, and the sixth column shows the OCV modifier you take if aiming for a specific location. If your character is using armor, you should record the armor value in the locations covered in the column to the far right.

- (14) This box is where you record the character's physical description and any notes about his personality or dress. This description is chosen entirely by the player, although it should reflect the Characteristics of the character.
- (15) Record any special equipment carried by the character in this space, the location you're carrying it in, and the concealment value. Also record here the Money Points the character has available.
- (16) This box is where the character's Experience is recorded, and then added to Disadvantage point totals to balance the character.

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

• HOW COMBAT WORKS •

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



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

The Character Sheet of Mark Reynolds is used as the example. Reynolds is a handsome, tough, and streetwise detective who makes his living handling dangerous cases (often for little or no money). Look over his Character Sheet—you don't need to memorize it, but give yourself a rough familiarity with the character.

Let's also give you a rough familiarity with how combat works in *Danger International*. Several decisions you may make in the course of Mark Reynolds's adventure may lead him into a combat situation.

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

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

Example:

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

To hit someone in combat, whether it's with a fist or a sword or a revolver, Mark must roll 11 or less on three six-sided dice (3D6). However, that 11 is modified by the Offensive and Defensive Combat Values of the respective combatants. (Remember Item #3 on the Character Record Sheet?) A character's OCV and DCV are found by dividing his Dexterity by 3. Mark, with his Dexterity of 14, has a base OCV and DCV of 5 (you round up with a remainder of .5 or more). Mark is wearing a bulletproof vest that gives him a -1 DCV



modifier, so his Adjusted DCV is 4. You add the attacker's Offensive Combat Value to the dice roll to hit, and subtract the defender's Defensive Combat Value from the necessary roll.

Example:

Mark is throwing a punch at a DEX 10 thug. Mark's OCV is 5. The thug's DCV is 3 (10 divided by 3 = 3.33 or 3). The roll to hit is $11 + 5 - 3$, or 13 or less. If the thug replies by punching back, he must roll $11 + 3 - 4$ or 10 or less. Thus, it's easier for a higher-DEX character to hit a lower-DEX character than the other way around.

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

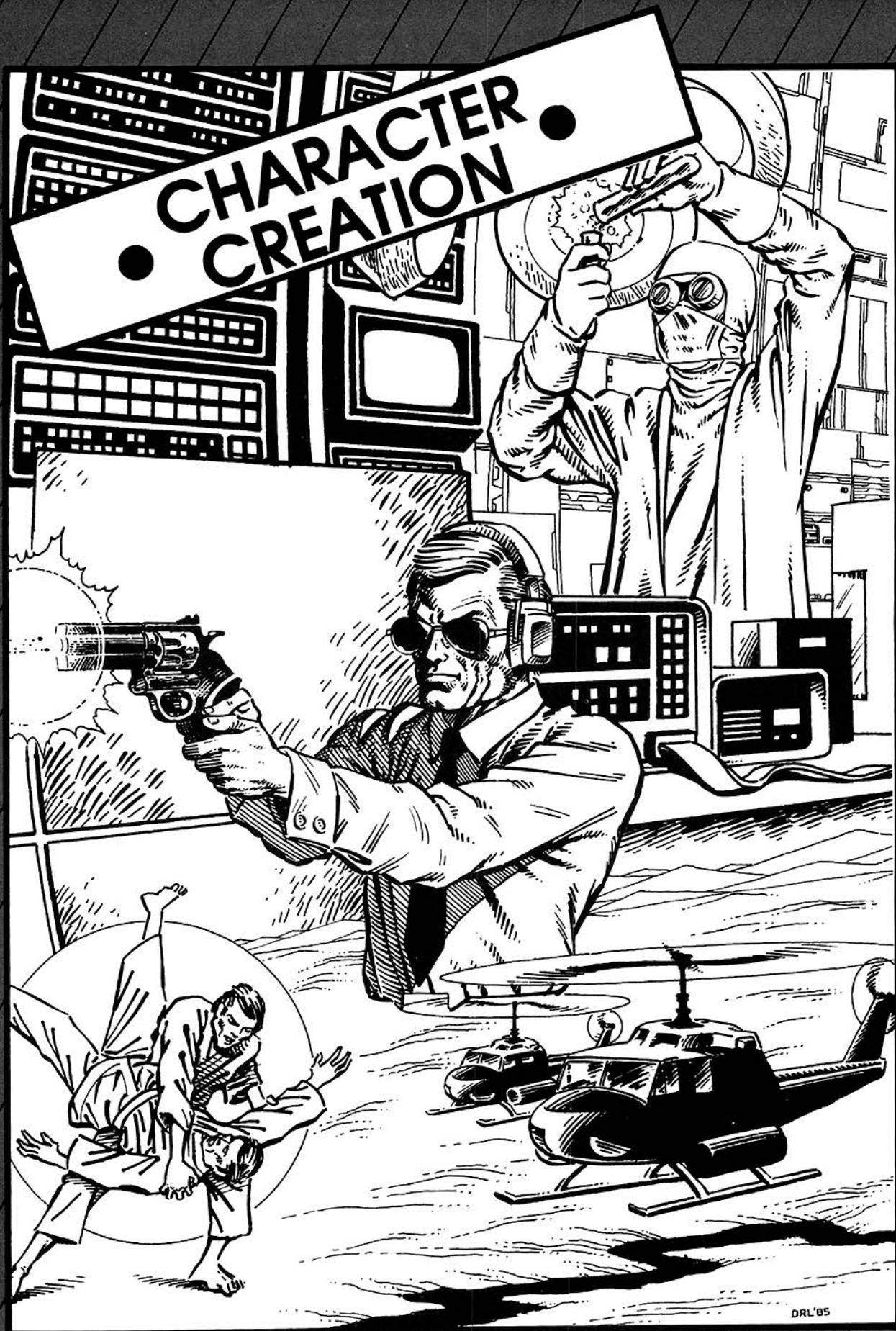
Example:

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

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

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

Now turn to Desert Action in the Campaign Section, keep Mark's character sheet in hand, begin reading Paragraph 1 of the adventure, and you're on your way.



• INTRODUCTION •

The Character Creation section includes all of the rules needed to build a character for *Danger International*. This is organized in the way that you'll be building your character. First, the section on Creating a Hero discusses how to get the initial idea for your character, how many Character Points you get to build your character, and a checklist to help you build characters. After you've read this section, it's a good idea to talk to your GM and ask him what type of campaign he's going to run and what types of characters will fit into this campaign. He may suggest some of the Package Deals found in the Campaign Section; if he does, go to the Campaign Section and see if any of the Package Deals fit your character idea.

Then, make a photocopy of the Character Sheet shown at the back of the Campaign Section (or just get a sheet of paper); this is where you'll write down your character. Choose a name for the character, and give it a general description, background, and personality.

Once you've done that, the Characteristics section tells you what qualities define all characters, exactly what they mean, and how to buy them. The following section on Skills covers rules for how to use Skills in the game; this knowledge will help you select the Skills you want to buy. All the Skills available to characters are listed with their Character Point cost and an explanation of how they're used in the game.

The next section is Equipment, which describes how your characters obtain equipment and money. Different kinds of equipment available are listed in the Sourcebook section. Exactly how some of this equipment is used in the game is described in the Combat section of this book.

Finally, the Character Disadvantages are listed and described. These help define your character while giving you more Character Points to spend. Almost all characters will have at least one or two Disadvantages to make their character more interesting.

• CHARACTER CREATION •

In *Danger International*, you can create exactly the types of characters you want to play. You have many choices to make, since a character is defined by many different qualities. This section will explain what qualities make up a character and how you can choose those qualities.

A character is defined by certain functions: his Characteristics (expressions of his physical and mental toughness and durability), his Skills (his talents, from the mundane to the very strange), Disadvantages (physical, emotional, societal, and other drawbacks which hamper the character's effectiveness), and Personality (your perception of what motivates the character and how he relates to others).

In order to create your character, you must begin with a Character Conception. This is your initial idea of what the character does, how he reacts, what his background is, etc. You might want to play a tough detective, a beautiful spy, a highly trained soldier, or some everyday person (talented, of course) who gets caught up in adventure. The kinds of characters you'll create will depend, to some extent, on what kind of campaign the GM has decided to create. These topics are covered in greater detail in the Campaign Section. If you're the GM, you need to decide what kind of campaign you're going to run, and what kinds of characters are appropriate for that campaign. If you're the player, you need to ask the GM what characters are good for his campaign. Once you know that, you can build your character conception, and then your character. But the sharper your mental picture is of your character, the easier it will be for you to create the character.

Every player gets a certain number of Character Points with which to build his character. These

Character Points are used to "buy" higher Characteristics and Skills for the character. If you want to have more than the normal allotment of Character Points to begin with, you can give the character certain Disadvantages which limit some of his effectiveness.

Four types of people populate a *Danger International* campaign world. Player-characters will be the fourth type, unless the GM decides to set the campaign at a



different power level. Anyway, in order of increasing capability, the categories are:

- (1) **The Incompetent Normal.** This most wretched of individuals starts with -20 (that is, negative twenty) Character Points. In other words, he is so inept that he must begin with his basic Characteristics lowered to reflect his general incompetence. Incompetent Normals are always Non-Player Characters—that is, they are all controlled by the Game Master. Examples of Incompetent Normals include feeble informers, small children, old or infirm people, etc.
- (2) **The Normal.** There's nothing wrong with the Normal. He's just an average person with average characteristics. He has no extra Character Points. In the case of Normals that will be around for awhile (that is, recurrent thugs or characters dependent upon one or more player-characters), the Game Master may wish to move some of his Characteristics about, so that the character does not exactly conform to the Beginning Characteristics totals described later, but still has a net +0 Character Points. Normals are also always Non-Player Characters (NPCs).
- (3) **The Talented Normal.** A Talented Normal is given 50 Character Points with which to buy skills and boost his Characteristics. Player-Characters in a lower-powered campaign will be Talented Normals; a lot of NPCs will be, too. The Talented Normal is capable of performing physical, mental, and talent-related feats impressive to the average man. He can out-think, out-maneuver, out-fight, and otherwise out-perform lesser opponents. He makes a great villain or special thug for the player-characters to fight.
- (4) **The Hero.** The Hero, on the other hand, begins with 75 Character Points, and is generally capable of feats which will in turn impress the Talented Normal. The Hero gets involved in the most rigorous and dangerous of all modern escapades. The Hero has the competence level of characters on TV shows and in movies, where bands of hardy adventurers declare an unceasing war upon crime/evil/the bad guys, and then spend the next fifteen to twenty years proving their devotion in escapade after escapade. Most player-characters in the campaign will be based on 75 points.

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

The GM may choose to run a lower or higher powered campaign, by altering the point base that characters are given. A 50 point base would result in lower powered characters, while a 100 point base would mean very tough heroes.

A last thing to consider before we move on to the Character Checklist is the Package Deal. Not infrequently, a character will want to be a member of a certain organization appropriate to the campaign—for example, a character might want to be an MI-6 agent, a policeman, a former Special Forces man, or a private investigator. This is accomplished by taking the appropriate Package Deal for the organization. Package Deals consist of certain Skills appropriate to that organization, may require the boosting of certain

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

The GM may wish to base his campaign entirely on characters who are members of a certain organization (like the CIA). The descriptions of certain appropriate Package Deals are given in the Campaign Section.

• CHARACTER CONCEPTION •

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

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

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

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

- (1) Talk to your GM and try to understand the nature and scope of the campaign he's creating. You'll want to create your character to fit comfortably within the nature of the campaign. A chivalrous adventurer or a genius inventor/scholar will fit in well with action-adventure campaigns; however, a hardboiled detective may feel a little foolish dealing with the CIA, while a reporter may feel useless in a soldier of fortune campaign where they're assaulting military targets.
- (2) Become familiar with the genre—understand the very feel of the modern TV and movie adventures from which this game is derived. Heroes are larger than life, and often fight against more subtle forms of evil than in the past. If the GM is running a more specialized campaign like Post-Holocaust or Alien Invaders, try to become familiar with books and movies dealing with the topic.

- (3) Try also to become more familiar with the modern world (which is the basis for the campaign). The Sourcebook included in this book, daily newspapers and news shows, readily-available books on history, secret agents, and police will supply you with most everything you need to know. (You don't need to be as relentless as this game's designers and purchase mountains of books, magazines, almanacs, encyclopedias, and gazetteers for your research. However, it helps).
- (4) Lastly, get inside your character's head. You should essentially have done this already, when conceiving your character. How does he respond to danger? To prolonged stress? Is he cynical or romantic? Curious or indifferent? Outgoing or introverted? Absentminded or fiercely intent? Comprehend your character, and react to the adventures' situations as he would.

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

• CHARACTER CREATION • CHECKLIST

The following list is an aid to creating characters. While building a character, you don't have to take these functions in order; however, you do need to



consider each function before finishing a character's creation.

- (1) **Character Conception.** Find out from the GM what kind of campaign he's running, and what kinds of characters he doesn't want in his campaign (for instance, mercenaries). Figure out, in your mind's eye, what sort of character you want to play—what is his background, his abilities, his disabilities, etc. Your conception of your character may gradually change—it probably will, as his experience broadens—but his character conception should be the basis for all purchases of Skills, Disadvantages, and Characteristics.
- (2) **Package Deals.** If your character conception (or the campaign background) indicates that your character belongs to an organization which requires that he take a Package Deal, start off with that—some Package Deals require higher Characteristics or Skills, so it's most convenient to start off here. See the Campaign Section for the Package Deals.
- (3) **Skills.** Start off by buying the Skills required by any Package Deals. Buy any subsequent Skills appropriate to your Character Conception. Buying extra ability in those Skills can wait until you determine how many points you'll have left over.
- (4) **Characteristics.** Buy your Characteristics up to match your conception of the character. Be sure to figure in which Characteristics increase which Skill Rolls; this will save you the points necessary to increase the Skill Rolls separately.
- (5) **Disadvantages.** Determine what exactly is not perfect about your character. Does he have a limp? Is he excessively chivalrous? (Yes, this is a disadvantage. Any psychological abnormality which causes a person to risk his life under any but the most dire of circumstances can be considered a disadvantage.) While these disadvantages will limit a character's effectiveness in certain circumstances, they will boost his overall effectiveness by giving him more Character Points to buy Skills and Characteristics.
- (6) **Balancing.** After using those five steps to create your rough character, balance your point totals—make sure that the character's cost of Skills and Characteristics does not exceed his point totals from Disadvantages and initial Character Points (usually 75). Often a character will have to be initially created somewhat less capable than his Character Conception, and will grow into that conception as he gains Experience Points.

• CHARACTERISTICS •

All characters are described by a set of the same basic Characteristics. These Characteristics represent different attributes that every person has, like Strength or Intelligence. Each Characteristic has a numerical value; this tells you how good or bad that Characteristic is relative to other people.

Every character starts with a score of 10 in his "primary" Characteristics. These numbers reflect a

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

EXPLANATION OF CHARACTERISTICS

Each Characteristic is listed with its standard abbreviation in parentheses. The description will give you some idea of the use of the Characteristic in the game. For more details, see the Combat section.

PRIMARY CHARACTERISTICS

Base Value	Characteristic	Cost	Maximum Value
10	Strength (STR)	x1	20
10	Dexterity (DEX)	x3	20
10	Constitution (CON)	x2	20
10	Body Pips (BODY)	x2	20
10	Intelligence (INT)	x1	20
10	Ego (EGO)	x2	20
10	Presence (PRE)	x1	20
10	Comeliness (COM)	x4	20

A character is further defined by a series of Figured Characteristics. The base values of these Characteristics are calculated from the character's primary Characteristics, but they may be raised independently of increases in the primary Characteristics. These figured Characteristics are:

Base Value	Characteristic	Cost	Maximum 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)	x½	50
(20)	Stun Pips (STUN)	x1	50

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

Example:

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

The formulas for these Figured Characteristics appear here; they're also listed on the Character Sheet for your convenience.

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

DEXTERITY (DEX)

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

CONSTITUTION (CON)

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

BODY PIPS (BODY)

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

INTELLIGENCE (INT)

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

EGO (EGO)

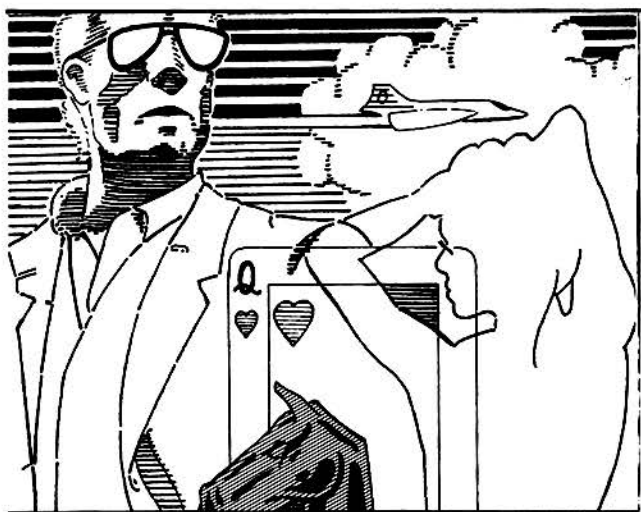
This Characteristic represents a character's mental power and strength of will. Ego helps a character in tests of willpower, when he is wounded, resisting interrogation, or trying to overcome his limitations. One point of EGO costs 2 Character Points.

PRESENCE (PRE)

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

COMELINESS (COM)

This Characteristic represents how beautiful or handsome a character is; this may sometimes affect certain Skills or Presence Attacks. One point of COM



costs half a Character Point (in other words, every 1 Character Point gets you 2 points of COM).

•FIGURED CHARACTERISTICS•

PHYSICAL DEFENSE (PD)

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

ENERGY DEFENSE (ED)

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

SPEED (SPD)

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

Example:

A character with a DEX of 18 has a base speed of $1 + (18/10) = 2.8$, which rounds down to 2, so the character is SPD 2. If the character wanted to be SPD 3, it would cost him 2 Character Points. If the character wanted to be SPD 4, it would cost him 12 Character Points.

If a character wants to increase his Speed he must buy the remaining fraction of a Speed point. Each $\frac{1}{10}$ of a Speed point costs 1 Character Point.

RECOVERY (REC)

This Characteristic represents how fast a character comes back from being exhausted or knocked out. Recovery has a base value of $(STR/5) + (CON/5)$. Each point of Recovery allows the character to regain one point of lost STUN and one point of lost END for each phase the character does nothing else, and during each post-Segment 12 Recovery phase. Each additional point of REC costs 2 Character Points.

ENDURANCE PIPS (END)

This Characteristic represents how long a character can expend energy. Anytime a character uses a power, moves, or uses his STR, he expends some of his END. END has a base value of $2 \times CON$. Each additional Endurance Pip costs $\frac{1}{2}$ 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.

•MAXIMUM CHARACTERISTICS•

The Maximum Value listed for the Characteristics means that you can't normally buy your Characteristic over that number. Now, it's not impossible to exceed the maximum listed score in a Characteristic—but it gets expensive. The cost of Characteristics over the Maximum Value is twice the normal cost listed. For example, let's say you want your character to have an INT of 23—to be exceptionally bright (and to help out with some of his Skills). The score of 23 exceeds the listed maximum of 20 by 3. The character uses 10 of his Character Points to buy his INT up to 20. After that, the cost per point doubles, so that the three additional Intelligence points cost six more Character Points. The character has spent a total of 16 Character Points and now has his Intelligence of 23.

•LOWERING CHARACTERISTICS•

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

A character may reduce each and every Primary Characteristic below the listed value (if he really wants to), but only one figured Characteristic may be reduced. No Characteristic may be reduced below 5, except with the GM's permission. In any case, the minimum value of a Characteristic is always 1.

•ROUND-OFFS•

When using the formulas for generating figured Characteristics the numbers rarely come out evenly. In the case of a number with a fractional remainder, always round to the nearest whole number. When the fractional remainder is $\frac{1}{2}$, 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's 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.

• SKILLS •

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

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

Example:

Mark Reynolds pays 3 Character Points for Concealment Skill. Mark may use Concealment Skill whenever he wants to without paying more Character Points.

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

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

9 + (Characteristic/5) or less

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

Example:

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

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

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

equal to his Skill Roll, the character has successfully used the Skill.

Example:

Mark has bought Concealment Skill for 3 Character Points (the basic cost). Since Mark has an INT of 13, his Skill Roll is 12 or less. This means that Mark must roll a 12 or less total on 3D6 to successfully use his Skill.

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

Skills may be improved above their base rolls by purchasing Skill Levels, which add a +1 to the base roll for every Skill Level. The cost of these Skill Levels depends on the type of Skill, and the number of different Skills where the Skill Level applies. See Knowledge Skills for the cost of Skill Levels.

• SKILL VERSUS SKILL •

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

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

Example:

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

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

The GM should resist the temptation to overuse the Skill versus 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 the situations will reduce the need to make Skill Rolls or Skill versus Skill Rolls, especially since role-playing is the whole point of the game.

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

• COMPLEMENTARY SKILLS •

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

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

Example:

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

• SKILL MODIFIERS •

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

Example:

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

The GM should provide modifiers to deal with each situation that comes up in the course of the game. The Skills are very general in order to cover many situations; individual circumstances 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, which makes the game more visual and exciting.

The following table provides a general list of modifiers that apply to most of the Skills. The GM should use this list as guideline when determining the modifiers; remember, circumstances alter cases. Individual Skills may not use some of these modifiers. Some Skills may list specific modifiers as additional guidelines. On the table and in the Skill descriptions, the indication "+1-3" means that the modifier can be a +1, +2 or +3, depending on the GM's judgement.

SKILL MODIFIERS	
Modifier	Circumstance
+1	Preparing a phase
+2	Preparing a turn or up to a minute
+3	Preparing 10 minutes or more
+1-3	Character has extensive knowledge of the object of his Skill Roll
+1-3	Character roleplays the Skill use well
+1-3	Using good equipment in connection with the Skill Roll
+1-3	Excellent conditions for performing the Skill
-1-5	Poor conditions for performing the Skill
-1-5	Extremely strange or weird object to perform the Skill on
-1-5	Lack of proper equipment (if it's necessary)
-1-3	Combat conditions, when the Skill is not normally used in combat

• EVERYMAN SKILLS •

All characters start with some ability in a few Skills, which reflects the fact that everybody knows how to do these things to some extent. The Skills are Climbing, Concealment, Deduction, Disguise, Paramedic, Shadowing, and Stealth Skills. All characters have Familiarity with these Skills, which means they have the ability to perform them on an 8 or less chance. However, no Skill Levels of any kind may be added to the chance of performing such Skills, since you don't have a good idea of how you're performing the Skill. These Skills may also be purchased and improved just like any other Skills.

In addition to these Skills, all characters begin with 4 Character Points in their native language and 1 Character Point (that is, Familiarity) in Home Area Knowledge. These should be noted on the Character Sheet, since they can be improved like normal Skills. These Skills are given free, so the cost shouldn't be added in to the character's cost total.

• THE SKILL LIST •

The Skills are listed here alphabetically, with the Type of Skill, the Base Roll, the Base Cost and the cost of a +1 to the Skill Roll. The descriptions of the Skills are organized alphabetically by Skill Type, so that similar Skills are grouped together. The Skills marked with an asterisk (*) are Everyman Skills, and all characters have an 8 or less chance with them automatically.

THE SKILL LIST

Skill	Type	Base Roll	Base/ +1 Cost
Ambidexterity	Other	—	2/2
Brawling	Combat	—	3/—
Breakfall	DEX-based	9+(DEX/5)	3/2
Bribery	PRE-based	9+(PRE/5)	3/2
Bugging	INT-based	9+(INT/5)	3/2
Bureaucratics	PRE-based	9+(PRE/5)	3/2
Contacts	Other	11	2/1
Climbing	Other	9+(STR/5)	3/2
Computer Programing	INT-based	9+(INT/5)	3/2
Concealment *	INT-based	9+(INT/5)	3/2
Conversation	PRE-based	9+(PRE/5)	3/2
Criminology	INT-based	9+(INT/5)	3/2
Cryptography	INT-based	9+(INT/5)	3/2
Culture	PRE-based	9+(PRE/5)	3/2
Deduction *	INT-based	9+(INT/5)	5/2
Demolitions	General	11	3/2
Disguise *	PRE-based	9+(PRE/5)	3/2
Driving	DEX-based	9+(DEX/5)	3/2
Electronics	General	11	3/2
Familiarity	Knowledge	—	1/—
Favors	Other	14	1/—
Forensic Medicine	General	11	3/2
Forgery	General	11	3/2
Gambling	General	11	3/2
Gunsmith	General	11	3/2
Interrogation	PRE-based	9+(PRE/5)	3/2
Inventor	INT-based	9+(INT/5)	5/2
Knowledge	Knowledge	11	2/1
Languages	Knowledge	—	3/2
Linguist	Other	—	3/—
Lockpicking	DEX-based	9+(DEX/5)	3/2
Luck	Other	—	5/—
Marial Arts	Combat	—	10/—
Mechanics	General	11	3/2
Motorcycle	DEX-based	9+(DEX/5)	3/2
Paramedic *	INT-based	9+(INT/5)	3/2
Persuasion	PRE-based	9+(PRE/5)	3/2
Perception	Other	—	—/3
Perks	Other	—	1/—
Pilot	DEX-based	9+(DEX/5)	3/2
Resistance	Other	—	—/1
Riding	DEX-based	9+(DEX/5)	3/2
Running	Other	—	—/2
Sailing	General	11	3/2
Scholar	Other	—	3/—
Security Systems	INT-based	9+(INT/5)	3/2
Seduction	PRE-based	9+(PRE/5)	3/2
Shadowing *	General	11	3/2
Skiing	DEX-based	9+(DEX/5)	3/2
Skill Levels	Knowledge	—	—/3
Sleight of Hand	DEX-based	9+(DEX/5)	3/2
Stealth *	DEX-based	9+(DEX/5)	5/2
Streetwise	PRE-based	9+(PRE/5)	3/2
Survival	General	11	3/2
Swimming	Other	—	—/2
Tracking	INT-based	9+(INT/5)	3/2
Weapon Familiarity	Combat	—	1/—
Weapon Skill	Combat	—	—/3

* All characters have an 8 or less chance with these Skills



• COMBAT SKILLS •

BRAWLING

This Skill allows the character to add 1D6 to his normal STR damage when he's punching or kicking someone, for a cost of 3 Character Points. This Skill does not affect the damage done by weapons or by Martial Arts combat maneuvers. Brawling may only be bought once.

MARTIAL ARTS

There are six different Martial Arts listed in *Danger International*. Each is a package deal that includes Combat Maneuvers, Skills, Skill Levels, and Characteristic Minimums. Package deals are explained in greater detail in the Campaigning section. For now, to buy one of these packages, just write down the maneuvers you get, meet any requirements like buying a Skill or having a minimum Characteristic, and pay the points listed. If you already have one of the Skills listed, you don't need to buy it again. For instance, if you already have Breakfall Skill, there's no need to pay for Familiarity with Breakfall. The packages represent the minimum necessary combination of abilities to be considered effective in each particular Martial Art. Characters of lesser ability should buy Brawling or Skill Levels in hand-to-hand combat.

Most Martial Arts have a basic package and an advanced package. A character must buy the basic package to buy the advanced package. A character with a particular Martial Arts Package can use the maneuvers included any time he could use a regular maneuver.

Each Martial Arts Package lists the maneuvers with the maneuver's name, its OCV and DCV modifiers, its effect on the damage done, and any special effects of the maneuver. The DCV modifiers only affect DCV in hand-to-hand combat and not against ranged combat, unless otherwise indicated. All damage modifiers are given as dice added to the character's normal Strength damage. Any special effects of the maneuver will be listed by a word or two. The full impact of these special effects are listed below.

Strike: The attack does STR/5 in dice (D6) of normal damage.

Block: This prevents the opponent's attack from hitting you. Normally, a Block requires you to compare your OCV to the opponent's OCV, rather than his DCV. In the case of a maneuver where a Block is combined with another effect, then use the opponent's OCV or DCV, whichever is greater.

Grab: May throw opponent around or dash him to the floor.

Disarm: Knock any one handed weapon from opponent's grasp.

Take Half Damage: Halve the Stun and Body done from any non-ranged attack.

Hold: Do STR/5 in dice (D6) of normal damage, opponent may not attack.

Dodge: You may not attack, but get a DCV bonus.

Killing: Attack does Damage Class — STR/5 Killing Damage.

No Defense: The target gets no PD versus the STUN of this Stun only attack.

Opponent Falls: The opponent automatically falls down after successful attack.

Cancel: Your character can cancel his next phase to do this maneuver.

You Fall: You fall down after doing this attack.

Affects All Attacks: The DCV of this maneuver affects all attacks, including ranged attacks.

The other effect listed is the Combination Maneuver. This allows a character to combine two maneuvers in the same half phase. The character must take all the restrictions of both maneuvers into account. The OCV and DCV modifiers of the combined maneuver are equal to the worst modifier of either maneuver with an additional -1 penalty.

Example:

Jeremy, master of Aikido, is going to combine an Aikido Throw and Aikido Strike. He may not cancel to the combination maneuver because he can not cancel to the Strike part of the combination. The combination Strike/Throw will be -1 OCV, -2 DCV, do (STR/5) +1 in dice of normal damage, and throw the target to the ground.

The costs of each maneuver are listed, along with the Package Multiplier and the Package Bonus (these are explained in the Campaigning section). The "x1" listed under the DMG (damage) column means that the maneuver does the character's Strength damage in normal dice (STR/5 in dice). If there is a dash, it means the maneuver does no damage. If a number is listed, like "+1D6", then do the character's normal STR damage plus that amount listed.

If you have purchased the basic package and the advanced package for Aikido, Jiu-Jitsu, Karate, or Kung Fu, you may buy individual maneuvers from any of the basic packages of the other Martial Arts (except for Boxing or Commando Training). If you want even greater ability in any of these Martial Arts, buy Skill Levels with the Martial Art. Enough Skill Levels will enable you to do more damage or other interesting things (see **Weapon Skill Levels**).

Aikido: This is a generally defensive art that uses the opponent's energy against him. Aikido contains many circular motions that the character uses to direct an attacker to a position of disadvantage.

AIKIDO					
Maneuver	Pts.	OCV	DCV	DMG	Specials
Throw	3	0	-1	x1	Grab, can cancel
Hold	3	-1	0	x1	Hold
Strike	2	0	+1	+1D6	Strike
Dodge	2	—	(+5)	—	Affects all attacks
Fam. Breakfall (8-)	1				
Fam. KS Aikido (8-)	1				
Package Bonus	-1				
CHA Minimums:	-1				
DEX 11					
Cost 10					
ADVANCED AIKIDO					
Maneuver	Pts.	OCV	DCV	DMG	Specials
Escape	3	0	0	—	+3 STR Roll vs Hold/Grab
+1 Skill Level w/Aikido	3				
Fam. w/Melee Weapons	2				
Combination Maneuver	3				
Breakfall (9+DEX/5)	2				
Package Bonus	-1				
CHA Minimums: SPD 3	-2				
Cost 10					

Boxing: Boxing is normally used in a sporting arena and is a straight forward Martial Art. A boxer is very effective, so long as the battle consists of upright punches and blocks. A boxer may find himself at a disadvantage against a well rounded martial artist because of his lack of throws, holds, and other special maneuvers. Note that the Clinch maneuver in the Advanced Boxing package is illegal in regulation boxing.

BOXING					
Maneuver	Pts.	OCV	DCV	DMG	Specials
Block	2	+2	+0	—	Block, Cancel
Jab	4	+1	+2	+1D6	Strike
Uppercut	4	+1	0	+3D6	Strike
Fam. KS Boxing (8-)	1				
Package Bonus	0				
Minimum Stats:					
STR 10, DEX 11, PD4	-1				
Cost 10					
ADVANCED BOXING					
Maneuver	Pts.	OCV	DCV	DMG	Specials
Roll with Blow	2	0	-2	—	½ DMG from Blows, Cancel
Clinch	4	0	-1	+2D6	Hold, enemy can still kick
+1 Skill Level w/Boxing	3				
Combination Maneuver	3				
CHA Minimums: SPD 3	-2				
Cost 10					

Commando Training: Commando Training is a mixture of different maneuvers from many martial arts. Since Commando Training has no unifying theme or style, it is in many ways a dead end as far as new maneuvers are concerned. There is no advanced version of Commando Training.

COMMANDO TRAINING					
Maneuver	Pts.	OCV	DCV	DMG	Specials
Aikido Throw	3	0	-1	x1	Grab, Cancel
Karate Chop	3	-1	0	x1*	Strike, Killing
Boxing Block	2	+2	0	—	Block, Cancel
Judo Disarm	2	-1	-1	—	Disarm
Fam. Breakfall (8-)	1				
Package Bonus	0				
Minimum Stats: CON 10					
STR 10, DEX 11, PD4	-1				
Cost 10					

Jiu-Jitsu: Jiu-jitsu, or its limited form Judo, is a defensive art consisting mainly of throws and holds. The character slams his opponent to the ground or applies a choke hold in combat.

JIU-JITSU (JUDO)					
Maneuver	Pts.	OCV	DCV	DMG	Specials
Slam	4	0	-1	+1D6	Grab, Cancel
Choke Hold	4	-2	-2	NND	Hold, NND
Sacrifice Throw	2	+2	0	+1D6	Strike, He Falls, You Fall
Fam. Breakfall (8-)	1				
Fam. KS Jiu-Jitsu (8-)	1				
Package Bonus	-1				
Minimum Stats: DEX 11	-1				
Cost 10					
ADVANCED JIU-JITSU (JUDO)					
Maneuver	Pts.	OCV	DCV	DMG	Specials
Disarm	2	-1	-1	—	Disarm
Escape	3	0	0	—	+3 STR Roll vs Hold/Grab
+1 Skill Level w/Jiu-jitsu	3				
Combination Maneuver	3				
Breakfall	2				
Package Bonus	-1				
CHA Minimums: SPD 3	-2				
Cost 10					



Karate: Karate is a straightforward Martial Art, designed to put an opponent down as soon as possible. Karate developed from weaponed fighting styles, and Advanced Karate includes familiarity with different oriental weapons.

KARATE					
Maneuver	Pts	OCV	DCV	DMG	Specials
Punch	2	0	0	+2D6	Strike
Kick	2	-2	0	+4D6	Strike
Block	3	+3	0	—	Block, Cancel
Chop	3	-1	0	x1*	Strike, Killing
Fam. KS Karate (8-)	1				
Package Bonus	0				
CHA Minimums: STR 10, DEX 11, PD 4	-1				
Cost 10					

ADVANCED KARATE					
Maneuver	Pts	OCV	DCV	DMG	Specials
Disarm	4	-1	-2	+1D6	Disarm, Strike
Dodge	1	0	(+4)	—	Dodge
Increase Chop Damage	2	—	—	+2D6	Increase Damage Class by 2
+1 Skill Level w/Karate	3				
Fam. w/Melee Weapons	2				
CHA Minimums: SPD 3	-2				
Cost 10					

Kung Fu: Kung Fu is a broader Martial Art than Karate, concentrating less on Strikes and more on flexibility. There are hundreds of different kinds of Kung Fu; the package is a combination of many different styles.

KUNG FU					
Maneuver	Pts	OCV	DCV	DMG	Specials
Strike	4	+1	+1	+2D6	Strike
Block	2	+1	+1	—	Block, Cancel
Dodge	1	0	(+4)	—	Dodge
Throw	3	0	-1	x1	Grab, Cancel
Fam. Breakfall (8-)	1				
Fam. KS Kung Fu (8-)	1				
Package Bonus	-1				
CHA Minimums: DEX 11	-1				
Cost 10					

ADVANCED KUNG FU					
Maneuver	Pts	OCV	DCV	DMG	Specials
Block/Strike	3	0	0	+2D6	Block, Strike, Multiple
+1 Skill Level w/Kung Fu	3				
Fam. w/Melee Weapons	2				
Combination Maneuver	3				
Rest of Breakfall	2				
Package Bonus	-1				
CHA Minimums: Speed 3	-2				
Cost 10					

WEAPON FAMILIARITY

Characters have to buy Weapon Familiarity in order to know how to use weapons; without this Skill, the character takes a -3 OCV penalty for being unused to the weapon. Weapon Familiarity is bought by the Group; to be Familiar with any Group of weapons, the cost is 1 Character Point. Familiarity with all the weapons in either the Melee Weapon, Missile Weapon, or Small Arms Group costs 2 Character Points. You must buy Weapon Familiarity separately for each weapon group in the Other Groups. All characters have Familiarity with Club (from the Melee Weapons Group) and with Hand-To-Hand Combat (from the Hand-To-Hand Combat Group) for free. The Martial Arts don't require that you buy Weapon Familiarity with them; if you've bought the Martial Art, you have the Familiarity for free.

Clubs: This group includes all impromptu clubs (like two by fours, baseball bats, and lead pipes), as well as blackjacks, saps, and shock weapons.

Knives: Includes throwing knives used in melee, as well as daggers or other fighting knives.

Quarterstaff: A six foot long wooden staff.

Whip: A leather bullwhip with a wire core.

Bows: The modern compound bow.

Thrown Knives: Includes throwing knives, shuriken, shaken, or throwing axes.

Pistols: Includes both revolvers and automatic pistols, as well as a Taser; basically, any small arm that has no stock, is used single shot, and may be used with one or two hands.

SMGs: These are small arms that fire light rounds (usually pistol ammo); they may have a stock or no stock, may be fired single shot or autofire, and may be used with one or two hands. Weapon Skill Levels with SMGs apply to Flamethrowers, but a Flamethrower is a separate Weapon Familiarity.

Rifles: This group includes carbines, light machine guns, and shotguns. This refers to small arms that have a stock, fire single shot or autofire, and require two hands to use. Weapon Skill Levels with Rifles apply to Hand-held Grenade Launchers, but they require a separate Weapon Familiarity.

Autoweapons: Any small arm that is used to autofire, with or without stock.

Shoulder Arms: Any SMG, carbine, rifle, or shotgun fired single shot with two hands.

Heavy Machine Guns: Any machine gun that's mounted on a tripod or a pintle, including tripod or pintle mounted grenade launchers.

Man-Guided Missiles: These include the Dragon, the TOW, and other man-guided missiles. Each type requires a separate Weapon Familiarity.

Rocket Launchers: This includes LAWs, RPGs, and recoilless rifles.

WEAPON SKILL LEVELS

Once you know how to use a weapon, you can improve your ability by buying Weapon Skill Levels. Each Skill Level with a particular weapon group or type of combat grants a +1 to the use of weapons in that

WEAPON GROUPS

Hand-To-Hand Combat

Aikido
Boxing
Commando Training
Hand-To-Hand
Jiu-jitsu
Karate
Kung fu

Small Arms Groups

Pistols
Submachine guns (SMGs)
Rifles
Autoweapons
Shoulder arms

Missile Weapon Groups

Bows
Thrown knives

Melee Weapon Groups

Clubs
Knives
Quarterstaff
Whip

Other Weapon Groups

Flamethrowers
Hand-held Grenade Launchers
Heavy Machine Guns
Man-Guided Missiles
Rocket Launchers

group. The Weapon Skill Level has a number of potential uses, though the Skill Level may only be used for one of these things at a time. You can change the assignment of your Skill Levels at the beginning of your action phase, but they stay where you put them until the beginning of your next action phase.

The following list details the different uses of Weapon Skill Levels.

- 1) One Weapon Skill Level can be used as a +1 OCV with any attack that the Weapon Skill Level applies to.
- 2) One Weapon Skill Level can be used as a +1 DCV while attacking with a melee weapon or hand-to-hand combat, but NOT with a Missile Weapon or Small Arm, or any of the Other Weapon Groups. A Weapon Skill Level used for DCV does NOT affect the character's DCV against ranged attacks.
- 3) One Weapon Skill Level can be used as a +1 to the Range Modifier of a ranged attack. Thus, the -1/4" Range Modifier of an AKM would become -1/5". At short ranges, it doesn't help—you should put your Skill Levels on OCV. At medium distances, it's the same either way. At long distances, it becomes more useful to put Skill Levels on Range Modifier than on OCV.
- 4) Two Weapon Skill Levels can be used to increase the Damage Rating of a melee weapon by one step (see the Damage Rating section). For instance, a 1D6+1 weapon would then do 1½D6. Four Weapon Skill Levels would raise the weapon's Damage Rating by two, and so on, up to a maximum of twice the original Damage Rating. This may also be done with any Hand-To-Hand Combat maneuver or Martial Art maneuver. This cannot be done with Missile Weapons, Small arms, or Other Weapons Groups.
- 5) Two Weapon Skill Levels can be used to add +1 BODY to the damage done by a melee weapon (that's for a killing attack only). However, the damage you do cannot exceed the normal maximum for the weapon. For instance, if you have a 1D6 weapon and use two Weapon Skill Levels to add a +1 BODY to the damage, the possible damages would be 2, 3, 4, 5, 6, 6 (that's 1D6+1 with a maximum of 6 BODY). This can be done with a Karate Chop, but cannot be done with any Missile Weapon, Small Arm, or Other Weapon Group.

- 6) Two Weapon Skill Levels can be used to increase the STUN Multiplier of a melee weapon by +1. A 1D6-1 STUN Multiplier would become a 1D6 STUN Multiplier. If you're using the Hit Location Rules, this increases the STUN Multiplier by +1 for the Hit Location. The maximum possible STUN Multiplier is 1D6.

Weapon Skill Levels only apply to those weapons that you know how to use; that is, you've purchased Weapon Familiarity for those weapons. For instance, if you have one Skill Level with all Small Arms, this won't help you if you didn't buy Weapon Familiarity with any small arms. If you only bought Weapon Familiarity with Pistols, your Skill Level won't help you when you pick up a rifle.

There are several types of Weapon Skill Levels shown on the Weapon Skill Level Cost chart. The 3 point Skill Level applies to any one of the weapon groups listed on the Weapon Groups chart. (The weapon group it applies to doesn't change, though how you use the Skill Level can change, as explained previously.) The 5 point Skill Level can be bought as one of the following types: +1 with all Hand-To-Hand Combat, +1 with all Melee Weapons, +1 with all Missile Weapons, or +1 with all Small Arms. The Other Weapon Groups are so different from each other that a single 5 point Skill Level doesn't apply to them; you can only buy individual 3 point Skill Levels with any one of them. The 8 point Skill Level applies to any type of combat whatsoever. Unlike any other Weapon Skill Level, you can apply your 8 point Skill Level to your DCV against all attacks, including ranged attacks.

When you buy these Skill Levels, think of the kind of weapon specialties your character should have. It's a good idea for characters to have some 5 point Skill Levels to back up their 3 point Skill Levels; this means that you'll be able to fight well with different types of weapons, and won't be so reliant on one type of weapon.

The more Skill Levels your character buys, the more choices he has during combat. Since there are so many ways to use Weapon Skill Levels, their use may be confusing. The following example should clear things up.

Example:

Saunders has two 3 point Skill Levels with Pistols, one 8 point Skill Level with Combat, and three 3 point Skill Levels with Boxing. At the moment, he's fighting with his fists. Judging that his opponent is very dangerous, Saunders decides to put all of his applicable Skill Levels toward DCV; this adds +4 to his DCV against hand-to-hand or melee weapons (his Skill Levels with Pistol don't help). Against ranged attacks, Saunders gets +1 to his DCV, since his Skill Levels with Boxing don't affect ranged attacks.

Later on, Saunders gets into a situation where he must use his pistol. In this fight, his Skill Levels with Boxing won't help him. However, his two Skill Levels with Pistols and his Skill Level with Combat apply. If he puts them all on OCV, he gets a +3 OCV. If Saunders decides he wants a better Range Modifier, he can put one (or two, or all three) Skill Levels toward a +1 for his Range Modifier.

WEAPON SKILL LEVEL COST

Cost Application

- | | |
|---|--|
| 3 | +1 with any one weapon group (+1 with pistols, +1 with Karate, etc.) |
| 5 | Either +1 with all melee weapons, +1 with all missile weapons, +1 with all hand-to-hand combat, or +1 with all Small Arms. |
| 8 | +1 with all combat |

• DEX BASED SKILLS •

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

BREAKFALL

This Skill allows a character to roll out from a fall, thus being able to stand up without wasting a half phase (see the Action Phase Chart). 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 a -2 to the Breakfall Roll. If the character makes half his Breakfall Roll, he takes no damage from the fall. The damage done from falls can be found in the section on Falling.

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.

DRIVING

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

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

Example:

Mark spends 3 Character Points for Driving Skill, choosing cars as his vehicle. With Mark's 14 DEX, he gets a base 12- Driving Roll with cars, and an 8- with speedboats and double-clutch trucks. Derek later spends 2 more Character Points on his Driving Roll, bringing it to 13-; this leaves his 8- unchanged with speedboats and trucks. Then, in the course of adventuring, Mark acquires a speedboat, and wants to learn how to use it well. So he spends 1 Character Point on speedboats, and now has a 13- Driving Roll with cars and speedboats, and an 8- Driving Roll with trucks. If he wanted to get his full 13- Driving Roll with trucks, it would cost him 1 additional Character Point.

LOCKPICKING

This Skill allows the character to open key locks and defeat combination locks the hard way—without the

keys. The character is assumed to have some lockpicks in order to use the Skill. Better lockpicks may be constructed with the Gadget rules. Some locks may be particularly tricky, and have an electronic alarm system of some type connected to the lock or the door. Some of the more difficult locks can be a -1 to a -5 modifier to the Lockpicking Skill Roll. Mechanic Skill is a complementary Skill for Lockpicking.

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



MOTORCYCLE

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

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

PILOT

Aircraft today are very complicated. Characters can buy Pilot Skill in one of four categories: Light aircraft (single engine propeller aircraft), Multi-engined aircraft (jet or propeller), Fighter aircraft, or Helicopters. Spending 1 Character Point on Piloting Skill (In other words, Familiarity) allows the character to add his Combat Value (CV) to the vehicle's CV (see Vehicle Combat); the vehicle thus becomes much harder to hit. The character also gets an 8- Piloting Roll. You don't have to make this Piloting Skill Roll under normal conditions; the Piloting Roll is for emergency conditions or attempting unusual maneuvers. The character does not have to make his Piloting Roll to add his CV to the vehicle's CV. The Piloting Roll should be made when the character is attempting to avoid hazards, flying in storms, landing or taking off under bad conditions, etc.

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

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

RIDING

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

SKIING

Characters who want to participate in sporting events or chases in the wintertime should buy Skiing Skill. This Skill works like Driving Skill, with the three categories available here being Skiing, Ice Skating, and Roller Skating. The character with Skiing Skill has his full CV while on skis. You don't have to make this Skiing Skill Roll under normal conditions; the Skiing Roll is for emergency conditions or attempting unusual maneuvers. The Skiing Roll should be made when the character is attempting to avoid hazards, jump off cliffs, perform acrobatic maneuvers, etc. Failing the Skiing Roll probably means a fall, or just that you didn't accomplish the maneuver.



SLEIGHT OF HAND

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

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

STEALTH*

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

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

• GENERAL SKILLS •

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

DEMOLITIONS

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

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

ELECTRONICS

The character is trained in electronics, able to identify, understand, repair, and rewire electronic devices. Note that electronic devices could cover a wide range of technology, depending on the particular time period. For instance, a post-holocaust adventure is likely to lack materials necessary to create electronic devices, and any existing devices would probably

require a good deal of repair work. 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 Knowledges 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 KS: 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.

Knowledge Skills connected with the purpose of the forged papers are complementary Skills. Making 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

Gambling is 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

A character with this Skill knows how to take care of guns, make repairs, make special ammo, or add attachments. He may also clear jammed guns in combat in one phase with a successful Gunsmith Roll. This Skill also gives the character a chance to recognize the type of gun by sight (and sometimes by sound). Perception Rolls may be a complementary Skill for

recognizing guns. Failing a Gunsmith Roll for an attachment may mean that the attachment won't work, or it might fail suddenly in a combat situation. Characters that want to invent new guns or make modifications should use the Gadget rules.

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.

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

SAILING

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

SHADOWING*

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

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

SURVIVAL

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



• INT-BASED SKILLS •

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

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 Programming 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. A complementary Skill would be Computer Language Knowledge. Unsuccessful Computer Programming 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 important papers, weapons, jewels, artifacts, drugs, etc. Some common hiding places include inside the toilet tank, taped to the back of a drawer, behind a picture, etc. This Skill can be a lot more fun if the GM actually describes the situation, and the character then describes exactly where he hides the object, though this isn't necessary.

The character may hide himself from a search using Concealment, wedging himself into the pantry or beneath the bed. Stealth Skill should be used for any active concealment, as when the character is trying to move silently; only use Concealment Skill for 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 (like Demolitions when hiding a bomb) is a complementary Skill. Failing your Concealment Roll may mean that the object is uncovered after you leave, or it's in a location that is easily checked. Just because an object is in an open, obvious place doesn't mean someone will find it; remember the Purloined Letter.

CRIMINOLOGY

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

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

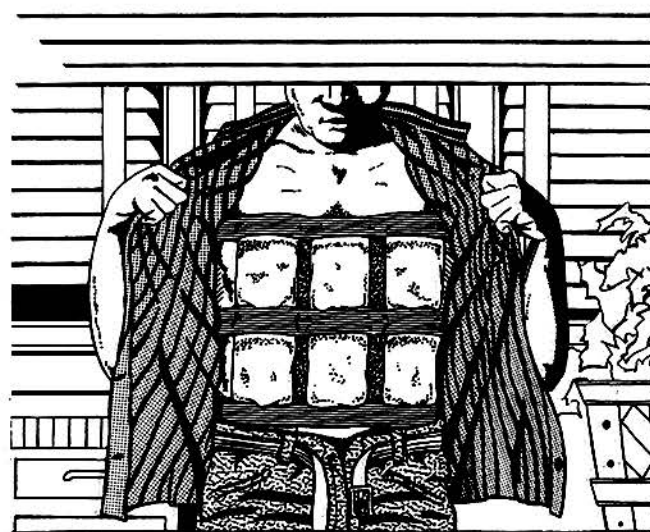
CRYPTOGRAPHY

The character may solve simple ciphers, encrypt or encode messages. A cypher is a method whereby each

letter in a message has a different letter, number, or character substituted for it. Cyphers can become very complicated by using nulls (meaningless characters), or doing multiple substitutions. Codes use one word or character to represent an entire phrase or concept; for example, the word "Mother" might mean "The President's chief assistant". Codes are very difficult to break unless there have been many messages, or if the codebook has been discovered. Both encrypting and encoding can take some time, even with a codebook, unless the characters have a device to help them.

Decoding and deciphering can take a very long time unless the character has some clues to the nature of the code or cipher.

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



DEDUCTION*

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

The GM should try to help the character out, but not reveal everything. This Skill should only be used 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., Bureaucratrics for a paperwork mystery). A failed Deduction Roll usually means that the character can't think of an answer, or it can mean an incorrect deduction. Deduction Skill costs 5 Character Points.

INVENTOR

This Skill enables the character to design and construct new things. The character needs the complementary Skill in the field he's working in (for instance, Electronics if he wants to make electronic devices). The inventor may design gadgets that require

• KNOWLEDGE SKILLS •

several Skills or Knowledges, and he must have each of those particular Skills.

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

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

PARAMEDIC*

The ability to stop bleeding, repair damage, and generally keep someone alive. When a character has used more BODY than he has, he is dying (see **Bleeding**). The character with First Aid may keep him alive with a First Aid Roll, -1 for every 2 BODY over the victim's total. Successful performance of this Skill takes at least a full phase, and the character may wish to take more time in order to get the bonus (see **Skill Modifiers**). To be a licensed doctor, the character must also buy Knowledge Skill: Medicine (which costs 2 Character Points; (see **Knowledge Skills**). Unsuccessful First Aid 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 recognize and evade various types of electronic alarms. These alarms include such things as electric eyes, sonar, capacitance alarms, wires, or pressure plates. 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 Programming. 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 a 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.

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.)

FAMILIARITY

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

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

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

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



KNOWLEDGE

This is a very general type of Skill, since any attempt to list all of the possibilities would be immense. The basic idea of Knowledge Skill is that you define the subject of that Knowledge, and the "width" of your definition tells you how much general and specific Knowledge you can expect to have about that subject. For instance, let's say you titled your Knowledge Skill "Weather Knowledge". This means that you would have a good general idea of the effects of weather, and some idea of how to predict the weather for any location; however, if you're in a place you have Knowledge of, your prediction should be more accurate. As another example, let's say you bought KGB Knowledge. This gives you specific information about how the KGB works, where their agents are found, what tactics they use, and that type of information; but it wouldn't tell you much about the rest of the world espionage network. World Intelligence Organizations Knowledge would tell you general KGB information, but not much more unless you made an incredible Skill Roll; even then you would get far less information than you would with KGB Knowledge.

A more general subject might be, for instance, Espionage. With one point in Espionage Knowledge, the character would know generally how spying works, the usual limitations and abilities of spy organizations, where spying is common, techniques and methods used, and so on. Two points gives the character an 11 or less roll to know a fact about the subject. The more general the Knowledge title, the less the character will know about specifics. Since you're creating the Knowledge Skill to fit what you think your character should know, choose the title carefully. Of course, certain facts would be difficult or impossible for a character to know, so the GM should apply appropriate modifiers for difficulty.

Knowledge can be broken down into four general categories: Groups, People, Places, and Things. These categories can help you determine what Knowledges to buy.

Groups: These would be different organizations or cultures, like Local Police Knowledge or South American Cultures Knowledge. This gives the character thorough knowledge of a culture or organization, including such things as the appropriate gestures, customs, taboos, requirements and protocols. Examples of such cultures might be Japanese, Chinese, Indian, or Arabic. Failing your Knowledge Roll for a group could result in a terrible social mistake, which could be annoying or even dangerous in the wrong circumstances.

People: This would be Knowledge about a specific person at its narrowest, or Knowledge of a type of person. For instance, Scientists, or Physicists, or Subatomic Physicists in America. Such Knowledge would tell you about individuals or (more generally) how such people would react to different situations (like being asked questions or offered money). Again, you'll have to be careful to choose just how specific you want the Knowledge to be; the more specific it is, the less general knowledge you'll have.

Places: This gives the character thorough knowledge of an area, ranging from an individual street in a city to an entire continent or world. This Skill gives you knowledge of the geography, major cities, politics, economy, etc., of that country or area. This information can help the characters decide where to go to find certain items or people or what certain clues mean. A map or reference

book, should you happen to have one, 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 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.

Applying this Skill to a city gives the character thorough knowledge of a city's layout, streets, meeting places, fine restaurants, shortcuts, criminal areas, and other important spots. 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.

This Knowledge can also be applied to various terrain types, which is very useful for Skills like Survival or Sailing. Some terrain types might be Plains, Forest, Jungle, Desert, Tundra, Arctic, Oceans, Swamps, or Caves. Of course, you could be very specific (Luray Caverns Knowledge) or very general (Underground Knowledge).

Things: This category of Knowledge would be anything that doesn't fall into the other categories. Examples: Jockey, Trees, Doctor, Carpenter, History, History of this country, Philosophy, Religion, Horses, Politics, Teacher, Secret Societies, Tax Evasion. The possibilities are literally infinite; talk to your GM about exactly what Knowledge would be most appropriate for what you want to do.

When buying Knowledge Skill, try to think of your character's background, and how he learned what he knows. Usually, the character may have Knowledge Skills that help explain how he learned his other Skills. Knowledge of particular Areas is very useful for this. Knowledge Skill also includes the former Skills of Sciences and Professional Skills, found in Espionage!

LANGUAGES

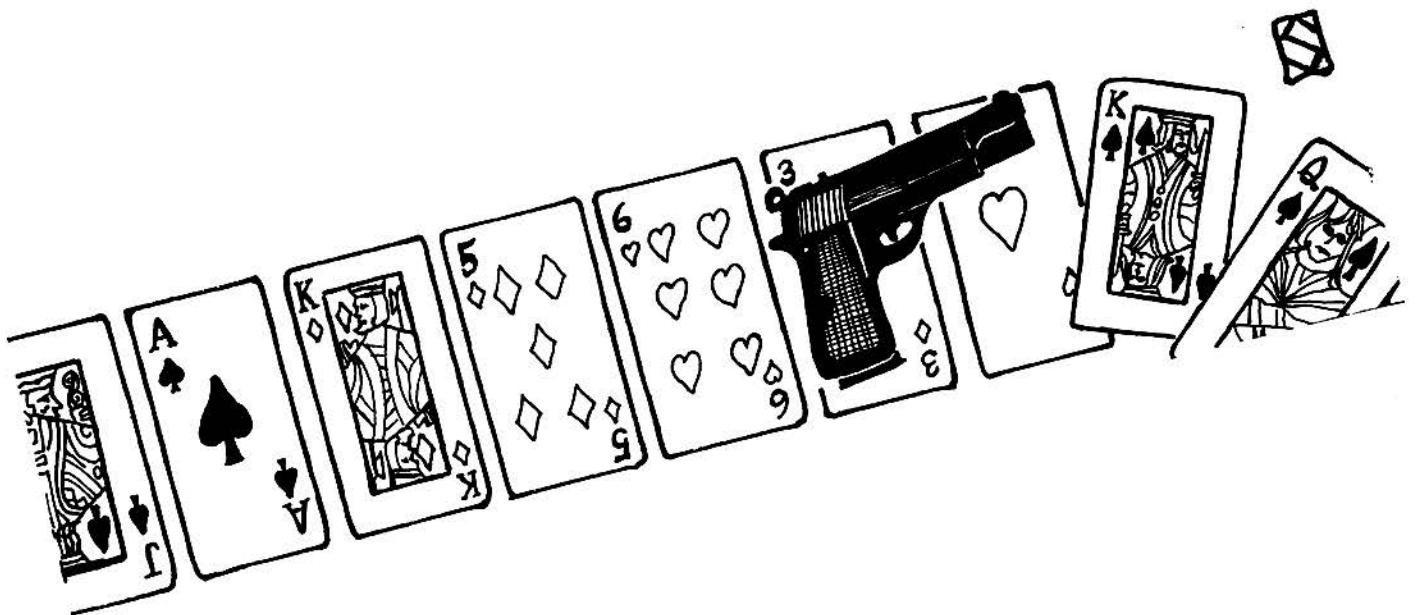
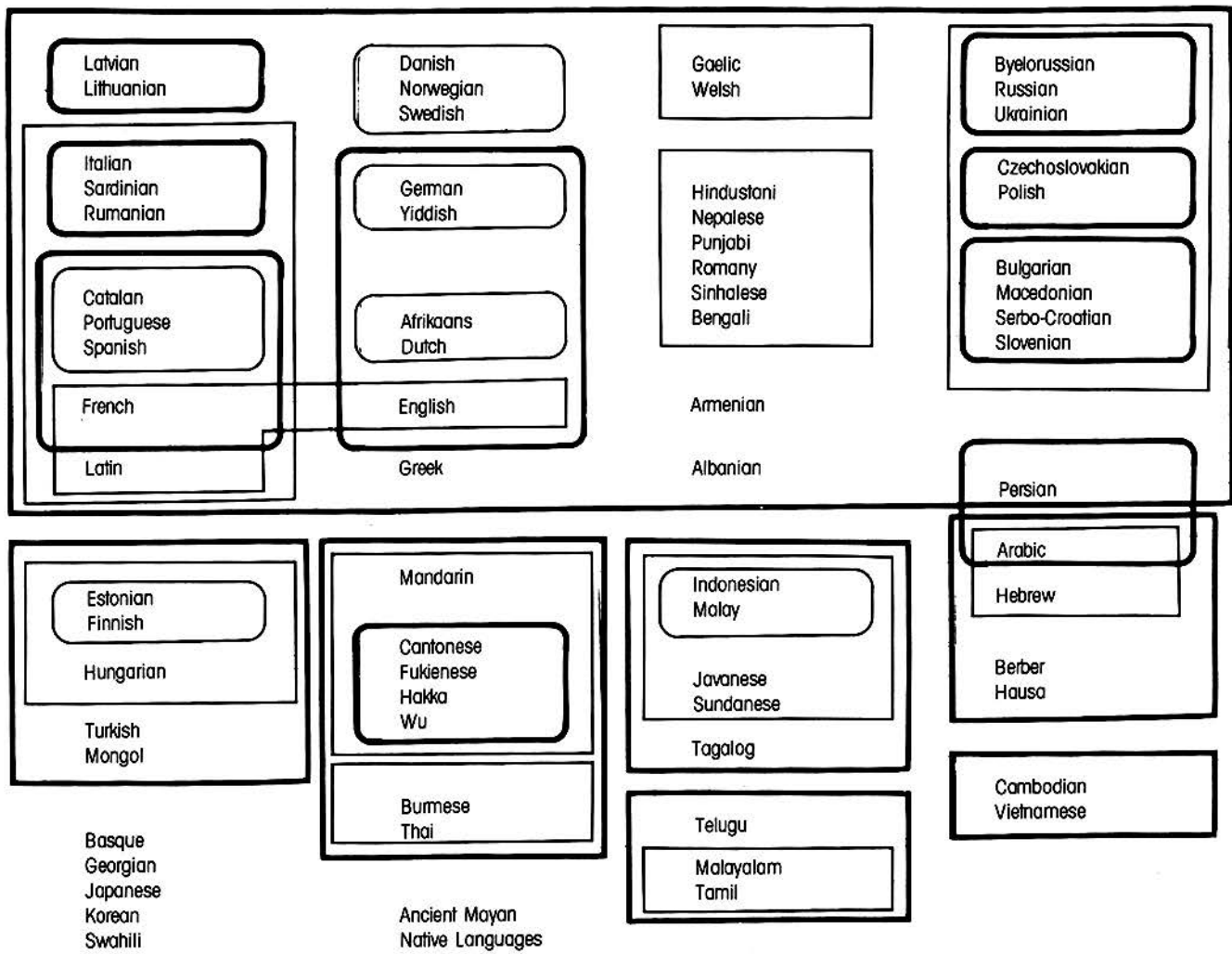
Each player should choose a native language for his character; the character is considered to know his native language well, to the 4 point level as described in the following table. Learning other languages costs Character Points; the table describes the fluency you get for the point cost.

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

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

The languages connected by a thin box with rounded corners have 4 points of similarity. This means that these languages are so similar that they overlap; for instance, a character with 4 points of German has, effectively, 2 points of Yiddish. A character with points in one of the languages in a 4 point similarity group has

LANGUAGE CHART



half those points in all the other languages in that group, up to a maximum of 3 points (halves round down). The languages enclosed by a thick box with rounded corners have 3 points of similarity; characters with 2 points in any language in that group may make an INT Roll to understand phrases in other languages in that group. Also, other languages in that group are -1 Character Point cost to learn (minimum 1 point investment gets you 2 points of effectiveness in the language).

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

Example:

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

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

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

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

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.

SKILL LEVELS	
Character Pts.	Type of Level
3 pts.	+1 with any two related Skills (+1 with Culture and Seduction, +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 judge of whether or not Skills are related.

• OTHER SKILLS •

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

AMBIDEXTERITY

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

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

CONTACTS

This represents the fact that a character might know someone who can occasionally help him out. This Skill can be purchased many times; in each case, it represents a single person that the character knows. This person usually holds down a job or position that can be useful to the character. Contacts must always be determined when you buy the Skill, and any Contact must be approved by the GM. Some examples: a police sergeant, a CIA clerk, a US senator, a helicopter pilot, an underworld informant, a makeup artist. Each Contact is bought like a General Skill; that is, you get that Contact on an 8 or less for 1 point, an 11 or less for 2 points, and +1 to the Contact Roll for every +1 point thereafter. The GM may rule that exceptionally useful Contacts (like the President, a KGB officer, a billionaire) would cost more; charge an extra 1, 2 or 3 Character Points for the base 8 or less Contact Roll.

When the character needs some special help during an adventure, he can try to get in touch with his Contact. The GM should require the player to make the character's Contact Skill Roll for that Contact. Of

course, modifiers are appropriate (camping out on the Contact's doorstep will add a +2 bonus). If the player gets a hold of the Contact, then he has to convince the Contact to help him. The base chance is the Contact Skill Roll. This is modified extensively by the exact nature of the help the character needs. If it's troublesome, dangerous, or expensive, this can be a -1 to a -5 or worse penalty to the Skill Roll. Persuasion is a complementary Skill. Sometimes offering money or a future Favor in exchange will increase your chance (add a bonus to the Skill Roll).

Contacts should only be used to do things that the character can't do, or would have great difficulty in doing. Contacts should NEVER hand the solution for an adventure to the characters. Contacts are there to help move the adventure along when the players are stumped about how to proceed, or need a little help to get through a sticky spot. Contacts are often used to help find out information (their most common use); also, they can (occasionally) get charges dismissed, smuggle equipment, help with money or deals.

Contacts can be almost anyone, from a janitor to the President. The GM should keep in mind that the people with the highest offices and influence are the most watched, and therefore will refuse to help in many ways. If you had the President as a Contact, he couldn't get you a job or get a murder charge dismissed—he'd be impeached. However, he could get you an invitation to a diplomatic party, or perhaps get you an appointment with almost anyone. A clerk in the records department of the police station could almost certainly get you information much easier than a police captain, whose conduct is watched more carefully. The GM should keep careful control over Contacts and their use. One last note: If a Contact has already been used in an adventure, each subsequent attempt to use the Contact will take a -2 penalty.

CLIMBING

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

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

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

FAVORS

This Skill works like a Contact Skill with a 14 or less Skill Roll. However, once you've used your Favor, it's gone—you don't get that Character Point back. Really large tasks may require that you use up several Favors. The GM may well award you a Contact or a Favor as part of your Experience Points for an adventure.

LINGUIST

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

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

LUCK

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



fortune could come to the player's aid. Of course, player-characters without this talent are often lucky too; Luck is meant to represent those characters with unusual amounts of good fortune.

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

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

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

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

PERCEPTION

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

PERKS

Perks (or perquisites) are useful licenses, permits, or other rights that characters may have. Normally, these are given out free to members of an agency or an organization (or part of the Package Deal). Individual characters can also purchase them with the GM's approval. Simple perks may be had for 1 Character Point: like a Press Pass (allowing you to go into emergency areas and past some police cordons) or an International Driver's License. More useful Perks should cost 2, 3, 5 or even 10 Character Points—the GM should assign a point cost for his campaign. Some other Perks are a Weapon Permit (1 point) or a Concealed Weapons Permit (2 points); the cost of these is usually much greater for European countries. Other, more expensive Perks would be things like Diplomatic

Immunity (5 points) or License To Kill (10 points). Exactly how these would work in a campaign is up to the GM.

RESISTANCE

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

RUNNING

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

SCHOLAR

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

SWIMMING

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

• PRE BASED SKILLS •

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

BRIBERY

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

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

BUREAUCRATICS

The character knows how to deal with bureaucrats, cut through red tape, who to talk to, how to reach them, how to extract information from bureaucracies.

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

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

CONVERSATION

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

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

CULTURE

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

DISGUISE *

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

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

INTERROGATION

The ability to forcibly extract information from people. This Skill is not very heroic, and is found most often

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

PERSUASION

The ability to convince, persuade, or influence people. This ability is normally only used on 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).

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

STREETWISE

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

Not knowing the language of the country would make this much more difficult, of course. Area and City Knowledge are complementary Skills depending on the type of information the character is trying to find. Failing a Streetwise Roll can be quite dangerous, since there are 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.

EXTRAORDINARY ABILITIES

These are optional abilities that characters can have. The GM may include some, all, or none of these in his campaign, as he chooses. These abilities may have no place in a private detective campaign; however, they may be very important for post-holocaust or martial arts campaigns.

First, an optional rule for normal Skills.

EXTRAORDINARY SKILL RULE

The GM may allow characters to attempt incredible feats with a Skill if the character has a Skill Roll of 18- or better. Any incredible feat takes a -10 penalty to start with, and the GM may apply other modifiers thereafter. This rule will apply to any stat-based or General Skill. Examples of applications: use Stealth Skill to remain hidden in plain sight by remaining absolutely motionless; use Breakfall Skill to fall from a great height and take no damage; using Climbing Skill to climb an apparently sheer wall; Mechanic Skill to jury-rig an old car into racing acceleration; and so on. This rule allows a GM to run a more "fantastic" campaign, with amazing feats not capable in ordinary fiction. Of course, if you're running a realistic spy campaign, this rule would be inappropriate.

Each Extraordinary Ability is listed with its cost and description.

EXTRAORDINARY ABILITIES LIST

Ability	Base Roll	Base / +1 Cost
Balance	9+DEX/5	3/2
Body Toughness	—	5/—
Combat Sense	9+INT/5	5/2
Defense Maneuver	—	5/—
Eidetic Memory	—	10/—
Extra Push	—	3/1
Kiai	—	2/—
Pain Resistance	—	5/—
Special Weapon Skill	—	—/2
Speed Reading	—	5/—

BALANCE

This ability allows the character to retain his balance in very tricky conditions, like slippery floors, ice, or walking a tightrope. Use this ability instead of DEX Rolls. Balance will normally allow a character to maintain his balance in situations where characters without the ability wouldn't have a chance. An icy patch might mean a -5 DEX Roll to a character, but if he had Balance, it would be a normal Balance Roll. Balance costs 3 Character Points for a base 9 + (DEX/5) or less roll, +1 for 2 Character Points.

BODY TOUGHNESS

This ability allows the character to have his full Physical Defense against the BODY damage done by

Karate Chops or similar weaponless Killing Attacks. The character's Physical Defense still doesn't apply to the BODY done by bullets, knives, or other killing attacks. Body Toughness costs 5 Character Points and requires no roll.

COMBAT SENSE

This ability costs 5 Character Points for the base 9 + (INT/5) or less roll, +1 for 2 Character Points. With a successful Combat Sense Roll, the character may fight an attacker while in darkness or otherwise blinded, taking no OCV or DCV modifiers. Normally, if you're in total darkness or blinded, your OCV is 0 and your DCV is halved. If there is more than one attacker, subtract -1 from the Combat Sense Roll for each extra attacker after the first (three attackers, -2 to the roll). The character should roll each phase to keep track of his opponents. Should he fail, he gets half his OCV and half his DCV against his opponents for that phase.

DEFENSE MANEUVER

This ability is a non-attack Combat Maneuver that takes a half phase action to perform; the character can also move 1" while performing this maneuver at no penalty. When performed, a Defense Maneuver means that no attacker will be considered to attack "from behind", regardless of his position. The character is an expert at moving while in combat, and thus no attacker will be able to attack from behind (which would normally mean the character's DCV is halved). All attackers will still get their usual Multiple Attacker bonus. Defense Maneuver costs 5 Character Points.

EIDETIC MEMORY

This ability allows the character to retain with near photographic exactness images that he has studied (including written pages). Functionally, it allows the character to smuggle information very safely (stored in his head). Apart from that, it allows the character to have a general 8 or less Skill Roll with any Knowledge from a book that the character can reasonably show that he's read. This doesn't teach him any Skills; rather, it's more like having a reference library handy at all times. The GM may also give the character a bonus with some Knowledge Skill Rolls, or allow him to make a Knowledge Skill Roll on rather esoteric subjects. Eidetic Memory costs 10 Character Points.

EXTRA PUSH

This ability allows the character to Push his Strength by even greater amounts than normal. Every 1 Character Point in Extra Push gives the character a +1 to his EGO Roll for the purpose of Pushing. Extra Push has a minimum cost of 3 Character Points.

KIAI

This ability is the martial arts "yell" used to focus your chi energy and to startle or unnerve your opponents. Every 2 Character Points in Kiai gives the character a +1D6 to his offensive Presence Attack up to +4D6; after that point, each extra 1D6 costs 4 Character Points. This

Presence Attack is only useful to startle or scare your opponents, and cannot be used for other purposes.

PAIN RESISTANCE

This ability allows the character to use his Physical Defense against the STUN damage done by any Killing Attack, even if he's not wearing armor. This does not affect the BODY damage done by a Killing Attack. Characters will, however, always take a minimum of 1 STUN for every 1 BODY they take. Pain Resistance costs 5 Character Points.

SPECIAL WEAPON SKILL

This ability gives the character a +1 Skill Level with one very specific weapon for only 2 Character Points. Such a weapon has been made or fitted especially for the character—like a special throwing knife or a pistol altered to his specifications. Such weapons cannot be bought directly from stores—they must be adjusted for the character, and this takes some weeks of work. The GM can balance the cost of these Special Weapon Skill

Levels by taking the special weapons away from the character every once in a while (like when he's captured). The Special Weapon Skill Levels don't apply to other weapons—only your special weapon. In all other ways, the Special Weapon Skill Levels act like other Skill Levels. They cannot be used for Hand-To-Hand Combat of any type—only weapons.

SPEED READING

This ability allows the character to read books and documents up to ten times faster than normal. An average book that takes three hours to read can be read in twenty minutes with Speed Reading. This cuts in half the time it takes to learn new Knowledge Skills. When combined with Eldetic Memory, Speed Reading allows a character to memorize documents as fast as he can turn the pages. Speed Reading costs 5 Character Points.

• **MONEY & EQUIPMENT** •

Characters will usually need equipment before they're ready to begin their adventure; things like weapons, transportation, or special gear. Starting characters can just be given their initial equipment by the GM according to the Starting Equipment chart. Characters that work for an agency or an organization will probably be given any equipment needed for the mission they're on (see Agency Rolls). If they want more equipment or better equipment, they can buy money with Character Points and then go shopping through the equipment list given in the Sourcebook section.

Characters may start out with the following gear at no cost:

STARTING EQUIPMENT

Clothing & luggage
A car (usually under \$10,000 worth)
One weapon for each Skill Level the character has (the weapon must be one of the weapons the Skill Level applies to).
1 Money Point for each Knowledge Skill they use in their job, if they make their Skill Roll

represent anywhere from \$100 to \$1000, or even more (especially when you have a lot of Money Points). Money Points represent your cash and credit ability.

If a character wants to start out with more weapons, a better car, equipment, or just some loose cash, he may trade Character Points in for money only when starting his character. The conversion runs according to the Cost of Money Points table.

COST OF MONEY POINTS

Points	Money Points
1 pt.	1 MP
2 pts.	2 MP
3 pts.	4 MP
4 pts.	8 MP
5 pts.	16 MP
6 pts.	30 MP
7 pts.	60 MP
8 pts.	120 MP
9 pts.	250 MP
10 pts.	500 MP

The character should not obtain more than 500 Money Points at the start, though the chart can be extended if the GM allows. The GM may wish to restrict the chart at a lower level.

A price list of some common goods is provided in the Sourcebook section. Of course, these prices may vary tremendously depending on availability and the situation determined by the GM.

• **BUYING MONEY** •

This basic monetary system is provided to make things easier for the GM to start out. Money in *Danger International* is represented by Money Points, which are explained in the Campaigning section. Money Points

• DISADVANTAGES •

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

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

Disadvantages also help the GM, making it easier for him to connect the character with events in the campaign. Often, Disadvantages will lead directly to adventures and role playing with the other characters. If the GM doesn't have an idea for the night's adventure, a quick look at the character's Disadvantages will usually give him several good plots.

The GM and the players should always remember the primary rule about Disadvantages: A Disadvantage which doesn't limit the character in some way isn't worth any points! A character who takes Hunted by the KGB, when he knows that the campaign is a postholocaust campaign where there is no KGB, shouldn't get any points for that Disadvantage. Similarly, a character who takes Psychological Limitation: Fear of Mutants, when the GM's running a private detective campaign (with no mutants ever involved), doesn't get any points. Only Disadvantages that actually hinder the character in the regular course of play should be allowed by the GM.

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 police), just brought into play often enough so that the character is aware of it.

When taking more than one Disadvantage of the same type (for instance, several Hunteds or several Psychological Limitations), successive Disadvantages are worth less, according to the Disadvantage Cost chart.

DISADVANTAGE COST

Disadvantage	Cost
First one	x1
Second similar one	x½
Third similar one	x¼
Fourth similar one	x0
Any more similar ones	x0

Example:

Saunders tries to pile up some Character Points by taking three Hunteds: a 14 point Hunted, a 9 point Hunted, and an 8 point Hunted. Since these three Disadvantages are similar, Saunders won't get full points for all of them. Instead, referring to the Disadvantage Chart, the most expensive Hunted is given full points, the second Hunted is worth x½ points, and the third Hunted is worth x¼ points. Thus, Saunders ends up with $14 + (9/2 = 5) + (8/4 = 2) = 21$ points.

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

Characters may "buy off" their Disadvantages with Experience Points (see Experience Points). This should be discussed with the GM beforehand, and the GM should try to come up with a scenario that provides an exciting reason for the character's Disadvantage to be removed. For example, a character who has Hunted by the Police because he has a felony warrant, decides to spend some Experience Points and remove the Disadvantage. He tells the GM, who sets up a run where the character finds the actual criminal, talks to the DA, and the DA agrees to drop the charges. The character then spends the Experience Points equivalent to the cost of the Disadvantage, and the Disadvantage is no more.

It's a good idea to keep the number of Disadvantages low for starting characters. The more Disadvantages they have, the more difficult it is for the GM to keep track of all of them and actually use them. Of course, Disadvantages that players may incur in the course of the game (like making the Road Gang really mad at you) don't give the character any points. That's just part of the hazards of roleplaying.

• THE DISADVANTAGES •

AGE

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

AGE

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.

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. The Age Disadvantage may only be taken once.

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, or some other trait. This Disadvantage may only be taken once; having several scars just makes you more distinctive. The Character Point bonus is shown on the Distinctive Looks table.

DISTINCTIVE LOOKS	
Concealability	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 points), 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 points. Clothing may be considered Distinctive Looks, but the character has to dress that way even in inappropriate situations.

FRIENDS

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 Friend are given on the Friend table.

FRIEND	
Bonus	The Friend gets involved
+3 pts.	Infrequently (8 or less)
+5 pts.	Occasionally (11 or less)
+8 pts.	Frequently (14 or less)
Bonus	The Friend is:
+0 pts.	Competent (A normal person, with about +20 points in Characteristics and Skills)
+3 pts.	Normal (A normal person, no extra points, but possibly some points are shifted around)
+5 pts.	Incompetent (A normal person with -20 points in Characteristics)

The GM should determine at the beginning of the adventure whether or not the Friend will be involved; the roll is given as a guideline. The Friend should be someone very close to the character, so the character will take extra care to make sure that he isn't harmed. Remember, a Friend is a Disadvantage—he may help the character once in a while, but on the whole he just causes more trouble. If he's too helpful, the character shouldn't get any points for the Disadvantage. For instance, the helpless girl who's always attracting killers, the bumbling rookie cop who insults the street scum when you're surrounded, or even the good buddy who tries to help and always screws up are all good examples of Friends.

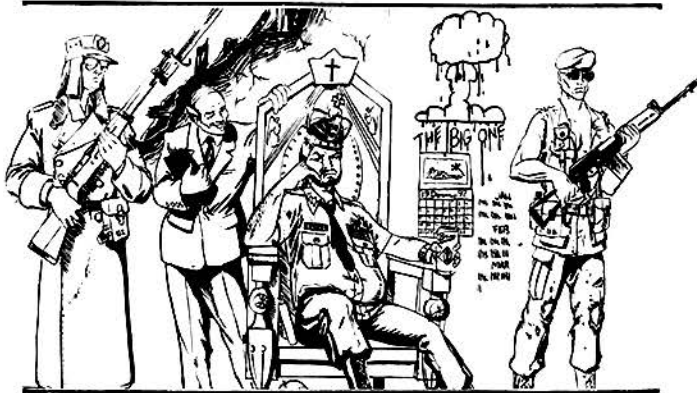
The player must determine who his Friend is before he begins to play his character. The GM can help choose a Friend, develop his personality, and write him up. The Friend should always be written up on a character sheet, and have a fully developed background. Friends, being the kind of Disadvantage that they are, rarely gain Experience Points (only if the character buys off the Disadvantage first). The GM might even give the Friend some Disadvantages, thus making the character more interesting. Sometimes the player may leave the Friend entirely up to the GM, and let the GM surprise him. The Friend can also change from time to time, or even every adventure (the character has a new girlfriend every time).

If you want to take another player's character as a Friend, use the Psychological Limitation Disadvantage. A Friend can more easily influence a character's course of action, so give Friends a +2 to their Persuasion Roll when attempting to persuade their character.

When a Friend dies, the character has several choices, depending on the nature of his personality. He can find a new Friend (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, or depression and uncertainty.

HUNTED

A character with this Disadvantage is hunted by some person or group in the campaign; he may or may not know he's being Hunted (player's choice). Taking this Disadvantage means that sometime during some of your adventures, the Hunters will show up and attempt to do something nasty to your character (beat him up, find out something, retrieve an object, or even try to kill him).



The Character Points a character gets for being Hunted depends on how many, how good, and how actively the Hunters are looking for the character. The Character Point bonus is listed on the Hunted chart. First, choose the number of Hunters (one of the first three choices). These group sizes are intentionally vague, so the GM can modify them if necessary for his campaign. Next, decide if the Hunters use highly trained (75 points or more) people or special equipment; if so, take the 3 point bonus.

The chance for a Hunter to show up in each game session is a base 8 or less roll on 3D6. The GM secretly rolls this chance at the beginning of the adventure; 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, not a rule. Feel free to ignore the roll if you have another adventure planned. Just make a note of it somewhere, and someday make sure the character gets what's coming to him. If a character is Hunted more actively than an 8 or less, he gets more points; a 3 point bonus for an 11 or less roll, or a 5 point bonus for a 14 or less roll.

All Hunteds must be approved by the GM, and all Hunters should already be written up by the GM. The player (with the GM's help) should figure out why he's being Hunted by that particular individual or group. The Hunters may be involved with the character's origin or some part of his early (nonplayed) career. The Hunters may want to kill the character, discover the source of the character's power, take revenge on the character for some act, or retrieve something the character has taken. Use your imagination; the more creative the reason for the Hunted, the more fun the game will be.

Characters don't get points for individuals or groups that begin Hunting the character after he's started play.

HUNTED	
Bonus	Type of Hunter
1 pt.	Hunter is a single person.
3 pts.	Hunter is a small group (50 to 100 people).
5 pts.	Hunter is a medium group (500 to 1000 people).
8 pts.	Hunter is a large group (2000 or more people).
+3 pts.	Hunters are 75 points or more, or use special equipment.
+3 pts.	Hunter is after character full time (11 or less).
+5 pts.	Hunter is after character fanatically (14 or less).

PHYSICAL LIMITATION

A character with this Disadvantage has a physical problem which hampers him, such as lameness or blindness. The amount of 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 GM, of course, is the final judge of how many points a Physical Limitation is worth. The points given for a Physical Limitation are shown on the Physical Limitation chart.

Often, Physical Limitations can have some other effect on the character. For instance, if you have the Physical Limitation Lameness, you should sell back some of the 6" of Running that every character has, maybe two or three inches. This would give you an extra 4 or 6 Character Points in addition to the bonus for the Physical Limitation.

Examples:

Missing one eye (no peripheral vision on one side): (infrequent, slightly limiting) = 3 pts.

Lame (also sell off some Running) (frequent, slightly limiting) = 5 pts.

One hand missing (all the time, greatly impairing) = 11 pts.

Blind (all the time, fully impairing) = 13 pts.

PHYSICAL LIMITATION	
Limitation Occurs	Point Bonus
Infrequently	3 pts.
Frequently	5 pts.
All the time	8 pts.
Limitation Impairs	Point Bonus
Slightly	+0 pts.
Greatly	+3 pts.
Fully	+5 pts.

PSYCHOLOGICAL LIMITATION

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

The player defines how often the situation for his character's 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 Psychological Limitation table.

PSYCHOLOGICAL LIMITATION	
Bonus	Situation Is:
3 pts.	Uncommon
5 pts.	Common
8 pts.	Very Common
Bonus	Intensity
+0 pts.	Moderate—decides character's choice of targets, reactions to situations, may only change with Ego Roll.
+3 pts.	Strong—character takes irrational actions concerning the situation, may only change with Ego Roll at -5 penalty.
+5 pts.	Total—character becomes totally useless or completely irrational in the situation, will not change his mind for any reason.

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 Intensity of the Psychological Limitation is one category less on the table.

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 pink).

Examples:

Code of Chivalry: Common Situation, Total Commitment (10 pts.)

Claustrophobia: Uncommon situation, Strong Reaction (6 pts.)

Overconfidence: Very common situation, Moderate Commitment (8 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. Remember, this is a Disadvantage, so the GM should stress the bad aspects of the limitation. Occasionally, overconfidence may help the character, but most often it should cause him to get into trouble.

REPUTATION

This Disadvantage means the character has (in his career previous to being played) built up enough of a Reputation that people will recognize him and know about him. This can occasionally be useful, but more often it serves to inform people of the character's whereabouts and give them knowledge they wouldn't ordinarily have, about battle tactics or equipment. Characters may, of course, build up a reputation during the course of adventuring, but this won't give them any Character Points. The bonus is awarded according to the Reputation chart.

REPUTATION	
Recognized	Bonus
Sometimes (8 or less).	0 pts.
Frequently (11 or less).	3 pts.
Almost always (14 or less).	5 pts.
Bad Reputation	+3 pts.

UNLUCK

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 GM might well want to roll secretly for Unluck, and let the player worry about whether or not it's working. Usually, Unluck should only be rolled for once during an encounter, to give the GM a general idea of the outcome.

The character rolls 1D6 for every 5 Character Points 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 table gives some suggested effects for Unluck.

UNLUCK	
Levels	Possible Effects
1	The character might slip and be put at a combat disadvantage, or his weapon might fumble. The character could lose a vital clue or piece of equipment, or get involved in a fight.
2	Bystanders might get between the character and his target, normally friendly people might be unwilling or unable to help the character, his weapon might break. Perhaps a fumble might injure a friend.
3	The character might suddenly be Stunned in a fight by falling debris, another enemy might show up, a downed enemy is revived by a spectacular coincidence.

Unluck is not just a roll; it should affect the character in minor ways when a character is winning or on top of a situation. A character may be Lucky when losing and Unlucky when winning (resulting in a very confused character). The maximum amount of Unluck allowed is 3D6 (15 Character Point bonus). Any more than this and the character would have great difficulty staying alive in a dangerous world.

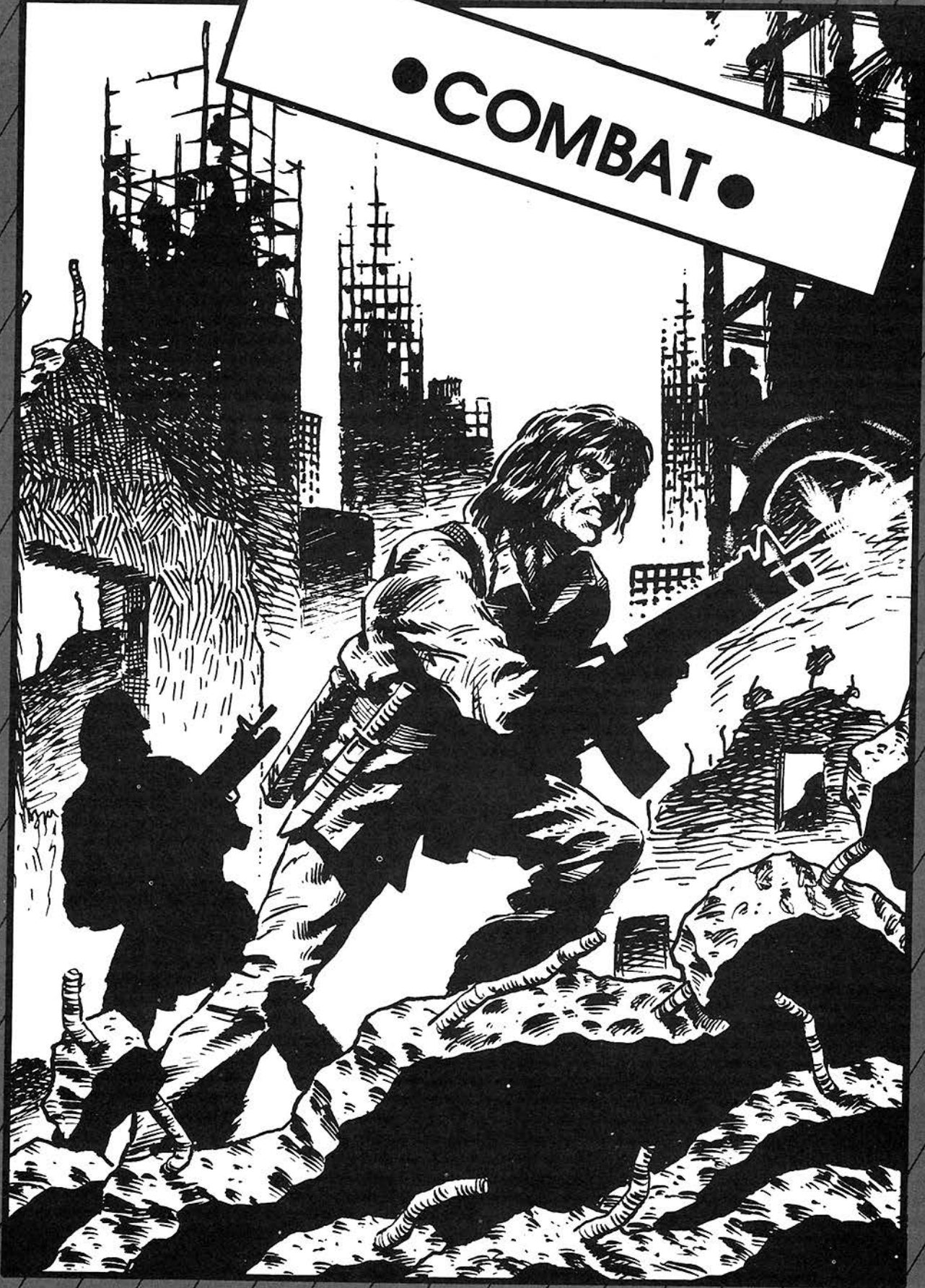
WATCHED

With this Disadvantage, the character is being Watched by some person or organization. They may be keeping track of him by spies or informers, or by watching his credit transactions, or by constantly Bugging his house, car, or clothes. The Watchers always have a good reason for keeping an eye on the character, and when that reason comes up, the Watch will turn into a Hunted. The Watchers may be looking to see if the character breaks any rules or laws (possibly part of a Package Deal), or waiting for him to lead them to someone, or just to be able to sell the information to the highest bidder.

The GM should always be consulted when the character wants to be Watched. Normally, only one organization will be Watching a character. The bonus is found on the Watched table.

WATCHED	
Bonus	Type of Watcher
1 pt.	Watcher is a small group (50 to 100 people).
3 pts.	Watcher is a medium group (500 to 1000 people).
5 pts.	Watcher is a large group (2000 or more people).
+0 pts.	Watcher is after character sometimes (8 or less).
+3 pts.	Watcher is after character full time (11 or less).
+5 pts.	Watcher is after character fanatically (14 or less).

● COMBAT ●



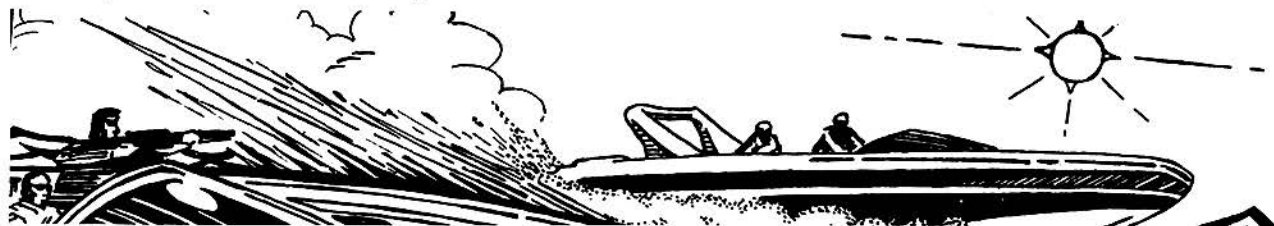
• COMBAT •

Many of the situations you'll encounter in *Danger International* will require some combat to resolve. Somehow, no matter how reasonable you try to be, some people require a demonstration. Modern action-adventure combat can be anything from a martial arts battle to a full-fledged firefight. *Danger International* allows for all types of fighting with a set of simple rules. As you gain experience with these rules, there are optional rules you can use to bring even greater realism to your combats.

Combat in *Danger International* has been broken down into several steps. Each step is explained thoroughly, and usually some examples are included. If something isn't clear, the solo scenario in the Campaign Section should help you understand. This section presents the different steps of combat in the order that a combat occurs. The first section talks about Noncombat time and how to start a combat. Then Perception (how you spot someone) is discussed. Next, Entering Combat is explained, including the Order of Combat (who strikes when) and Action Phases. The next section explains Movement and the game scale. When

you're familiar with those things, the Fighting section explains the fun stuff: Combat Value and Attack Rolls (how to hit), Combat Modifiers, Combat Maneuvers (how do you strike him), Weapons, Armor, Determining Damage, Taking Damage, Recovering from Damage, the Effects of Damage (what happens when he hits him), Optional Effects of Damage, and Endurance. This covers all the basic facts about combat. Additional important rules are covered in the remaining sections, including Presence Attacks, Characteristic Rolls, Breaking Things, Vehicle Combat, and Experience Points.

You should read these sections carefully and completely at least once. There's a lot of information in here, and missing one sentence can often make a big difference in your game. Many of the questions we get are already answered in the rules—the person missed them when he skimmed over a section that he thought he knew. So be thorough; you'll be able to build better heroes and play a better game of *Danger International* if you are.



• NONCOMBAT • TIME

In any roleplaying game, there are two types of time: combat and noncombat. Combat time is usually very precise, advancing second by second, with exact actions and results. Such a precise time scale means very exact rules about how long it takes a hero to do something, what the results are, and how to perform different actions. It often takes a couple of hours (real time) to play out a couple of minutes (game time).

Noncombat time, on the other hand, isn't very exact. This is where the GM sets the scene for all the players, and tells them what's happening to their heroes, and begins the plot of the evening's adventure. Hours, days, or weeks of game time can pass in a few minutes of real time as the GM describes what's happening. This tremendous variation in time is similar to what happens in stories and novels—within a story, weeks may pass in one paragraph or sentence, or a whole chapter may describe a fight that lasts for a minute.

The GM should think of the play session like a story that he's telling with the help of the players. First, the GM describes where the heroes are, perhaps dealing with each one individually, or starting with a group. As he tells them what's going on around them, the heroes will probably want to do things. If the GM says, "Reynolds, you hear a woman's scream—it sounds like it's right

around the corner," the player may respond (as Reynolds) "I'll run around the corner to see what's happening." The GM shouldn't worry about exactly how far it is to the corner, or how long it takes Reynolds to get there, because this is noncombat time. What's important to the adventure is that Reynolds gets to the corner, looks around, and sees some road warriors beating up a woman.

So, unless it looks like there's going to be a fight, there's no need to be exact about things like time or distance. Exactly how long it took Reynolds to eat his breakfast, drive to work, talk to his boss, or investigate a murder isn't important. The GM should just try to get his adventure going by letting each hero know where he is and what he's doing. Then there may be some investigation, conversation between the players and NPCs, perhaps even some nice mood-setting emotional scenes. All this happens in noncombat time.

Usually, the event that marks the change from noncombat to combat time is Perception—the good guy spots the bad guy (or vice-versa). Sometimes this is very obvious, as in the example of the road warriors above. But there are other times when the thugs aren't so obvious; that's where Perception Rolls come in to play.

● PERCEPTION ●

A character may not always be aware of everything that's going on around him, especially when he's fighting for his life. Whenever something is obvious, the GM will tell the player about it ("You see the building in front of you"), but often there are things that the player might or might not see. This is shown in *Danger International* by requiring a Perception Roll to notice something inobvious, or to notice something while a character is in a combat situation. Every character's base Perception Roll is equal to 9 plus the character's Intelligence divided by 5.

Perception Roll = 9 + (Intelligence/5)

To make a Perception Roll, the character should roll his number or less on 3D6. Range or conditions can modify a character's Perception Roll; the GM decides what modifiers will apply. Perception Rolls have a base range modifier of -1 per 3"; sight Perception Rolls at night have a range modifier of -1 per 1". Remember that not all things at a given range are equally easy to perceive.

As a general rule of thumb, use the modifiers for Attack Rolls on the Perception Rolls. For example, if a character looks at an object for two full phases he might get the "Set" modifier which would add +1 to his Perception Roll and x2 to his range modifier. A

character trying to sight something very small would use modifiers for target size.

The GM should use these modifiers as guidelines when applying a Perception Roll to a situation. Normally, a sight Perception Roll allows an object's position to be known well enough to allow combat with no modifiers. A hearing Perception Roll will normally only allow the general position of an object to be known, so accurate combat is very difficult. Sight Perception Rolls at night are at a base chance of -3.

A GM should be careful not to overload an adventure with too many Perception Rolls. Use your common sense. If a character walks into a bank he'll see the obvious vault, but he may need a special Perception Roll to spot the camera hidden in the potted plant. Also, Perception Rolls may be used in combat. In the heat of a battle, a character will probably notice the muscle-bound thug about to pound on him, but he may not notice the henchman sneaking away with the money. Use Perception Rolls only when needed.

Generally, if a character wants to "take in" an entire scene, he should spend a half phase action looking around. If he does so, the GM should tell him all the obvious things in sight. If the character doesn't want to take the time, have him make a Perception Roll (apply modifiers for the complexity of the setting) to know who's who and who's where.

● ENTERING COMBAT ●

Now that the GM's decided to begin combat, time becomes very important. *Danger International* uses an exact combat time to make play much easier—it reduces arguments about how long it takes to do something. First, the time frames used in *Danger International* (and all other Hero System games) are described, then you're shown how to begin combat. Action Phases are discussed next, listing how long it takes to do different things.

● COMBAT SEQUENCE ●

A gun fight can be over very quickly if the opponents are unequal, but a good fight can last much longer. Because of the importance of this dangerous situation, combat in *Danger International* concentrates on very small fragments of time. There are three separate time increments in *Danger International*; each is defined below.

TURN

The basic time frame of a *Danger International* combat is called a Turn. Each Turn is equal to 12

seconds of real time. Each Turn a hero gets to do a number of actions equal to his Speed. A 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 done in order; any characters who can 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

Each character has a certain number of Action Phases he can perform in one Turn, equal to his Speed. For instance, a Speed 5 character has five Action Phases; each Phase he gets to do one or two actions (depending on the action). A Phase isn't always the same length of time; it varies depending on the Speed of the character. Each Phase begins on a Segment; the Speed Chart tells you on what Segments a character's Phases begin.

Each time a character's Segment comes up, he may execute a Phase. The Speed Chart shows the Segments a character's Phases begin on. Find the character's Speed on the top line of the chart, and look at the column below it. Every Segment marked with an "X" in that column is a Segment where the character may begin a Phase. For instance, a character with a SPD of 5 has Phases that begin on Segments 3, 5, 8, 10, and 12.

SPEED CHART		Character's Speed											
Segment		1	2	3	4	5	6	7	8	9	10	11	12
		1	2	3	4	5	6	7	8	9	10	11	12
1		—	—	—	—	—	—	—	—	—	—	—	X
2		—	—	—	—	—	X	X	X	X	X	X	X
3		—	—	—	X	X	—	—	X	X	X	X	X
4		—	—	X	—	—	X	X	—	X	X	X	X
5		—	—	—	—	X	—	—	X	—	X	X	X
6		—	X	—	X	—	X	X	X	X	X	X	X
7		X	—	—	—	—	—	X	—	X	—	X	X
8		—	—	X	—	X	X	—	X	X	X	X	X
9		—	—	—	X	—	—	X	X	—	X	X	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

•BEGINNING COMBAT•

Combat always begins on Segment 12. This gives everyone a chance to act and then take their post-Segment 12 Recovery (see Recovery). If combat begins with a surprise attack by one side, then the targets don't get to act on that Segment 12, giving the attackers a free action (which they'll put to good use, hopefully).

The character with the highest DEX of those acting in that Segment goes first; the GM should then count down the DEXes until there's no one left to act on that Segment. ("DEX 17, 16, 15, 14...okay, Reynolds, your action.")

Characters may choose not to act when their DEX value indicates it's their Phase. They may delay until a lower DEX value or until some action occurs ("I wait until he strikes"; "I wait until he comes around the corner"). A character may even delay his Phase until another Segment, but he may never take two actions in one Segment. The player loses any Phases he's saved when his next Phase occurs, since he can only have one saved Phase at a time. If he waits a whole Turn without acting, he still only has one Phase saved.

A character may also choose to perform a half-Phase action and then reserve the second half of his action. He is considered "ready", and may perform a half-Phase action at any time. If someone runs up to a "ready" character, the ready character may attack first, even if the attacker has a higher DEX. If you want, you can have both characters make a DEX Roll (see Characteristic Rolls); whoever makes their DEX Roll by more goes first, and ties go to the character with the saved action.

•ACTION PHASES•

The kinds of actions that your character can do in an Action Phase are listed on the Action Phase table. Any actions not listed must be judged by the GM as to how much time they take. The GM should compare unusual actions to the ones listed. For instance, if a player says he wants his character to pick up an item (the stolen statuette, the secret document, etc) and run for the door, the GM might call that a Grab maneuver and a half move.

Any attack action such as firing a gun or a punch takes a half Phase, but must be the last action performed in the action Phase. A character can half move and then attack, but he can't attack and then half move. The 0 Phase actions can be done at the beginning or the middle of a Phase, as many different ones as wished, but not after an attack action. Similarly, Skill Levels are shifted only at the beginning of a Phase.

You may choose to cancel your character's next action to perform a defensive Combat Maneuver. This requires the character's next full Phase to perform. Once a character has attacked in his Phase, he can't cancel to any action before the next segment.

The usable maneuvers when cancelling are Block and Dodge. A character can't cancel to a movement action without the permission of the GM (which should only be for exceptional cases).

ACTION PHASE TABLE

Action	Time required	Move required
Bracing	½	—
Drawing a pistol	½	—
Firing a gun	½*	—
Flying Tackle	1	1"
Full move	1	Full
GM asks you to make a roll	0	—
Half move	½	Half
Leaping	1	—
Making an Attack	½*	—
Making a Skill Roll	Variable	—
Maneuvers	½	—
Open a door	½	—
Preparing a grenade	½	—
Presence Attack	0	—
Recover from Stunned	1	—
Reloading	½	—
Set and brace	½—1	—
Soliloquy	0	—
Starting a car	½	—
Take a Recovery	1	—
Throwing a grenade	½	—
To "set"	1	—

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

MOVEMENT AND GAME SCALE

Now that you know how the time frame works and how to start combat, it's time to find out how a character moves over to the bad guy so he can begin fighting. You can play without using a map or a board, but this means that the GM has to tell everyone how far they are from everything else. This gets tiring and very complicated if you're doing it for more than a couple of characters. *Danger International* is best played on a floor or tabletop. The GM can then lay out exactly where each character is in relation to the surroundings and the other characters.

Whenever an "inch" is referred to in the game, it's equal to an inch on a playing surface. In real life, each inch represents 2 meters (about 6½ feet). This scale allows you to use 25 mm (1/72 scale) miniatures to represent your characters if you want.

RUNNING

Every character has a base running distance of 6" in a phase. 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 can't do any other action.

All movement costs END at the rate of 1 END per 5 inches of base movement distance used (see *Endurance*). 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 (he can still try to fight, if he wants to).

If a character starts a phase out of combat and ends a phase out of combat, he may multiply his base Running distance by two (x2). A character may not use this double movement when moving into or out of combat. Running costs 2 Character Points per inch, up to four extra inches; thereafter, the cost doubles.

SWIMMING

All characters can swim a base distance of 2" per phase. This can be increased by 1" for 2 points, up to 2 more inches; after that, the cost doubles.

FIGHTING

Your character is now in position, ready to begin combat. This section will deal with all aspects of fighting, starting with how you hit a target. Different modifiers to combat will be discussed next. Then we'll show you how to determine damage, how to take damage, and the effects of taking damage. Finally, the *Endurance* cost for fighting will be explained, and how you get it back.

Combat in *Danger International* is really quite simple. When it's your action Phase, your character decides what he wants to do. (This was just discussed in the section on Action Phases.) If he wants to try to hit someone or something, he rolls an Attack Roll. If he misses the roll, then his Phase is over, and the GM goes on to the next character's action Phase. If he makes his Attack Roll, then he determines his damage or other effects of his attack, and what the result is to the target. Then his Phase is over, and the GM goes on to the next character's action Phase.

There are many optional rules for fighting that can be used. However, it's easier to ignore those when you're just learning the game and concentrate on the basic rules. Also, the more players you have the fewer optional rules you should use, just to keep the game moving

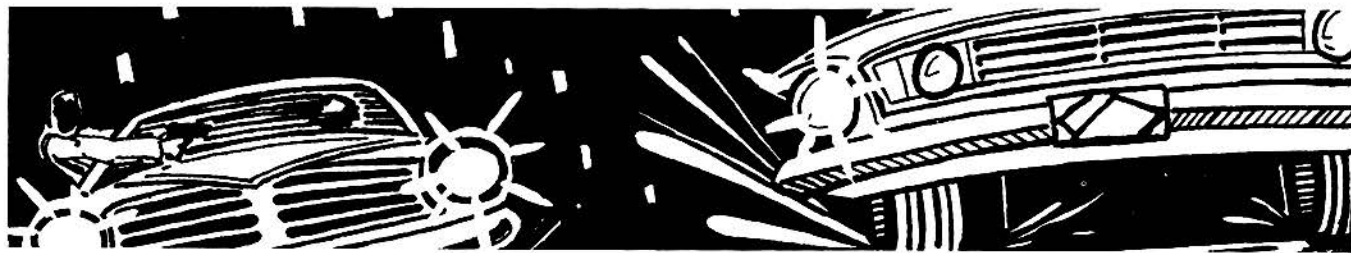
faster. With six or more players (unless they're very familiar with the rules), no optional rules should be used.

Here's the checklist of events to follow for any combat sequence; these take place in a character's Phase when he's attacking someone. These steps will be explained in the following sections.

COMBAT SEQUENCE CHECKLIST

- 1) Determine the attacker's OCV.
- 2) Determine the defender's DCV.
- 3) Attacker makes his Attack Roll (3D6); his chance to hit is $11 + \text{attacker's OCV} - \text{defender's DCV}$.
- 4) If he misses, his Action Phase is over; go to the next character's Phase.
- 5) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.

Optional rules would add to the Combat Sequence given already. The optional rules are in bold face; use any one or all of them, as the situation indicates. If you



do use all of them each time, combat will go much slower, but be very realistic. Normally, the GM would only want to do this for a very special battle, usually a single combat. Use these rules only if you want to; they're not required.

OPTIONAL COMBAT SEQUENCE CHECKLIST

- 1) Determine the attacker's OCV.
- 2) Determine the defender's DCV.
- 3) Attacker makes his Attack Roll (3D6); his chance to hit is $11 + \text{attacker's OCV} - \text{defender's DCV}$.
- 4) Pay the END cost for using your weapon.
- 5) If he misses, his action Phase is over; go to the next character's Phase.
- 6) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.
- 7) Roll on the Hit Location chart to find where the blow landed; this will affect the damage result.
- 8) Check for Knockback; target may be knocked back or down.
- 9) Check for a Wounded result; target makes Ego Roll to keep fighting next phase.
- 10) Target may be Bleeding; keep track of blood loss.
- 11) Check for severity of wound; target may be Impaired or Disabled.

COMBAT VALUE AND ATTACK ROLLS

Whether or not an attack actually hits a target is determined by an Attack Roll of 3D6. The basic chance to make an Attack Roll is 11 or less (that is, the total of the three dice is 11 or less). If you roll 11 or less on 3D6, your attack hits the target; if you roll 12 or more, the attack misses. This is the simplest case, of course; this Attack Roll has many modifiers according to circumstances.

The basic modifier to the Attack Roll is called Combat Value (abbreviated as CV); CV is often different for offense and defense, so Offensive Combat Value (OCV) and Defensive Combat Value (DCV) are used. The Attack Roll is calculated by the following formula:

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

If a character is attacking with punches, a pistol, automatic weapons, or any attack (aside from indirect fire weapons, like mortars, or self-guided missiles), then a CV based on the character's DEX value is used. The DEX based CV is simply called Combat Value (CV). Your character's CV is modified by Skill Levels, Range, Combat Modifiers, and Combat Maneuvers; these modifiers usually add to or subtract from your CV. Often, these modifiers will affect your offense and defense differently; for instance, a Dodge Combat Maneuver adds +3 to your CV for defensive purposes only, but doesn't affect your offensive CV. Thus, your Offensive Combat Value (OCV) may well be different from your Defensive Combat Value (DCV).

This CV is a basic number that all characters have; it reflects how good the character is at combat. The CV is figured with the following formula:

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

If the result of the formula is a fraction, round the CV to the nearest whole number (for a DEX of 20, CV is $20 \div 3 = 6.66$ which rounds to 7). This formula also appears on the Character Sheet.

Both the attacker and the defender in a combat have a CV. The Attack Roll is determined by adding 11 plus the attacker's OCV and subtracting the defender's DCV. For instance, if the attacker's OCV is 8 and the defender's DCV is 6, then the Attack Roll is $11 + 8 - 6 = 13$ or less. If the attacker has an OCV of 7 and the defender has a DCV of 10, then the Attack roll is $11 + 7 - 10 = 8$ or less.

Anytime a character attempts any roll of 3D6, a roll of 3 will always hit or succeed; a roll of 18 on 3D6 will always miss or fail. This applies not only to Attack Rolls, but also to Skill Rolls, Perception Rolls, and Characteristic Rolls. The GM should consider giving a character some advantage for rolling a 3 (perhaps some extra dice of damage), and some disadvantage for rolling an 18 (perhaps reducing his DCV for a phase).

The steps in determining a character's OCV and DCV are given on the following checklist. These steps will be explained in the following sections.

OCV CHECKLIST

- 1) Determine base OCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular weapon being used.
- 4) Apply any modifiers for the particular Combat Maneuver being used.
- 5) Apply any Combat Modifiers.
- 6) Apply any Range Modifiers.

DCV CHECKLIST

- 1) Determine base DCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular weapon being used.
- 4) Apply any modifiers for the particular Combat Maneuver being used.
- 5) Apply any Combat Modifiers.

SKILL LEVELS

Skill Levels can modify the character's CV. For every applicable Skill Level a character wants to use to increase his CV, his CV goes up by 1. Some Skill Levels can also be used for defense, adding to a character's CV when he is attacked. You must state how you're applying your Skill Levels before you make your Attack Roll. See the Weapon Skill Levels explanation in the Skills section.

Skill Levels with melee weapons may also be used to increase damage or Stun. Two Skill Levels can be used to increase the weapon's damage one step (see Added Damage), up to the maximum damage of the weapon (see Weapons). Two Skill Levels will also increase the weapon's Stun Modifier by +1; no more levels may go to increasing the Stun Modifier.

Skill Levels may not apply to DCV in all cases, though. Skill Levels with ranged attacks (like small arms) can't be used for defense. Only the 8 point Skill Levels with All

Combat can be used against ranged attacks. Other Skill Levels cannot add to DCV against ranged attacks. Five point Skill Levels with melee combat may be applied to DCV only against hand-to-hand attacks, not against ranged attacks. Any DCV modifiers from Combat Modifiers also apply to DCV versus all attacks.

• RANGE MODIFIERS •

When a character attacks a target at a distance, his attack is given a Range Modifier. The Range Modifier is given in the form of "-1 per 3 inches", or "-1/3". 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. Similarly, if the Range Modifier was -1/4", a target from 0 to 4" away would be -0, a target from 5 to 8 inches away would be -1 OCV, and so on.

Skill Levels with a ranged attack (like a pistol) can be added directly to OCV (see Skill Levels), or added to increase the Range Modifier; each Skill Level will increase the Range Modifier by +1, which happens before the Range Modifier is doubled or halved by any Combat Modifiers. For instance, a -1/3" Range Modifier is -1/4" when using 1 Skill Level to increase it.

• COMBAT MODIFIERS •

Where and how your combat takes place should affect your Attack Rolls. Combat Modifiers are the most important things that affect combat. Each one explains the situation where the modifier is used, and exactly how it works. These are guidelines for the GM; he may use his own modifiers as he pleases.

When you play, many situations will occur that aren't covered in the Combat Modifiers. Situations like firing upside down from a helicopter at midnight during a thunderstorm. In such cases, the GM should apply a modifier that seems reasonable to him; if you have doubts, try to find similar things on the Combat Modifiers table to compare with your situation. Always remember, though, that this is a game that simulates fiction, and incredible feats are often possible—don't make things too difficult. In fact, you should give players a bonus for especially creative and exciting maneuvers, since they make things more fun for everybody. The GM should apply modifiers to help make the situation feel more real and exciting.

The Combat Modifiers table summarizes the information about the Combat Modifiers. Each one is explained separately after the table is presented; if there are any questions, refer to the explanation. This table is also reproduced at the back of this book, so you can refer to it easily.

AUTOFIRE

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

If a character Autofires at one target, he gets +4 to his OCV but has the Range Modifier of the weapon

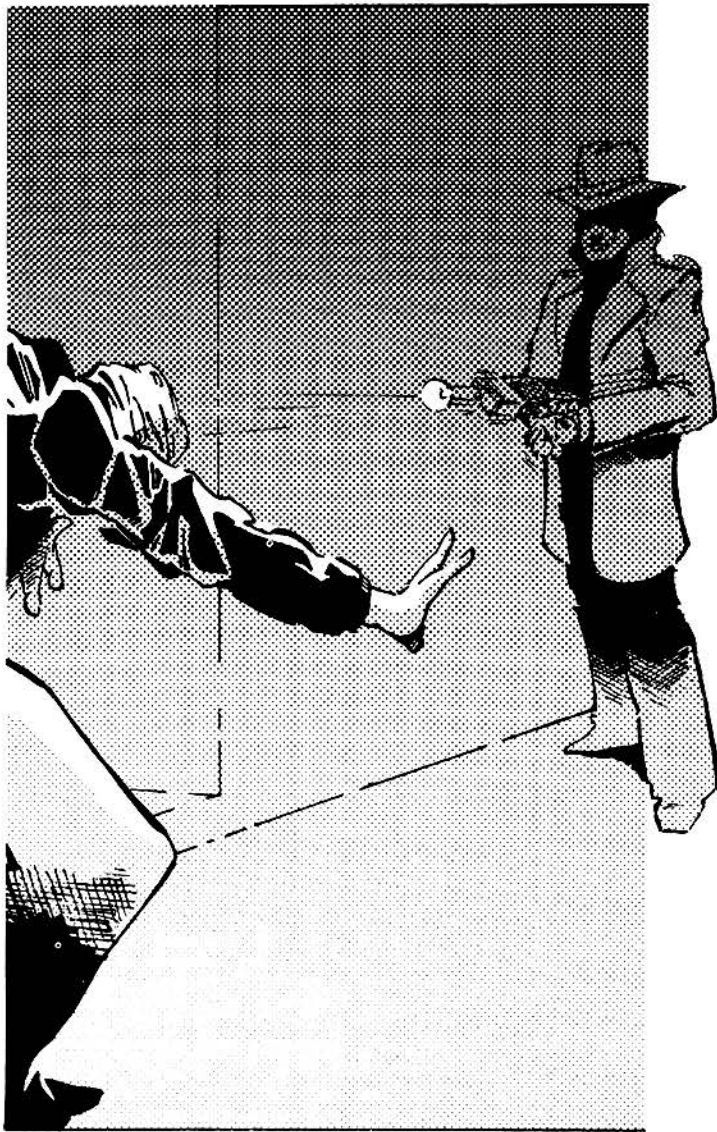
halved, rounding up. For every 2 points the character makes his Attack Roll by, he hits the target one time. A single target can never be hit more than 10 times, since only 10 bullets are fired from the gun in any phase.

Example:

Max Well, vicious terrorist, fires his Uzi submachine gun on Autofire at an FBI agent at a range of 3". Max has a base OCV of 4, and the agent has a DCV of 5. The Uzi has a normal Range Mod of -1/3", which halves to -1/2" (remember, you always round off in your favor); also, Uzis have a +2 modifier when fired Burst or Autofire. Max's OCV is 4, +4 for Autofire, +2 for the Uzi, -1 for Range Mod, for a total of 9.

Max's Attack Roll is $11 + 9 - 5 = 15$ or less. He rolls an 11, hitting the agent three times (at 15, 13, and 11).

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



BURST FIRE

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

CONCEALMENT

Targets that are partly concealed are harder to hit from a distance. Something that's half concealed (like a person behind a table or leaning around a corner) means that the Range Modifier is halved ($\times\frac{1}{2}$). A person who's only showing his head (like someone peering out of a door) quarters the Range Modifier ($\times\frac{1}{4}$). Of course, they're just as easy to hit in hand-to-hand combat as they were before, though the GM may want to let you roll on the Special Hit Location tables without a penalty.

CONTROLLED BURST

Weapons that can Autofire can also do a Controlled Burst. A Controlled Burst uses only 3 rounds, and can only be used against one target. The character gets a +0 OCV, the normal Range Mod isn't halved, but he uses the OCV Modifier listed for automatic fire with the weapon. For every 2 points the character makes his Attack Roll by, he hits the target once, as with Autofire.

OFF HAND

A weapon used in the character's "off" hand will take a -3 OCV penalty. If the character is right-handed, this applies to weapons used in his left hand; vice versa for lefties. Ambidexterity Skill will eliminate this penalty.

PRONE

Characters who are lying flat (prone) have half their normal DCV, because their movement is so restricted. They can't use any melee weapons from this position, but any small arm may be used. Characters attempting to shoot at a prone target are at $\times\frac{1}{2}$ Range Modifier, or even $\times\frac{1}{4}$ if the prone character has some concealment.

SURPRISED

A character who is surprised while not in combat has a DCV of 0 and takes 2x STUN from the attack. He must be totally unaware of the attack and not expecting any attacks at all. Someone who's running at "noncombat" speed toward a fight is expecting trouble, and isn't totally unaware, so he wouldn't take 2x STUN even though his DCV is zero because of using noncombat speed.

A character who is attacked by surprise while he is in a combat situation has his normal DCV halved. This can happen when someone sneaks up behind the character, or a new attacker shows up from a totally unanticipated direction.

SURPRISE MOVE

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 Move might be shooting past the opponent to knock something down onto his head, faking unconsciousness and then attacking, using your fist to strike after using your dagger, 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

bad guys should also get their chance to pull Surprise Moves on the characters.

TARGET SIZE

Targets larger or smaller than normal man size affect the Range Modifier. Big objects are easier to hit at a distance; if the object fills one hex, it's $\times 2$ Range Modifier; if it fills 2 hexes, it's $\times 4$ Range Modifier; if it fills 4 hexes, it's $\times 8$ Range Modifier; if it fills 8 hexes it's $\times 16$ Range Modifier, and so on. Targets smaller than man size have the opposite effect. Something half man size is $\times\frac{1}{2}$ Range Modifier, something one fourth man size is $\times\frac{1}{4}$ Range Modifier, something one eighth man size is $\times\frac{1}{8}$ Range Modifier, and so on.

THROW

An unbalanced object like a chair or a lamp will have a -1/1" Range Modifier. All melee weapons are considered unbalanced, except for the few listed on the Missile Weapons List. Throwing a balanced object like a round rock, a throwing knife, or a pole has a -1/2" Range Modifier. The Throwing Table in the Characteristic Rolls section tells you how far you can throw different types of objects.

THROW AT A HEX

If a character wants to throw an object at a particular hex, that hex has a DCV of 3. This reflects the fact that, at a distance, a spot on the ground is hard to aim for. Hexes directly adjacent to the character should have a DCV of 0. When throwing an object, take the Range Mod as explained for Throw. To find the distance you can throw an object, see the Characteristic Rolls section, and look at the Throwing Things Table.

UNFAMILIAR

A character using a weapon with which he hasn't bought Familiarity will take a -3 OCV penalty when using that weapon.

COMBAT MODIFIERS				
Modifier	Notes	OCV	DCV	RMod
Autofire	10 rds, 1 hit/2	+4	—	$\times\frac{1}{2}$
Burst Fire	5 rds, 1 hit/2	+2	—	$\times\frac{1}{2}$
Controlled Burst	3 rds, 1 hit/2	+0	—	—
Concealment	target half hidden	—	—	$\times\frac{1}{2}$
	target head only	—	—	$\times\frac{1}{4}$
Off Hand	using off hand	-3	—	—
Prone	lying flat	—	$\times\frac{1}{2}$	—
Surprise Move	GM decides	+1-3	—	—
Surprised	in combat:	—	$\times\frac{1}{2}$	—
	not in combat,	—	is 0	—
	take 2x Stun:	—	—	—
Target Size	fills 1 hex	—	—	$\times 2$
	fills 2 hexes	—	—	$\times 4$
	fills 4 hexes	—	—	$\times 8$
	$\frac{1}{2}$ man size	—	—	$\times\frac{1}{2}$
	$\frac{1}{4}$ man size	—	—	$\times\frac{1}{4}$
	$\frac{1}{8}$ man size	—	—	$\times\frac{1}{8}$
Throw	unbalanced	—	—	-1/1"
	balanced	—	—	-1/2"
Throw at a hex	DCV of hex	—	is 3	—
Unfamiliar	use new weapon	-3	—	—

COMBAT MANEUVERS

Although the number of different ways to strike someone in combat is nearly infinite, the differences between the vast majority of these maneuvers are minimal. In *Danger International*, combat maneuvers have been reduced to several that cover most of the possibilities. These Combat Maneuvers can be used by any character, provided he has the necessary weapon (if any) or meets other special conditions listed. Martial Arts Maneuvers cost Character Points to learn; these are listed in the Combat Skills section, and don't appear on the Combat Maneuvers table.

A few definitions are in order before we begin. Hand-to-hand combat, as used in *Danger International*, means fighting without weapons. Of course, most of the time your characters will be using weapons. But in many cases a gun is an excessive use of force—fists are much better for solving certain problems. Melee combat refers to fighting with weapons close-up—without using missile weapons. Missile weapons are hand weapons used at a distance (like thrown daggers, or arrows). Small arms refers to pistols, carbines, rifles, submachine guns, and shotguns. Other weapons include things like LAW rockets or artillery shells.

These Combat Maneuvers can modify the character's OCV, DCV, the damage he does, or other qualities. Any modifiers from the Maneuver are in effect when the character performs the Maneuver until the beginning of his next phase. Your character can elect to use any of these Combat Maneuvers, according to the restrictions listed on the Combat Maneuvers Table. However, you must state what Combat Maneuver he's using before rolling the dice. Any Combat Maneuver (except Brace) takes either a half phase or a full phase action; in either case, it must be the last action the character performs in a phase. He can half move and Strike, but he cannot Strike and then half move.

Players are free to try any action they want, even if it's not listed on the Combat Maneuvers table. The GM should interpret this action in relation to the Combat Maneuvers listed. If the action is sufficiently odd, the GM should give the character a Surprise Move bonus. After all, this is fiction—let the players swing from the chandeliers!

Generally, the actions players suggest will actually consist of several parts, and may take them more than one phase to accomplish. For instance, "I'll pull out my pistol, shoot the guard, smash the window and leap outside!" Analyzing this action, it consists of: half phase (draw weapon), half phase (shoot the guard—a Strike maneuver), half phase (smash the window—treat as a Strike maneuver, but it's an easy target, so no Attack Roll needed unless you want to be really picky) and half phase (leap out of the window). Since the character can logically smash the window by jumping through it (doing his STR damage to the window; since the average window has no DEF and one BODY), the GM decides that the character can jump through the window in a half phase.

As you can see, the GM was very flexible in his interpretation. That flexibility made the action a lot more fun to watch, and probably gave the player more satisfaction. That's exactly the kind of flexibility a good GM should develop.

COMBAT MANEUVERS

Maneuver	Phase	OCV	DCV	Effects
Block	½	—	+0	stops one attack
Brace	0	+1	0	x2 range mod
Covered	½	— ¹	+0	target held
Disarm	½	-3	-1	target disarmed
Dodge	½	—	+3	vs. all attacks
Flying Tackle	1	-2	— ²	x1 and knockdown
Grab	½	-1	-2	grab, do x1 STR
Hold	½	-2	-2	both stopped
Killing Blow	½	-2	-2	(STR/15)D6 killing
Set	1	+1	+0	x2 range mod
Strike	½	—	+0	by weapon type

¹ Use OCV mod for Hit Location; usually -8

² Both are prone (see Combat Modifiers)

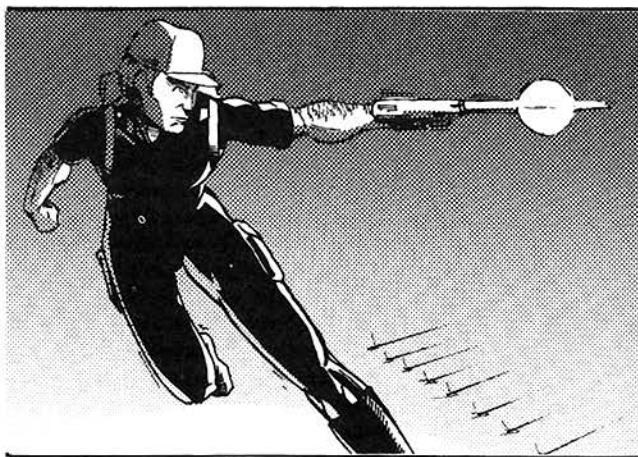
BLOCK

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 (for that blow). If the character successfully Blocks, he takes no damage (and no Knockdown, if you're using that optional rule). 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.

This is more difficult to do if your opponent has a weapon and you're using your bare hand, since you have to hit the attacker's wrist. This is an additional -1 OCV.

BRACE

This action doubles the character's Range Modifier with a missile weapon or a small arm and gives him a +1 OCV, but reduces his DCV to 0. Doubling a Range Modifier would mean that, when Braced, a -1/3" weapon would be -1/6". Bracing is a zero phase action, and so it's possible to Brace and Set in the same phase, though you'll have to wait until your next phase to attack. Bracing has no effect on melee weapons.



COVERED

This maneuver deals with the common situation of holding someone at gunpoint. If the target is unaware of your character (when you've successfully snuck up behind him, or Surprised him by drawing a gun and he's failed a Perception Roll), you can elect to Cover him rather than shoot him. The target is DCV 0, and any Placed Shot modifiers are halved (thus, his Head or Vitals is only a -4 shot). If the target is already in combat (and thus has his full DCV) and you Surprise him and shout something like "Freeze!", his DCV is halved. The target may well decide to stop, because being half DCV means there's an excellent chance he'll be hit. If the target decides to keep going, the attacker gets his shot at the target's half DCV. After that one shot, the target gets his full DCV (assuming he's still alive). If both the attacker and the target are in combat and aware of each other, then neither can Cover the other unless he makes a successful 3x presence Attack (see Presence Attacks).

This process is a great way to capture people, because they don't have much of a chance if they try to struggle (the attacker just pulls the trigger, and he gets an excellent chance to severely wound or kill the target). In this case, the GM should state that even an impairing wound would kill the character (yes, even for PCs). How does the defender get out? He waits for (or arranges for) a distraction. Any 1x Presence Attack will do the trick, but note that the defender is at -3D6 for any Presence Attack he does (after all, he's at a big disadvantage). If the attacker is successfully distracted, then make a DEX versus DEX Roll (target first). If the defender fails, he's Covered again (or can take the damage, if the attacker is tired of playing around). If he succeeds, he gets a free phase action—combat begins at Segment 12, if it wasn't already going on. If combat was in progress, you get a phase to act (a saved action) and your attacker must wait until his next phase to act. The former attacker is usually Surprised by this, though he is normally considered in combat.

DISARM

This maneuver, when successful, knocks the opponent's weapon from his grasp. This maneuver only works against weapons or items held in one hand; things grasped by both hands must usually be Grabbed, and then Strike the holder (or use STR versus STR) to make him let go. The Disarmed object goes flying ½D6 hexes in the direction of the strike (player's choice, but be reasonable).

Once again, this maneuver is more difficult for an unarmed man to use against an armed opponent. Apply an additional -1 OCV penalty.

DODGE

A character performing a Dodge can't attack, but he's much harder to hit. This is a useful maneuver when you're not sure how much damage that attack might do, or when you know exactly how much damage that attack will do and know your character can't take it. The character adds +3 to his DCV against all attacks from any source.

FLYING TACKLE

This maneuver 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 prone on the ground in that hex. If you hit the target,

he takes your normal STR damage (1D6 for every 5 points of STR) and will fall down. If you rolled exactly what you needed to hit, the target takes the damage and stops, but hasn't fallen down. The attacker always ends up Prone, whether or not he hits.

GRAB

A character who successfully does a Grab maneuver can catch hold of a gun or an opponent. If the character Grabs his opponent he can throw or squeeze him in the same phase, doing up to his normal STR damage ($STR \div 5$). The character and his target both occupy the same hex when Grabbed.

When a character tries to escape from being held, use STR versus STR Rolls (see Characteristic Rolls). A character who is Grabbed can still use his weapons or attack, but his DCV is halved.

HOLD

This maneuver can only be done when the character is not holding anything in his hands (no weapons). Successfully performed, a Hold means that his opponent's arms are immobilized and he cannot attack until he has first broken the Hold. However, both of your character's arms are tied up in doing this, so he can't attack until the Hold is broken. Breaking out of a Hold requires a STR versus STR test (see Characteristic Rolls). Breaking free takes a full phase unless the STR Roll is made by more than 5, in which case it takes a half phase.

KILLING BLOW

This maneuver allows the character to do killing damage to the target without using a weapon. It includes things like breaking bones, throat punches, kidney strikes, and so on. The Damage Class of the Killing Blow is equal to the character's STR divided by 5. Like any other killing attack (such as bullets or knives), the character struck by a Killing Blow does NOT subtract his PD from the BODY or STUN damage done.

SET

Characters use this maneuver to double the range modifier and add a +1 OCV to their small arms and missile weapons. It takes a full phase to Set, and the character must have picked out the target (or a target spot). If the character loses sight of the target, he'll have to Set again to regain the bonus. A character may Brace and Set with a small arm, making him +2 OCV, 0 DCV, and x4 Range Modifier. Characters may Brace and Set in the same phase (since Brace is a zero phase action). This maneuver may be performed with small arms or missile weapons only.

STRIKE

This is the basic attack maneuver. The OCV modifier and the damage vary by the weapon type; see the Weapon List to find the OCV and damage. A Strike performed with a fist (or foot, elbow, or knee, for that matter) has an OCV modifier of +0, and the damage is the character's STR $\div 5$ in normal dice (Damage Class 1 for every 5 points of STR). A STR 20 man could do up to 4D6 normal damage with a Strike using his hand. The GM may well award a particularly creative Strike with a Surprise Move bonus. For instance, a sudden head butt or back kick may be worth an OCV bonus.



WITH THIS
CAR, NO ONE
CAN CATCH
ME. HA HA



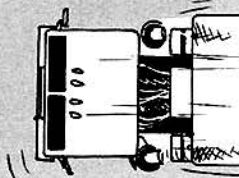
PISTOLS

Revolvers	Caliber	OCV	R MOD	Damage	STUNx	STR Min	Shots	Size
Nam Mini Revolver	.22 LR	-2	-1/1"	1D6-1	1D6-1	4	5	0
Remington XP-100	.221	+1	-1/3"	1½D6	1D6-1	12	1	8
Weatherby Mk V	.308	0	-1/3"	2D6+1	1D6	15	1	9
Colt Lawman Mk III	.357 M	-1	-1/2"	1½D6	1D6-1	11	6	4
Colt Python	.357 M	0	-1/3"	1½D6	1D6-1	12	6	5
Colt Detective	.38	0	-1/1"	1D6+1	1D6-1	9	6	2
Llama Comanche	.38	+1	-1/2"	1D6+1	1D6-1	9	6	5
S&W Airweight	.38	0	-1/2"	1D6+1	1D6-1	8	6	3
S&W Mod 57	.41 M	0	-1/3"	1½D6	1D6	12	6	6
Llama Super Comanche	.44 M	-1	-1/3"	2D6	1D6	14	6	6
S&W Mod 29	.44 M	-1	-1/2"	2D6	1D6	14	6	5

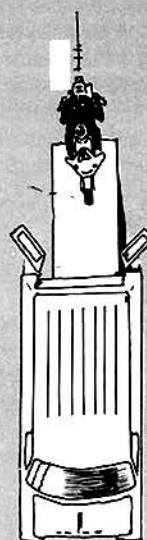
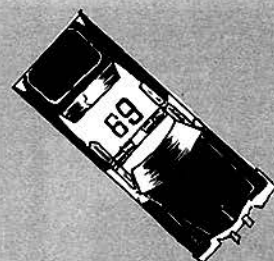
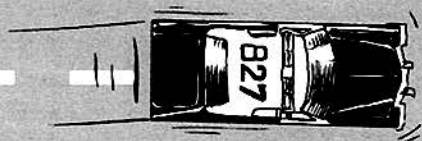
Automatic Pistols	Caliber	OCV	R MOD	Damage	STUNx	STR Min	Shots	Size
FTL Auto Nine	.22 LR	-1	-1/1"	1D6-1	1D6-1	6	9	0
Hi Standard Trophy	.22 LR	+2	-1/2"	1D6-1	1D6-1	8	10	5
Bauer .25	.25 A	0	-1/1"	½D6	1D6-1	4	6	0
Sig P-210-6	7.65mm	+1	-1/2"	1D6	1D6-1	7	8	4
Mausier Parabellum	.30 L	+1	-1/3"	1D6+1	1D6-1	9	8	5
Czech M52	.32 Cz	0	-1/3"	1D6+1	1D6-1	9	8	4
Llama Small Frame	.32 A	+1	-1/2"	1D6	1D6-1	7	7	2
AMT Backup	.380 A	+1	-1/2"	1D6	1D6-1	6	5	2
Walther PPK S	.380 A	+1	-1/2"	1D6	1D6-1	7	7	3
Makarov PM	9mm R	0	-1/2"	1D6	1D6-1	7	8	2
MAB-15P	9mm	+1	-1/2"	1D6+1	1D6-1	10	15	4
Beretta Mod 92	9mm	0	-1/3"	1D6+1	1D6-1	9	15	4
Browning High Power	9mm	0	-1/3"	1D6+1	1D6-1	9	14	3
Heckler&Koch P9S	9mm	0	-1/2"	1D6+1	1D6-1	9	9	3
Heckler&Koch VP70 Z'	9mm	0/-1	-1/2"	1D6+1	1D6-1	9	18	4
Llama Large Frame	9mm	+1	-1/3"	1D6+1	1D6-1	9	9	4
Walther P-38	9mm	+1	-1/3"	1D6+1	1D6-1	9	8	4
Desert Eagle	.357 M	+1	-1/3"	1½D6	1D6-1	12	9	5
Bren Ten	10mm	+1	-1/3"	1D6+1	1D6-1	9	11	4
Colt Government	.45	0	-1/3"	1D6+1	1D6	9	7	4
Willey Gas Action	.45 M	0	-1/3"	2D6	1D6	14	8	7
Grizzly	.45 M	0	-1/3"	1½D6	1D6	13	7	5
MBA Gyrojet Pistol	13mm G	+2	-1/2"	1D6+1	1D6	5	8	4

SUBMACHINE GUNS

Submachine Guns	Caliber	OCV	R MOD	Damage	STUNx	STR Min	Shots	Size
Bushmaster	.223	+1/0	-1/4"	2D6-1	1D6-1	10	30	9
PPsh Model 1941	.30 R	+2/+1	-1/2"	1D6	1D6-1	7	35	12
Skorpion Model 61	.32 A	+1/0	-1/2"	1D6	1D6-1	5	20	5
Heckler&Koch HK 54	9mm	+2/0	-1/3"	1D6+1	1D6-1	8	30	8
H&K MP5SD3²	9mm	+2/+2	-1/2"	1D6	1D6-1	7	30	10
H&K MP5K	9mm	+1/0	-1/2"	1D6+1	1D6-1	8	30	6
Stechkin APS	9mm	+1/-1	-1/3"	1D6+1	1D6-1	7	20	6
Sterling L2A3	9mm	+2/+1	-1/3"	1D6+1	1D6-1	8	34	8
Sterling L34A1²	9mm	+2/+2	-1/2"	1D6	1D6-1	7	34	10
UZI	9mm	+2/+2	-1/3"	1D6+1	1D6-1	8	40	8
Mini UZI	9mm	+2/+1	-1/3"	1D6+1	1D6-1	8	20	6
Ingram MAC 10	.45	+1/-1	-1/3"	1D6+1	1D6	8	30	6
Ingram MAC 10²	.45	+1/0	-1/3"	1D6+1	1D6	8	30	9
M3A1 Grease Gun	.45	-/0	-1/3"	1D6+1	1D6	8	30	9
Thompson SMG	.45	+2/+1	-1/3"	1D6+1	1D6	9	50	12



NO BRAKES.



RIFLES

SMALL ARMS

Rifles / Carbines	Caliber	OCV	R MOD	Damage	STUNx	STR Min	Shots	Size
American 180 ³	.22 LR	+2/+3	-1/2"	1D6	1D6-1	4	177	12
Colt M16A1	.223	+2/0	-1/5"	2D6-1	1D6-1	10	30	12
Heckler&Koch Mod 93	.223	+2/0	-1/4"	2D6-1	1D6-1	10	40	12
Sig STG-57	7.5mm	+1/0	-1/5"	2D6+1	1D6	13	24	13
AKM/AK-47	7.62 R	+2/0	-1/4"	2D6	1D6-1	10	30	12
AK-74	5.54 R	+2/0	-1/4"	2D6-1	1D6-1	10	30	12
SKS Carbine	7.62 R	+2	-1/5"	2D6	1D6-1	10	10	13
SVD Sniper Rifle	7.62 RL	+1	-1/5"	2D6+1	1D6	12	10	14
M-2 Carbine	.30 C	+2/0	-1/4"	1½D6	1D6-1	8	30	12
M-1 Garand	.30-06	+1	-1/5"	2D6+1	1D6	12	8	13
FN FAL	7.62 N	+1/0	-1/5"	2D6+1	1D6	12	20	13
M-14	7.62 N	+1/0	-1/5"	2D6+1	1D6	12	20	13
Shter AUG	.223	+2/0	-1/5"	2D6-1	1D6-1	10	30	11
FA-MAS	.223	+2/0	-1/5"	2D6-1	1D6-1	10	25	11
Galil ARM	.223	+2/0	-1/5"	2D6-1	1D6-1	10	35	11
.50 Cal Sniper	.50	+1	-1/6"	3D6	1D6+3	18	1	15
Light Machine Guns ⁴	Caliber	OCV	R MOD	Damage	STUNx	STR Min	Shots	Size
M-60	7.62 N	-/+1	-1/5"	2D6+1	1D6	14	100	13
M-249 SAW	.223	-/+1	-1/4"	2D6-1	1D6-1	11	200	13
Heckler&Koch Mod 21	7.62 N	-/+1	-1/5"	2D6+1	1D6	14	100	13
RPD	7.62 R	-/+1	-1/5"	2D6	1D6-1	11	100	13
RPK	7.62 R	+2/0	-1/5"	2D6	1D6-1	11	75	13
PKM	7.62 RL	-/0	-1/5"	2D6+1	1D6	14	50	13
Shotguns ⁵	Gauge	OCV	R MOD	Damage	DMG R	STR Min	Shots	Size
18" Full Choke	.410	+2	-1/6"	1D6	12"	6	6	12
18" Modified Choke	.410	+2	-1/7"	1D6	10"	6	6	12
18" Open Choke	.410	+2	-1/8"	1D6	8"	6	6	12
12" Sawed Off	.410	+1	-1/9"	1D6	6"	5	6	10
6" Sawed Off	.410	0	-1/10"	1D6	4"	5	6	8
3" Sawed Off	.410	-1	-1/12"	1D6	2"	5	6	6
18" Full Choke	12	+1	-1/6"	1D6+1	12"	8	6	12
18" Modified Choke	12	+1	-1/7"	1D6+1	10"	8	6	12
18" Open Choke	12	+1	-1/8"	1D6+1	8"	8	6	12
12" Sawed Off	12	0	-1/9"	1D6+1	6"	7	6	10
6" Sawed Off	12	-1	-1/10"	1D6+1	4"	7	6	8
3" Sawed Off	12	-2	-1/12"	1D6+1	2"	7	6	6

KEY

A=Auto
C=Carbine
Cz=Czech
G=Gyrojet
L=Luger
LR=Long Rifle
M=Magnum
mm=Millimeter
N=NATO
R=Russian
RL=Russian Long

¹ Capable of Controlled Burst, but not Burst Fire or Autofire.

² Silenced.

³ Uses twice as many rounds as listed for Autofire, Burst Fire, Controlled Bursts, or Suppression Fire.

⁴ Statistics are for hand held; +1 OCV, 2x Rng Mod, -3 STR Min with bipod.

⁵ With stock sawed off: -1 OCV, -3" Rng Mod, +3 STR Min, and -3 Size.

⁶ Number of shots varies with shotgun type; see Shotguns.



• SMALL ARMS LIST •

Small arms as a category in *Danger International* includes pistols, submachine guns, rifles, autoweapons (those guns capable of Autofire), and shoulder arms (those weapons that have a stock and can be fired two-handed from the shoulder). These groups correspond to the Weapon Skill groups presented earlier in the Combat Skills section. An individual weapon may be used in different ways at different times; different Weapon Skill Levels may then apply to it. For instance, a MAC 10 is a submachine gun, and when used to fire single shots it's essentially a pistol. Your Weapon Skill Levels with submachine guns or pistols apply to it when it's firing single shot. When used to Autofire, the MAC 10 is still a submachine gun (so those Weapon Skill Levels still apply), but now your pistol Levels don't apply, but any Weapon Skill Levels you have with Autoweapons are usable.

Using a firearm in *Danger International* is, at its simplest, very straightforward. The descriptions given in the Small Arms 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 or Range Modifiers). If you hit, roll the damage listed as a Killing Attack.

• EXPLANATION OF TERMS •

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

Caliber: The caliber of the weapon refers to the size of the shells it can fire. Most weapons can only fire shells of one caliber.

DMG R: This is the Damage Range of the shotgun; up to that distance, the shotgun does 4x the amount of damage listed in four separate attacks to the same Hit Location. At up to twice the Damage Range, the shotgun does 3x the listed damage; at up to three times the Damage Range, the shotgun does 2x the listed

damage; at up to four times the Damage Range, the shotgun does the listed damage, and beyond that does no damage.

Gauge: Similar to caliber, referring to the size of shells that a shotgun uses.

OCV: This is a bonus or penalty to the OCV of the firing character, representing the general accuracy of the weapon. If two numbers are listed, the first is for when the weapon is fired single shot, the second is when it is fired autofire or burst.

R MOD: This stands for Range Modifier, which describes how fast the weapon loses accuracy at range. The higher the R MOD, the longer the effective range of the weapon.

Damage: This is the Killing Damage the target takes when it gets hit by a round from the weapon.

STUNx: This is the Stun Multiplier; a die roll that gives you the number that you multiply the BODY by, to get the amount of STUN done by the round.

STR MIN: This stands for Strength Minimum, which is the minimum amount of STR necessary to fully control the weapon 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, which need not be used if the GM doesn't want to bother with it.

Shots: This gives the number of rounds the weapon carries internally. Automatic pistols may carry one more round in the chamber, and the number given is the number of rounds in each magazine. Carrying a round in the chamber is somewhat dangerous, as the gun could go off accidentally (roll Unluck if the character falls).

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

•DESCRIPTIONS•

If you're not a weapons expert, the profusion of terms and the many types of small arms can be bewildering. This section will serve to define and explain some facts about small arms.

The maximum range of small arms is a question that probably won't come up in your campaign, since most firefights tend to be at extremely short ranges. If you really want to know, figure that the maximum range of a pistol round is (Damage Class squared) x 12 in inches, and the maximum range of a rifle round is (Damage Class squared) x 24 in inches. Beyond that maximum, the bullet drops so much that accurate aiming is impossible.

PISTOLS

Pistols are divided into two main categories: Revolvers and Automatic Pistols. A revolver has a revolving cylinder that holds the bullets; as the pistol is fired, the cylinder turns and brings a new bullet in line to be fired. An automatic pistol holds the bullets in a springloaded box called a clip; as the pistol is fired, the spring pushes new bullets into the firing chamber. For game purposes, the same Weapon Skill Levels work with both kinds of pistol; there is no differentiation. Revolvers can be quickly reloaded with a "speed loader": a special holder that can insert several bullets at once into the cylinder. Reloading an automatic consists of removing the empty clip and inserting a new one. Otherwise, you can reload the old clip bullet by bullet, but that takes time.

The calibers of pistols (and all the small arms) are given either in inches (like .22) or in millimeters (like 9mm). European gun manufacturers prefer to use millimeters, in general. If the caliber designation is identical for two guns, they can use the same bullets. Otherwise, each gun needs its own type of shell. There is an exception to this (isn't there always?): the .357 Magnum pistols can use .38 caliber ammunition, in which case they do damage like a .38, and their STR Min is -3. One pistol uses truly unusual ammunition: the MBA Gyrojet. This is a very light pistol that fires a rocket-propelled bullet. This can be fired underwater just as easily as in air. The pistol is very rare, and the ammunition would have to be special-ordered (and would be very expensive).

SUBMACHINE GUNS

These are fairly small weapons, noted chiefly for their ability to Autofire. They often have a forward grip to help steady the weapon when Autofiring. Most have a stock as part of the weapon, though some have a folding stock. They are also called "machine pistols". The Uzi and the MAC 10 are favorite terrorist weapons.

RIFLES

The rifles and carbines listed are all military versions, capable of full Autofire (except for the sniper rifles). Most of these are also available in sporting versions, which have exactly the same statistics, except they cannot Autofire. A high-powered hunting rifle would have the same statistics as an FN FAL.

•OPTIONAL SMALL ARMS MANEUVERS

The following optional maneuvers are more complicated and take more time to use than basic gun combat. These rules aren't necessary for playing Danger

International; 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 better simulate gun combat, as well as making it more interesting. So when your players become 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 Combat Maneuver allows a character to fire his gun twice in a phase. However, you may not double fire with Controlled Bursts, Burst Fire or Autofire. A character may only double fire if he takes a full phase to do so. His DCV is halved, and he takes a -2 OCV on both shots.

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

SNAP SHOT

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

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

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

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

SUPPRESSION FIRE

This is a Combat Maneuver that may only be used with weapons capable of Autofire. Basically, you use this maneuver to "hose down" an area with bullets; anyone coming into that area while you're Suppression Firing may get hit. To use Suppression Fire, you define a hex or group of hexes that you're firing at; thus creating either a line of hexes or a triangle of hexes that is covered by the Suppression Fire. Find your OCV at that hex, taking into account all of your normal modifiers for Autofire, Range Modifiers, and Autofiring at a group of hexes (if you're doing that). The Suppression Fire maneuver takes a half phase, and is a combat action. The Suppression Fire can last up till your next action phase; you'll expend 5 rounds for every segment you Suppression Fire. Anyone (or anything) that enters the area covered by your Suppression Fire is attacked; roll your OCV as previously determined against them. All

hexes within the area are attacked with the same OCV. Use the normal Autofire rules to determine how many times they've been hit.

•TRACKING

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

•RELOADING

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

AUTOMATIC PISTOLS

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

REVOLVERS

Each round in a revolver occupies an individual chamber in the cylinder. The character may reload one round in a half phase. With a speed loader, he may reload the entire cylinder in one full phase.

INTERNAL OR TUBE MAGAZINES

Guns with this type of magazine (usually hunting rifles and shotguns) must be reloaded at the rate of one round per half phase. The military rifles and carbines listed have clips like automatic pistols.

BOLT ACTION, SINGLE SHOT

Any small arm listed as having only one Shot is this type. These guns only hold one round at a time. Reloading takes a half phase.



•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 Sights Table lists the different kinds of sights and their effects.

SIGHTS TABLE	
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 or Set.
Scope	+1 R Mod and +2 OCV when Braced or Set.
High Powered Scope	+2 R Mod and +2 OCV when Braced or Set.
Laser Spotting Sight	+1 R 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 spotlight).

All OCV bonuses are instead of the normal bonus for Set or Brace. All R Mod additions occur before R Mod multiples.

While using a scope, its limited field of vision means that objects other than the target cannot be seen. 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. Realignment a scope takes one full turn if the scope was previously marked.

A laser spotting sight creates a red spot at the point where the bullets will impact. The 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, or other such conditions.

•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 shotguns are listed by barrel length and "choke" (how tight the shot pattern is). Brand names aren't listed here, since the differences between brands are too small to be taken into account.

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

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

To simulate the special damage characteristics of a shotgun a new statistic has been added: Damage Range (abbreviated DMG R on the table). The damage of a shotgun is listed on the table below. The damage depends upon range to target and the Damage Range of the shotgun.

SHOTGUN DAMAGE TABLE			
Range up to	Damage	Stun Multiple	Notes
1x DMG RNG	4x weapon damage	+2	one hit
2x DMG RNG	3x weapon damage	+1	separate hits
3x DMG RNG	2x weapon damage*	0	separate hits
4x DMG RNG	1x weapon damage*	-1	
Beyond 4x DMG RNG	No Damage		

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

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

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

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

Example:

The terrorist Max Well, having escaped justice from his last escapade, acquires a 12", 12 gauge sawed-off shotgun. Max takes a shot at an FBI agent standing 8" away. The shot hits, much to the displeasure of the agent. Since the agent was more than 6" but less than 12" away, he's in the second Damage Range of this particular shotgun. Looking at the Shotgun Damage Table, we see that the agent will take 3x the listed damage for the shotgun, or



3x(1D6+1). Each 1D6+1 attack is rolled separately for Hit Location (if you're using that optional rule), and the agent's body armor (which, fortunately for him, he IS wearing) is subtracted from each die roll. The Stun Multiple at this Damage Range is +1 (according to the table), so each attack has a 1D6 Stun Multiple. Rolling the damage dice, Max gets a 4, a 2, and a 5. Rolling for Hit Location, the first two hit the agent in the chest, and the last one hits him in the stomach. The agent has a DEF 3 armor vest, which protects both of those locations. So the agent takes only 1 BODY from the first die, none from the second, and 2 BODY from the third.

Twelve gauge shotguns can use rifled slugs instead of shot cartridges. In such a case, the damage is done like a rifle. The slug does 2D6 damage with a 1D6+1 STUN multiple.

•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. Just add these modifiers into the usual modifiers for the shells.

Different shells may not always be available commercially for each size of shell. However, any size special shell can be custom made with Gunsmith Skill. The table at the end of the shell list gives the damage and special modifiers for each shell. See the Damage Class Table in the Melee Weapons section to determine the final damage of the shell.

In addition, 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 Table.

ARMOR-PIERCING

This includes metal-jacketed, teflon, and 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 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.

PANCAKE

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

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 Autofire gives the gunman an additional +2 OCV on second and subsequent shots at the same target, while firing Burst Fire gives an additional +1 OCV.

**SPECIAL SHELL
DAMAGE TABLE**

Shell Type	OCV	R MOD	DC	STUNx	Armor
Armor-piercing	—	—	-1	—	x½
Dum-dum	—	—	—	+1	x2
Flechette	+1	+1	—	-1	x1
Pancake	—	x½	•	—	x1
Tracer	+1/+2	—	-1	—	x1

DC—Damage Class

*Normal Damage

• 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 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 table 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 table to determine the result.

MISFIRES

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

*Only for autofire weapons

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

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.

MISFIRE

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

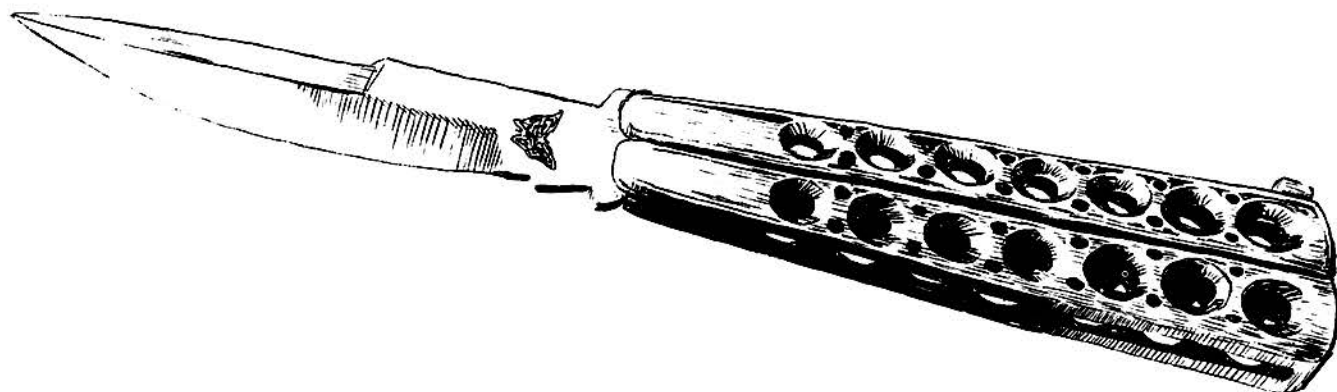
A character without Gunsmith Skill may try a DEX Roll to clear the misfire. If he makes his DEX Roll, he clears the misfire in one full phase. If he fails his DEX Roll, the misfire will explode, doing damage to his hand (half the round's usual damage). If the character without Gunsmith Skill wants to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

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.

• OTHER WEAPONS •

Although small arms will probably be the most popular weapons in any Danger International campaign, we've included a variety of other instruments of destruction. The heavy weapons like LAW rockets or mortars will be difficult to obtain unless you're in a military organization, or scavenging in a postholocaust world. Agencies will (very occasionally) supply such weapons to agents only for very specific missions. The melee weapons and missile weapons listed may not often be used, but can be handy in a tight spot.



Notes and explanations of these weapons may be found after the tables listing their game statistics. Some weapons, those only found in vehicle mounts, are described in the Vehicle Combat section.

•EXPLANATION OF TERMS•

Caliber: This is the size of the shells that the weapon uses. Weapons that have the same shell designation may use the same shells; for instance, the M16A1 carbine and the XM-214 Sixpack are both listed as using .223 ammunition.

OCV: This is the modifier to the firer's OCV. When two numbers are listed, the first is for single-shot, the second is for Autofire. When a dash is listed followed by a number, it means the weapon can't single fire, only Autofire.

R Mod: This is the Range Modifier, the amount that the OCV is changed for the firer's distance from the target. The unusually high numbers for some weapons are because they are tripod mounted, and this is built into the Range Modifier presented.

Damage: This is the amount of killing damage done by the attack. If followed by an "X", the damage is normal damage as an explosion (see Explosives).

STUNx: This is the Stun Multiplier for the killing damage. Some of these weapons have very high Stun Multipliers.

STR Min: This is the Strength Minimum needed to use the weapon. In the case of vehicle mounted weapons or mortars, this is very low.

Shots: This is the number of times the weapon can be fired without reloading.

Size: When this is greater than 15, a dash is used in the column. This indicates that the weapon is larger than one man can carry, let alone conceal. Such weapons take two or more men to transport, or they must be vehicle mounted (for instance, on a Jeep or an armored car).

ATT R: For self-guided missiles, use this Attack Roll (ATT R) listed to determine whether or not the missile hits the

target. No modifiers are used, either by the attacker or the target. The attacker's own OCV and any Weapon Skill Levels don't apply.

MIN R: This is the minimum range of the weapon. If the target is closer than this, the warhead will not arm (or can't be aimed); for game purposes, no damage will be done.

MAX R: This is the maximum range of the weapon.

OTHER WEAPONS

MELEE WEAPONS						
Name	Damage	STUNx	STR	OCV	Size	
Throwing Knife	½D6	1D6-1	3	+1	1	
Dagger	1D6-1	1D6-1	5	+1	4	
Clubs:						
Hand held	(2D6)	—	5	+0	0-4	
One handed	(3D6)	—	9	+0	5-8	
Two handed	(4D6)	—	10	+0	9	
Lead pipe	1D6	1D6	10	+0	5	
Bullwhip ²	1D6	1D6-1	10	+0	6	
Broken bottle ¹	½D6	1D6-1	3	+0	6	
Rapier	1D6	1D6-1	8	+1	11	
Chain ²	(3D6)	—	10	+0	4	
Garrote	1D6-1	1D6-1	5	-1	0	

MISSILE WEAPONS						
Name	Damage	STUNx	STR	Rng Mod	Rng Size	
Compound Bow	1½D6	1D6-1	12	-1/4"	100"	7
Crossbow ³	1½D6	1D6-1	10 ⁴	-1/4"	75"	8
Knife	½D6	1D6-1	3	-1/2"	8"	1

KEY

¹ Breaks if you do 3 BODY or more.

² May do a Grab maneuver.

³ Takes 1 phase to reload.

⁴ STR necessary to cock the crossbow.

()—Normal damage.

HEAVY WEAPONS

HAND-HELD GRENADE LAUNCHERS

Grenade Launchers	Caliber	OCV	R Mod	Damage	STUNx	STR Min	Shots	Size
Heckler & Koch 69A1	40mm	+1	-1/4"	1	—	10	1	8
Falconet	24mm	+1	-1/6"	1	—	16	5	12
M79	40mm	+1	-1/4"	1	—	8	1	11
M203	40mm	0	-1/4"	1	—	8	1	12
M17 Rifle Grenade ²	22mm	-2	-1/3"	1	—	3	1	3
M31 Rifle Grenade ²	22mm	-2	-1/3"	5D6AP	1D6+3	3	1	3
M174E3	40mm	0/-1	-1/3"	1	—	13	12	13

HEAVY MACHINE GUNS

Grenade Launchers ⁴	Caliber	OCV	R Mod	Damage	STUNx	STR Min	Shots	Size
AGS17	30mm	-/+1	-1/12"	1	—	6	29	—
M174E3	40mm	0/+1	-1/12"	1	—	3	12	—
Mk19	40mm	-/+2	-1/20"	1	—	8	50	—
Heavy Machine Guns ⁴	Caliber	OCV	R Mod	Damage	STUNx	STR Min	Shots	Size
M2HB Heavy Barrel	.50	+2/+1	-1/28"	3D6	1D6+3	13	105	—
KPV	14.5mm	-/+1	-1/28"	3D6+1	1D6+4	15	200	—
M-134 Minigun ⁵	7.62 N	-/+2	-1/20"	2D6+1	1D6	9	1500	—
XM-214 Six Pack ⁶	.223	-/+3	-1/20"	2D6-1	1D6-1	8	1000	—

MAN-GUIDED MISSILES⁶

Missiles	Caliber	MIN R	MAX R	Damage	STUNx	STR Min	Shots	Size
M47 Dragon ATGM	—	25"	500"	5D6+1AP	1D6+2	5	1	15
MGM71 TOW	—	25"	1750"	6D6AP	1D6+4	5	1	—

MORTARS⁷

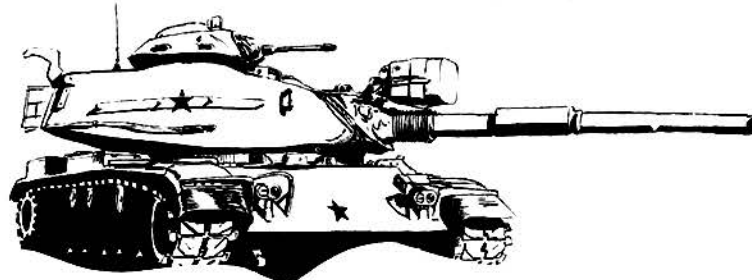
Mortars	Caliber	MIN R	MAX R	Damage	STUNx	STR Min	Shots	Size
PRB 424 ⁸	25mm	25"	225"	1	—	0	1	10
M19	60mm	22"	907"	1	—	0	1	15
M29	81mm	25"	2368"	1	—	5	1	—
M30 ⁹	107mm	460"	2825"	1	—	18	1	—

ROCKET LAUNCHERS¹

Recoilless Rifles ¹¹	Caliber	OCV	R Mod	Damage	STUNx	STR Min	Shots	Size
57mm	57mm	-1	-1/6"	4D6+1AP	1D6+2	15	1	15
90mm	90mm	-1	-1/5"	4½D6AP	1D6+3	15	1	14
75mm ⁴	75mm	-1	-1/16"	4½D6AP	1D6+3	10	1	—
106mm ⁴	106mm	-1	-1/20"	5½D6AP	1D6+4	13	1	—
Rocket Launchers	Caliber	OCV	R Mod	Damage	STUNx	STR Min	Shots	Size
M72A2 LAW ¹²	66mm	+0	-1/4"	4D6AP	1D6+2	10	1	10
Armbrust 300 ¹²	67mm	+0	-1/4"	4D6AP	1D6+2	10	1	12
RPG-7	85mm	+0	-1/5"	4D6+1AP	1D6+3	12	1	14
RPG-16 ¹²	66mm	+0	-1/4"	4D6AP	1D6+2	10	1	10

SELF-GUIDED MISSILES¹³

Missiles	ATT R	MIN R	MAX R	Damage	STUNx	STR Min	Shots	Size
SA-7 Strella	11-	250"	1250"	13D6X	—	9	1	14
Stinger	13-	100"	2800"	14D6X	—	10	1	14



EXPLOSIVE DEVICES¹⁵

Grenade Rounds	X DMG	OCV	R MOD	Damage
22mm	6D6X	6	-3/1"	½D6
24mm	1D6X	6	-3/1"	1 pip
30mm	2D6X	7	-3/1"	1 pip
40mm	2D6X	7	-2/1"	1 pip
Hand Grenades ¹⁶	X DMG	OCV	R MOD	Damage
M67/M68 ¹⁷	7D6X	9	-3/2"	1D6-1
M3A2	7D6X	—	—	—
Mk2	3D6X	6	-3/1"	½D6
RGD-5	5D6X	8	-3/2"	½D6
HE Shells	X DMG	OCV	R MOD	Damage
57mm R	8D6X	7	-2/1"	1D6-1
90mm R	12D6X	8	-3/2"	1D6+1
75mm R	10D6X	7	-3/2"	1D6
106mm R	15D6X	9	-1/1"	1½D6
155mm AR	21D6X	13	-2/3"	1½D6
500lb bomb	26D6X	15	-1/2"	2D6
Mines	X DMG	OCV	R MOD	Damage
Claymore ¹⁸	11D6X	11	-1/1"	1D6-1
M-16A1 ¹⁹	8D6X	10	-1/2"	1D6-1
M-7A2	13D6X	12	-1/1"	1D6
Mortar Shells	X DMG	OCV	R MOD	Damage
25mm	5D6X	8	-2/1"	½D6
60mm	7D6X	8	-3/2"	1D6
81mm	12D6X	8	-1/1"	1½D6
107mm	15D6X	9	-1/1"	1½D6

FOOTNOTES

- Damage and STUNx are listed under Explosive Devices, Rifle Grenades.
- The caliber refers to the size of the gun mount; the actual grenade is very large. After firing, the rifle may be used normally. Rifle Grenades may be used with any of the rifles listed, EXCEPT the American 180, the AKM, AK-74, SKS, SVD, or the .50 caliber sniper.
- Equal to the rifle that the grenade is fired from, plus 2.
- Must be used with a tripod; stats listed include tripod. This weapon must be carried by two or more men, or vehicle mounted.
- These weapons have a very high rate of fire; Autofire or Suppression Fire uses twice as many rounds as normal.
- Travels 50" per segment (TOW travels at 100" per segment); no Range Modifier. Must be aimed at target continuously until it strikes (a full phase action at DCV 0). In addition to the listed damage, these missiles do a normal explosion at point of impact equal to twice the damage listed (11D6 for Dragon, 12D6 for TOW).
- Mortars must be assembled and used from baseplate; stats include baseplate. Weapon Skill Levels do not apply to mortar fire; characters need KS: Forward Observer, and Familiarity with Mortars. See explanation of Mortar Fire.
- Silent.
- Use the Damage listed under Explosive Devices, Mortar Shells.
- Requires eight men to carry, or a vehicle.
- The weapons listed here all use HEAT rounds (High Explosive Anti-Tank). All of the Rocket Launchers and Recoilless Rifles do a normal explosion at the point of impact equal to twice the listed damage, in addition to the damage already listed. See Explosives.
- These recoilless rifles may also use the HE (High Explosive) shells listed on the Explosive Devices table; use the same stats for the weapon, substitute the HE Shell damage.
- These are disposable and cannot be reloaded.
- These infra-red homing missiles need only make the Attack roll listed to hit; no other modifiers apply. The Stella must be fired at the rear of a jet aircraft; the Stinger may be fired from any angle. Roll 1D6 to see how many inches away from the target it detonates. Either missile must be pointed at the aircraft for at least one phase before firing.
- Roll the Explosion damage listed, and apply it to any target in the same hex. For each hex away from the target hex, remove the largest die; the target takes the remainder. For the shrapnel, roll an Attack Roll using the OCV listed. All targets are DCV 0, unless they are Prone, in which case

they're DCV 4. The shrapnel damage works like Autofire; for each 2 points the roll is made by, the target takes that much damage.

¹⁶ All hand grenades are Size 4.

¹⁷ The M67 is the time fuzed version; the M68 is impact fuzed.

¹⁸ Listed damage is for a 60 degree cone in front of the mine. To the rear 60 degree cone, use half the Damage and half the OCV. No damage occurs in the areas to the sides of the claymore mine.

¹⁹ Being Prone doesn't affect your DCV against this mine, since it bounces three feet into the air before exploding.

KEY

AP—Armor-piercing; halve the target's DEF (if any) against this attack.

AR—Artillery.

ATGM—Anti-Tank Guided Missile.

LAW—Light Anti-tank Weapon.

RPG—Rocket-Propelled Grenade.

TOW—Tube-launched, Optically tracked, Wire-guided.

X—Explosion damage; see Explosives.



• HEAVY WEAPONS •

Since many of these weapons are quite unusual, short descriptions will help you understand what the weapons are and how they're used. For more complete descriptions, some of the books mentioned in the Bibliography offer more complete information.

HAND-HELD GRENADE LAUNCHERS

These are rifle-like weapons that fire a fragmentation warhead; that is a shell that explodes and sends small pieces of metal (called shrapnel) flying out in all directions. The charge that fires the shell is quite weak compared to the weight of the shell, so that the maximum effective range of these weapons is only about 50". When the target is more than a short distance away, the weapon must be angled high to get the shell out to that distance. Thus, the maximum range would be halved in a long corridor with a low ceiling.

Characters may either attack a standing character with the Range Mod listed, or fire at a hex on the ground. An individual hex is DCV 3, but the Range Mod of the weapon is halved. All of these grenade launchers take one full turn to reload.

The M17 Rifle Grenade is launched from any military rifle. It takes a full turn to place the rifle grenade on the rifle and insert a special "blank" to power the grenade. If the grenade is not fired, it takes another turn to take the grenade off and replace the blank with a real bullet if you later decide not to fire the grenade.

GRENADE LAUNCHERS

These are drum or box fed grenade launchers, mounted on tripods, and capable of Autofire. The 40mm grenade launchers use the same shells as their hand-held counterparts. Each heavy grenade launcher takes three men to move: one for the tripod, one for the gun, and one for the ammo. The guns fire Burst or Autofire with the +2 or +4 OCV and x½ Range Mod. They attack a hex, which is DCV 3 and x½ Range Mod

again. Figure out how many grenades hit the target hex; each grenade after that scatters. The first scatters 2", the next 4", the next 6", and so on. After all of the grenades have been placed, figure out the damage they do to each target in their area.

A grenade launcher takes a great deal of work to use in game terms. A fully automatic burst of 10 shots can do a tremendous amount of damage, and it will take a long time to figure out all of the effects. A simpler system for determining the effects of Autofired grenades is to ignore all grenades that miss the target. Then total the effect of all grenades that hit the target by taking one grenade's effect and adding +1D6 normal explosion and +2 OCV to the shrapnel attack for each additional grenade that hits.

Example:

Four 40mm grenades from an M174E3 hit a hex. One grenade does 2D6 normal and an OCV 7, -2/1", 1 pip autofire killing attack. The group of 4 grenades will do a 5D6 normal explosion, and an OCV 13, -2/1", 1 pip autofire killing attack.

The simple system makes the grenade launcher have a more even distribution of damage near the target, slightly less at the target hex and more some distance from the target. Because the simple system ignores grenades that miss, it doesn't do the random violence that the full system does. The GM can decide on a case by case basis which system to use.

HEAVY MACHINE GUNS

These are machine guns designed for use against light armor. The KPV is the Russian heavy machine guns; all the rest listed are American models. These are very heavy guns, normally carried by 2 or 3 men. Each is fired from a tripod mount. The gun can swing freely on the mount, or it can be fixed for a certain angle of the gun and the range it is shooting at. The gun can only be moved a few degrees to each side when fixed in this manner. If you've set the gun up for a range of (say) 100", and someone pops up at 300", you'll have to take two phases to reset the range. If the gun is not fixed, but left on the tripod, the gun is -1 OCV and x½ Range Mod but can be fired any direction. Conversely, a light machine gun attached to a tripod is +1 OCV and 4x Range Mod over its normal stats.

MAN-GUIDED MISSILES

These are anti-tank weapons that are guided by the firer. The missile unreels a wire behind it as it leaves the launch tube, and the firer must keep the sights on the target. This is a full phase action and leaves the firer DCV 0 as long as he does this.

A TOW usually takes three men to carry: one for the mount, one for the guidance system and one missile, and a third man with two more missiles. TOW launchers are also mounted on a variety of vehicles.

MORTARS

Mortars are indirect fire weapons, meaning that you don't point them directly at their target; you aim the mortar so that the shell travels through an arc to reach the target. Mortars consist of a tube mounted on a baseplate. The tube is tilted to the proper angle the firer has calculated to hit the target. The proper shell is then dropped into the tube, and the charge is set off when the round hits the bottom of the tube, thus firing the round. The round follows a ballistic trajectory (an arc) to its target.

Mortars and other indirect fire weapons do not take Range Modifiers; they simply have a Minimum Range, Half Range, and a Maximum Range. A mortar can not be used at less than its Minimum Range.

The firer selects his target. If the gunner can see his target he may act as his own observer. If the gunner cannot see the target, he must be directed by an observer who can. The observer needs Knowledge Skill Forward Observer (normally learned in the military) to act as a proper observer.

The chance to hit any observed target starts at an Attack Roll of 8 or less. After each shot the Forward Observer makes his Skill Roll. This roll represents the observer giving the gunner instructions regarding where the last shot fell. If the Forward Observer makes his Skill Roll, the gunner receives +2 to his Attack Roll. If the Forward Observer misses his roll the gunner receives a -2. All of these modifiers are cumulative.

Example:

A three man crew is firing a mortar. One man aims the mortar, one man loads shells, and one man acts as Forward Observer. The Attack Roll starts as an 8 or less. After the first shot the observer makes his Skill Roll so the Attack Roll goes to a 10 or less. After the second shot, the observer makes his Skill Roll again, raising the Attack Roll to 12 or less. Unfortunately, the Forward Observer misses his next Skill Roll, so the Attack Roll falls back to 10 or less.

The Forward Observer Skill Roll takes modifiers due to target size and concealment just like Perception Rolls. This represents the observer's ability to properly spot the relationship between the shell fire and the target. Previous shell fire will kick up smoke and dust that can obscure later observation attempts.

If the range to target is greater than the Half Range of the mortar then the Attack Roll cannot exceed 11 or less. This represents the effects of wind, small defects in shells, and other inherent instabilities of a mortar shell fired at long range.

If the gunner misses his Attack Roll the shell misses its target by ¼ the range to target, rounded up. A mortar shell that missed when fired at a range of 45" would miss by 5".

ROCKET LAUNCHERS

This category includes rocket launchers, which are tubes that contain rockets, and recoilless rifles. The recoilless rifles use a shell similar to a mortar or artillery shell in that the shell is propelled by an explosive charge, rather than a continuous-burning propellant like a rocket launcher. The recoilless rifle vents part of the blast out of the back to prevent recoil (hence the name).

Some recoilless rifles and rocket launchers fire High Explosive Anti-Tank (HEAT) rounds. These shells contain an explosive charge that focuses most of its blast as an armor-piercing killing attack to its target. Some of the blast, however, will hit the area around the target. Assume that a normal explosion with twice the dice of the killing attack occurs at the point of the HEAT round's impact. Thus, a 4½D6AP HEAT round would do a 9D6 explosion where it goes off, in addition to its usual damage to the target.

Recoilless rifles and rocket launchers cause a backblast in a 60 degree cone behind the weapon. The backblast is a normal explosion with base damage equal to the killing damage of the recoilless rifle or rocket launcher. Thus, a 4D6AP LAW does a 4D6 normal explosion in a cone behind the weapon.

SELF-GUIDED MISSILES

These are both infra-red homing missiles; the Stinger is American, and the SA-7 Strella is Russian. Both missiles have a sensor that detects heat, and a guidance system built-in that allows the missile to track the heat source. The usual heat source is a jet engine; prop-driven aircraft don't generate enough of a heat "signature" to trigger the sensor.

EXPLOSIVE DEVICES

Explosive devices and explosives cause damage in an area around them. They always cause concussion damage, which is represented in *Danger International* as normal damage. If the explosive device has metal around it, the explosion will send out shards of metal called shrapnel, which cause killing damage. Before discussing the different explosive devices in detail, we'll describe how explosive damage works.

Concussion explosions do 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 three-quarters concealed and facing away from a concussion explosion take only half damage.

Example:

Reynard was 3" away from the Mk3A2 concussion grenade Max Well threw. Reynard was running away, and thus is considered standing when the grenade went off. The 7D6 (the grenade's listed damage) come up 1, 2, 3, 3, 4, 5, 6. If Reynard were in the same hex as the grenade he would take 24 STUN and 7 BODY. As he is 3" from the grenade, he takes 9 STUN and 4 BODY. Reynard gets his PD of 4 against the explosion and only takes 5 STUN and 0 BODY. Max may be in trouble.

Shrapnel explosions do damage like an Autofire attack in a radius around the target hex. When it explodes, a shrapnel device has an OCV and a Range Modifier listed (remember, whatever the Range Modifier, the first 1" is -0). Roll an Attack Roll against each character within range of the explosion. The range of the explosion is variable, depending on the size of the explosion—a 500lb bomb has a considerable blast radius.

Because of the density of shrapnel in the pattern of a blast, characters do not get their DEX based DCV. All characters in a 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 points that the device's Attack Roll is made by, the character is hit with the listed killing attack damage.

Example:

Unknown to Max, Reynard's partner Gyorgy has rolled an M68 fragmentation grenade 2" to Max's left. Max is half concealed from the explosion by a brick wall. When it explodes, the grenade has a base OCV of 9, -3 for range, for a total OCV of 6. Max has a DCV of 0, +2 for his cover, for a total DCV of 2. The grenade has an Attack Roll of 15-. Gyorgy rolls an 11 for the grenade and hits Max three times, at 15, 13, and 11. Max takes three separate 1D6-1 killing attacks.

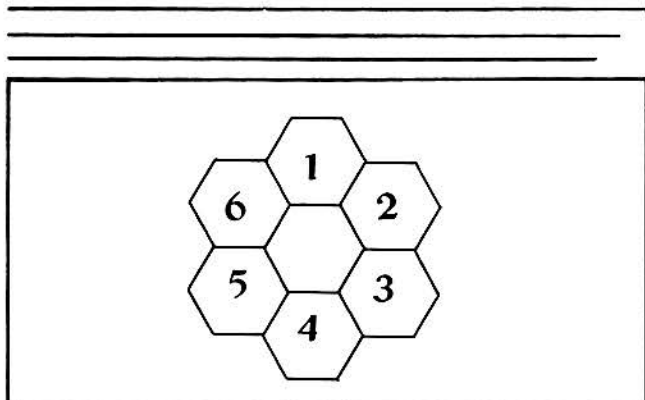
HAND GRENADES

A grenade is a combination of a fuzing device and an explosive. Most grenades are fuzed to go off after a specific length of time; all the grenades listed here will explode 4 segments after they are thrown. The M68 grenade is an impact fuzed version of the M67; the M68 will go off when it hits the ground.

There are two different kinds of grenade explosives. Concussion grenades do normal damage; the M3A2 listed is a concussion grenade. Fragmentation grenades do killing damage, as well as some normal damage.

Grenades are thrown either at a specific spot (a hex) or at a person. If you're throwing a grenade at a person, use the usual Attack Roll procedure. Grenades can be thrown to hit a hex, rather than a specific person. Thrown grenades have a Range Modifier of -1/2".

When throwing a grenade (or any object) at a particular hex, the character designates the hex he's aiming for. If he makes his Attack Roll, the grenade lands in that hex. The grenade will miss the target hex by 1" for every 1 point that the Attack Roll is missed by. Roll 1D6 and consult the illustration below to see which way the grenade will go.



The maximum distance a character can throw a grenade is shown on the Grenade Throwing Table. Find out what kind of throw the character is using: Running (requiring a half move), standing (requiring no move), or prone (giving the character a better DCV). Add 25 to the character's STR, and that's how much extra STR he has to throw the grenade (since the STR needed to lift any grenade is -25). The Extra Strength the character has—the Strength by which he exceeds the Strength necessary to pick up the object—determines how far the character can throw the object. Find the Extra STR in the leftmost column, and then find the appropriate column for the type of throw being used. The result is the maximum distance the grenade can be thrown by the character.

GRENADE THROWING TABLE			
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"

Example:

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

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.

FLIGHT TIME	
Distance	Segments
1- 3"	1
4-10"	2
11-23"	3
24-40"	4

Example:

Max Well throws a grenade 16" on segment 6. The grenade takes 3 segments to get to its target hex; it lands at Max's DEX on segment 9. The grenade goes off 4 segments after Max threw it; it goes off 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.

A character could dive on a grenade to cover it with his body and save the other people around him. In that case, the grenade will only hurt the diving character. The character will take twice normal damage from a concussion grenade and 4D6 Killing Damage from a fragmentation grenade, since the explosion is tamped.

GRENADE ROUNDS

These HE rounds for the grenade launchers are relatively small, so their damage is quite low. Explosive devices in TV and movies tend to make much bigger booms than in real life, since they're simulated with gasoline explosions. Body armor is very effective against these small explosives.

HE SHELLS

The High Explosive (HE) shells listed here are fired from recoilless rifles. You'll notice that the shrapnel from these shells is deadlier than the shrapnel from grenades—a result of bigger shells. Also listed here is a 155mm howitzer shell, in case the characters come under artillery fire, and a 500lb bomb in case they encounter

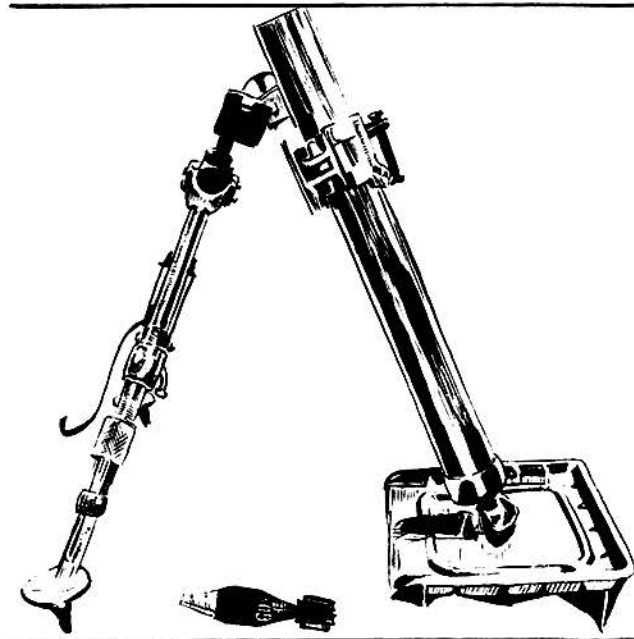
an air strike. There are more powerful bombs and rounds available—the sixteen inch guns on the battleship New Jersey and its sister ships fire a shell that has over 2,000 lbs of high explosive. Hopefully, GMs won't find it necessary to use such weapons on player characters.

MINES

These nasty devices are planted in the ground to discourage travelers. In military situations, these will often be encountered in mine fields laid down to prevent entry into an area. These are all American mines, but are representative of Russian models. The M-7A2 is designed to function both as an anti-personnel mine and as an anti-tank mine. These mines weigh from about 2 to 3 kilograms apiece, so only a few would be carried by a character.

MORTAR SHELLS

These HE rounds for the mortars listed are quite powerful, capable of destroying light armored vehicles with great ease. These rounds are fairly heavy, especially for the big mortars; one man couldn't carry very many. The 60mm mortar shells weigh about 2 kg apiece.

**•EXPLOSIVES•**

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

made at home with common chemicals, though this is risky (such explosives tend to be very unstable).

The Explosives Table lists the damage caused for different amounts of explosive. Such explosives can also cause shrapnel (killing) damage in addition to the normal damage listed. The GM should decide if the

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

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

EXPLOSIVES TABLE

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

1 Stick of Dynamite is 0.25 kg

1 Block of TNT is 0.50 kg

1 Liter or quart of Nitroglycerine is 1 kg

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

EXPLOSIVE POWER TABLE

Explosive	Damage	Stability
Black Powder	-2D6	3
Blasting Gelatine	+1D6	2
Dynamite	-1D6	2
Homemade Chemical	-2D6	4
Nitroglycerine	+2D6	4
Plastique (C-4)	+2D6	1
TNT	-	1

Stability 1: Only standard triggers will set off the explosive.

Stability 2: Only standard triggers will set off the explosive, unless it becomes "sweaty"; then flame, spark, or shock will set it off.

Stability 3: Standard triggers will set off the explosive, as well as a flame or a spark.

Stability 4: Standard triggers will set off the explosive, as well as a flame, a spark, or a shock.

TRIGGERING EXPLOSIVES

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

explosive will cause shrapnel damage (depending on where it's placed, and what surrounds it). If it does, the GM should equate the explosive to one of the HE rounds listed for the shrapnel damage. Note that such "random" shrapnel is not as effective as a casing designed to become shrapnel; the GM should use low OCVs and low damages for such explosions.

DETONATION TABLE

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

MALFUNCTION TABLE

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

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

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

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

• MELEE WEAPONS •

Clubs are divided into three types: hand held, one handed, and two handed. Hand held clubs are any small heavy objects, such as a pistol, bottle, 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 greater variety of melee and missile weapons can be found in *Fantasy Hero*, our fantasy roleplaying game. The skill categories are divided somewhat differently in *Fantasy Hero*; if you are using melee or missile weapons from that game, use the skill categories presented there instead of the ones in *Danger International*.

DAMAGE CLASS

A character does increased damage with a melee weapon for every 5 STR he has over the minimum listed. Find the base damage a weapon does on the Damage Class table. For every 5 points of STR increase the damage by 1 Damage Class. However, the Damage Class with extra STR added may not exceed twice the basic Damage Class listed; thus, a weapon that does ½D6 killing attack may never do more than 1D6+1 killing attack, no matter how strong the wielder is. Consult the following table to see how much damage the 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.

DAMAGE CLASS		
Damage Class	Killing Damage	Normal Damage
1	1 pip	1D6
2	½D6, 1D6-1	2D6
3	1D6	3D6
4	1D6+1	4D6
5	1½D6, 2D6-1	5D6
6	2D6	6D6
7	2D6+1	7D6
8	2½D6, 3D6-1	8D6
9	3D6	9D6

• DETERMINING DAMAGE •

The result of striking someone or something is some amount of damage. In *Danger International*, the amount of damage is determined by rolling dice. This means that the damage done by an attack is variable, but it centers around an average. The variation in damage from rolling dice makes combat more interesting. There are two different types of attacks: normal attacks and killing attacks.

The number of dice to roll is given by weapon type for weapons; for STR (punches), it's determined by the rule of five: just divide the character's STR by 5 to get the number of dice of normal damage he does. A character with a STR of 20 could roll up to $20 \div 5 = 4D6$ of damage. An amazingly strong man with a 25 STR could roll up to 5D6.

Of course, STR can be bought in other than multiples of 5 Points. If the hero's STR is over half way to the next multiple of 5 (3, 4, 8, or 9) then the hero can add ½D6 of

effect. For instance, someone with a STR of 23 would do 4½D6 of damage with a punch.

Killing attacks are three times as expensive as normal attacks. A hero gets 1D6 for every 15 Points of STR when he's using the Killing Blow maneuver. If the hero has one third (5-9 Points) more than a multiple of 15 STR, he may add +1 to his damage roll. If a hero has more than two thirds (10-14 Points) more than a multiple of 15 may add +½D6 to his damage roll.

•NORMAL ATTACKS•

Punches, weapons like clubs or quarterstaves, and concussion explosions are "normal attacks". This type of damage tends to knock people out (cause Stun Pips) rather than kill them (cause Body Pips). 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, and 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:

Saunders uses his 25 STR to hit a crook, and decides to do his full damage. Saunders rolls $25 \div 5 = 5D6$ for damage. He rolls the dice and the following numbers come up: 2, 6, 1, 5, 4. The total of the dice is 18, so 18 STUN are applied to the crook. There's a single "1" among the dice, which does 0 BODY damage; three rolls of "2-5", which do 1 BODY each, for a total of 3 BODY; and a single "6" among the dice, which does 2 BODY. The total BODY damage is $0 + 3 + 2 = 5$ BODY.

If a character needs to roll a ½D6 he determines damage differently. The half die should be rolled separately or segregated by color to identify it as the ½D6. The face value of the die is multiplied by one half and rounded up to get the number of STUN done. The ½D6 does 1 BODY only if the roll is a 6.

•KILLING ATTACKS•

Damage for Killing Attacks (most weapons, a Killing Blow) is determined differently than normal attacks. The total of the dice is the number of BODY applied to the target. The character then rolls 1D6-1 (some weapons have a different Stun Multiplier), and multiplies the result by the amount of BODY done. The minimum STUN multiplier is 1. The result of the multiplication is the amount of STUN damage done to the target.

Example:

Saunders shoots another crook with his pistol, doing a 1D6+1 Killing Attack. The die roll is 4, plus one for a total of 5 BODY. Saunders then rolls 1D6, rolling a 5. Since the multiplier is 1D6-1 for this pistol (a .9mm), he subtracts 1 from the 5 he rolled for a STUN multiplier of 4. The total STUN damage done is $5 \times 4 = 20$ STUN.

• 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, concussion explosions or other normal attacks). The

character's PD (plus any body armor Defense) is subtracted from the total STUN done by the attack, and again from the total BODY done by the attack.

Example:

Saunders is hit from behind with a club; the attack does 6 BODY and 23 STUN. He has a PD of 8 plus some body armor with a Defense of 3, so he takes $23 - 11 = 12$ STUN and $6 - 11 = -5$ or 0 BODY.

A character's ED works the same way as PD, but against energy attacks (electricity, fire, or other such attacks). Body armor's Defense works for energy attacks the same way.

Killing Attacks are applied differently from normal attacks. First, you find the BODY and apply the STUN multiple to find the STUN done by the attack, then you apply the character's defenses, if he has any applicable ones. A character's PD or ED does not subtract from either the STUN or the BODY damage done by a Killing Attack (like guns) unless the character has body armor.

A character with body armor that gets hit with a Killing Attack gets the body armor's Defense against the BODY of the attack. He gets his total appropriate defense against the STUN of the attack. Any character takes a minimum of 1 STUN for every 1 BODY that gets through his defenses.

Example:

A crook hauls out his .38 pistol (which does a 1D6+1 Killing Attack) and shoots Saunders. The GM uses the optional Hit Location rules, and finds that Saunders was hit in an area covered by neither his body armor nor his group insurance policy. The crook rolls 3 BODY and 12 STUN. Since Saunders has no body armor in that area, he takes 3 BODY and 12 STUN.

The crook, flushed with victory, tries again. This time his bullet does 4 BODY and 18 STUN. Unfortunately for the crook, he hit Saunders's body armor this time, so Saunders subtracts his body armor DEF of 3 from the BODY done: $4 - 3 = 1$ BODY gets through. Saunders totals his PD and the body armor Defense and subtracts that from the STUN: $18 - 11 = 7$ STUN gets through. Saunders proceeds to teach the crook the error of his ways.

• EFFECTS OF DAMAGE •

There are three major effects of damage: the effects covered in this section, in order of severity, are Stunning, Knockout, and Death.

• STUNNING •

When a character (after subtracting his defenses) takes 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, there's no effect (other than the loss of the STUN, of course). A character who's Stunned instantly has his DCV 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 can take no action, no Recoveries (except a free post-Segment 12 Recovery), and can't move.

Recovering from being Stunned requires 1 full Phase. If, for instance, a SPD 4 character was Stunned by an attack on Segment 5, he would use his Phase on

Segment 6 to recover, but he wouldn't be able to take any action until his next Phase on Segment 9. Immediately after the DEX rank, the character recovers from being Stunned, regaining his full DCV, even though he can't act until his next action Phase. The Phase after the character recovers from his Stunned condition he can act normally. There is no limit to the number of times that a character can be Stunned and recover.

• KNOCKOUT •

If a character's STUN total is ever reduced to 0 or below he is Knocked Out. A character who is Knocked Out is lying on the ground, instantly has his CV reduced to 0, and cannot do anything until he recovers. Heroes who are Knocked Out will take recoveries until their STUN total is greater than 0. As soon as the character has a positive STUN total, he's awake.

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

Example:

Saunders was Knocked Out by a thug with baseball bat; he was taken to -4 STUN. He has a REC of 7, so he'll have 3 STUN at the end of his next action Phase (when unconscious, the body automatically tries to recover, since it can't do anything else). Since Saunders was Knocked Out, he awakens with the same END total as STUN, so he wakes up with only 3 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 won't get to Recover every Phase. Compare the Knocked Out character's STUN total to the Recovery Time table below to find out how often the character Recovers. The Stun total is compared to multiples of Recovery; thus Saunders' chart, with a REC of 7, would be -0 to -7, -8 to -14, -15 to -22, -23 and over.

RECOVERY TIME	
STUN Total	Take a Recovery
-0 to -1x	Every Phase and post-Segment 12
-1x to -2x	Post-Segment 12 only
-2x to -3x	Once a minute only
-3x or more	GM's option (a long time)

A character can Recover one level better on the chart if someone is helping him to Recover (slapping his face, pouring water on him, or similar aid). 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 loses 1 BODY each turn (at the end of

segment 12). When a character with the usual amount of BODY 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 Skill 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, good food, rest, warm and dry conditions, the character's chances are greatly improved (up to +8 or more; modern medical care is pretty amazing). Poor conditions, dirt, additional shocks, extreme cold would be a -1 to -3 penalty.

• OPTIONAL EFFECTS OF DAMAGE •

The rules in this section are all optional. They all take more time and effort to use during play, giving you added realism at the expense of slowing down the action. It's a good idea to avoid using these rules if you have more than five or six players, even if they're very experienced players. If you're just learning how *Danger International* combat works, then it's an even better idea to leave these optional rules for later.

The GM chooses when to use any of these optional rules. Players may request a chance to use Hit Location or Knockdown, but it's up to the GM to decide if he wants to let them use those rules. During the course of one adventure, there may be battles where these rules aren't used at all (a fight against many agents) and fights where these rules are used each blow (single combat against the Giant Henchman). It's up to the GM's good judgement to employ these rules wisely.

• BLEEDING •

This optional rule means that characters can continue to take damage after a blow because of blood loss. Bleeding is very useful for letting characters know they've been hit because of the continuing effect. Primarily, this rule also allows the GM to state that NPCs may bleed to death if untended (sometimes useful for plot purposes). 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 in any exact way. 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 table shows the STUN taken each turn by a wounded character.

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

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

Wounded characters should roll the dice Segment 1 of each new turn. The STUN lost from bleeding may be recovered normally (see *Recovery*). Whenever the character rolls a six on any of the dice, he will lose an additional 1 BODY. 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.

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 + (No. of dice character would bleed), minus the amount the Medic Roll was made by (if indeed a Medic Roll was made to stop the bleeding). If that number or less is rolled, the wound reopens and he's back where he started from.

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

• HIT LOCATION •

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

Once you've hit your target, roll 3D6. Consult the first and second columns of the Hit Location table 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.

Subtract the target's body armor DEF (if any) from the BODY of the attack. 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. Then subtract the target's total PD and DEF from the remaining STUN done by the attack.

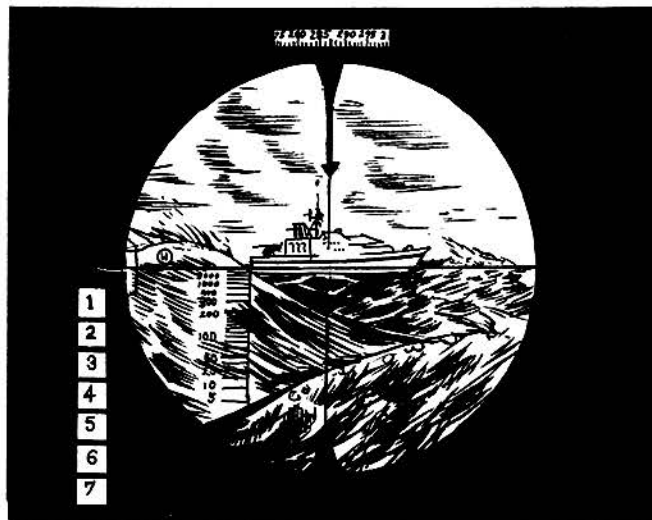
HIT LOCATION					
3D6 Roll	Location	STUNx	BODYx	N STUN	To Hit
3-5	Head	x5	x2	x2	-8 OCV
6	Hands	x1	x½	x½	-6 OCV
7-8	Arms	x2	x½	x½	-5 OCV
9	Shoulders	x3	x1	x1	-5 OCV
10-11	Chest	x3	x1	x1	-3 OCV
12	Stomach	x4	x1	x1½	-7 OCV
13	Vitals	x4	x2	x1½	-8 OCV
14	Thighs	x2	x1	x1	-4 OCV
15-16	Legs	x2	x½	x½	-6 OCV
17-18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

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.

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 holding someone at gunpoint (the Covered maneuver).



If your character takes an extra phase against an immobile target (a bound or unconscious person), he may place his weapon against some specific portion of the target's body; in such case, he doesn't need to make an Attack Roll to hit the target in the spot he wants.

SPECIAL HIT LOCATIONS

Sometimes a character may want 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 Special Hit Location tables. These tables list the different circumstances, the OCV modifier of the attacker, and the dice roll to consult the main Hit Location Table.

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

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

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 table 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.

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

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

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 ruffians 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 blow 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 dagger.

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 BODYx) is more than the character's total BODY, that area is considered disabled. Consult the following list to determine the effects of disabling on different areas.

The disabling effects should occur at the GM's discretion. Generally, unimportant ruffians 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 Impairment Time table). 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.

The GM should apply disabling effects as plot devices. The roleplaying possibilities are legion for characters suddenly blinded, losing an arm, being paralyzed. Of course, modern medical care being what it is, most of these problems can be cured eventually. Perhaps even bionics might be used, depending on the campaign.

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, or impaired vision. The GM may decide to reduce some

characteristics such as INT, EGO, or COM to reflect this. Roll 1D6 on the Head Disabling Chart to determine the type of damage.

HEAD DISABLING

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 next listing)

HANDS, ARMS, AND SHOULDERS: The arm may be totally severed depending upon 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 several 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 Chest Disabling Table.

CHEST DISABLING

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 several months of therapy.

KNOCKDOWN

Weapons, especially big ones, can knock people down. This knockdown system works with the Hit Location Table. Whenever a character takes an impairing wound (the weapon does half his BODY before or after the BODYx is calculated), he must retreat one hex and make a DEX Roll; if he fails the roll, he falls down. Whenever the character takes a disabling wound (the weapon does his BODY before or after the BODYx is calculated), then he is automatically knocked down, going back one hex for every 2 BODY over his total. For instance, a detective with a .44 magnum does

12 BODY to a character who only has 9 BODY; the character goes flying back two hexes. For normal attacks, add +2 to the BODY done by the attack, only for the purpose of determining knockdown.

WOUNDING

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

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

This rule is 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.

•BODY ARMOR•

Recent developments in materials technology have made lightweight, effective body armor available at a low cost. Modern body armor is usually made of Kevlar, a very high-strength material that offers great resistance to penetration by bullets. For greater defense, ceramic or metal plates are built into some types of body armor.

Body 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 DEF is used. If the roll was outside the coverage numbers, the armor DEF is ignored. If you're using Hit Location, the coverage numbers correspond to positions on the Hit Location Table.

The resistant Defense (or DEF) of body armor ranges from 2 to 7, depending on the armor's thickness. This DEF will subtract from the BODY done by a physical or energy killing attack. This DEF also adds to the character's PD to subtract from the STUN done by a killing attack. The DEF is also added to the character's PD and ED against the STUN and BODY of normal attacks. However, hand-to-hand combat attacks (like punches, kicks, any of the Martial Arts Strikes) are less effective against an armored target; double the body armor's DEF against such attacks. This rule also applies to characters wearing Fantasy Hero armor.

Body armor comes in several different styles: a partial vest, a full vest, a jacket, or a body suit. The style defines the coverage of the armor, and the style and DEF of the armor defines the size and bulk of the armor.

Each type of body armor has a Size rating, which tells you how easy it is to conceal the armor. The Size

represents visual concealment only; unless you're wearing heavy outer clothes, body armor can be felt if someone searches you.

Larger body armor is bulky and restricts movement, reducing DCV as noted on the Body Armor Size & Coverage Table. Note that a character's DCV cannot go below 0, despite the armor DCV modifier.

Body armor is a useful piece of equipment for a character who expects to get shot at, but it has its drawbacks. Armor with a DEF of only two or three will probably pass unnoticed in normal social situations, but anything greater would attract attention, especially from police or other law enforcement officials. Characters who are trying to be inconspicuous should avoid heavy armor.

BODY ARMOR SIZE & COVERAGE

Armor Type	Coverage	Armor Defense*						
		2	3	4	5	6	7	
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	14	
Body suit	7-16	6	8	10	12	14	15	

*Result is Size. Armor Size 6 or 8 is -1 DCV, Size 10 or 12 is -2 DCV, Size 14 or 15 is -3 DCV.

•RECOVERY•

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

Example:

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

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

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

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

Example:

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

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

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

• ENDURANCE

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

Action requires some energy, and this is reflected in the game by requiring characters to use END. The general rule is that 5 points of STR costs 1 END each phase to use. Thus, a character using 10 STR would use 2 END to do so. A character does not have to use his full STR. Some actions don't have a STR listed; in such cases,

a character will spend 1 END. This includes such maneuvers as Block, Dodge, or firing a weapon that has no STR Min listed. Characters also expend END for movement (see Movement).

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

• PUSHING •

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

• DRUGS AND POISONS •

Drugs and poisons are often involved in modern fictional adventures. Using them in a roleplaying game is more difficult. After all, it's no fun to have your character taking a drink, and then the GM suddenly says "Aha! That drink was poisoned, and your character will now fall over dead!" Drugs and poisons must be used very carefully by the GM in order to maintain game balance. Just as the GM doesn't have unseen snipers shoot player-characters in the head with high-powered rifles, he shouldn't introduce poisons into their food without warning.

The primary use of drugs in the game (for the GM) is to take player-characters prisoner without harming them; with, for instance, knockout drops, chloroform, or gas. The GM should take care that it's reasonable for the bad guys to use drugs (and in such a manner). The characters usually have some opportunity to notice the

drugs being administered, or a chance to break free (or leave a clue to their whereabouts), but not always. Players shouldn't try to argue too much or be upset about this—after all, the GM isn't going to kill your characters out of hand. Besides, being knocked unconscious and taken prisoner is a common part of all sorts of adventure fiction. Think how heroic it is to escape!

Player-characters should restrain their use of drugs in the game, not only on themselves, but on NPCs. You can see that every drug on the list, including common recreational chemicals like alcohol, marijuana, and cocaine, have very bad side effects that tremendously lower a character's effectiveness in the game. Care should be taken when using drugs on NPCs to capture or restrain them. Without someone with full Paramedic Skill and KS: Medicine around, figuring out the proper

dosage can be tricky. An overdose could seriously harm or kill someone. Finally, using poisons is not heroic at all, and that practice will mostly be "offstage" in the campaign (usually the cause of death in a murder mystery).

All drugs are listed with a number of time intervals that the drug takes effect over, and the recovery time needed. Some drugs will affect more than one Characteristic. Each time interval, roll 1D6. The result is the number of Drug Points the character loses from any Characteristic affected by the drug. The results of this loss are often direct (losing STR means doing less damage), but there are also indirect effects listed on the Drug Effects Table.

When a drug affects a Characteristic, you lose all direct benefits of the Characteristic, but this does not affect any Figured Characteristics. For instance, if a drug has caused your character to lose 8 of his 13 STR, then he can only do a 1D6 punch, he can't use any weapon that has a STR Min higher than 5, and his STR Roll is now a 10 or less. However, his PD and STUN remain the same (unless the drug also affects those).

DRUG EFFECTS			
CHA	x½ CHA	x0 CHA	-1x CHA
STR	x½ move	1" move, no climb	immobile
DEX	—	DEX Roll, x½ move	immobile
CON	-1 SPD	EGO Roll	comatose
BODY	—	EGO Roll	dead
INT	INT Roll	-1 SPD	can't think
EGO	EGO Roll	-1 SPD	can't act
PRE	EGO Roll	PRE Roll	run away

EXPLANATION OF EFFECTS

Losing Characteristics because of drugs can reduce your movement (in the case of STR and DEX), reduce your SPD (in the case of CON, INT, and EGO), or force you to make a Characteristic Roll to keep functioning. All of these effects are cumulative.

Each Characteristic represents one or more different types of drug effects on the human body. Losing STR is muscle weakness, while losing DEX represents loss of muscular control due to paralysis or misfiring nerve impulses, yet both end up rendering the victim immobile. CON represents general health, while BODY represents actual physical damage; BODY taken from drug damage doesn't wear off when the rest of the drug does, and any BODY lost in this fashion must be healed just like a bullet wound. Losing INT means a loss of perception and thinking ability, due to hallucinations (as with LSD) or sheer fuzziness (as with alcohol). Losing EGO means decreased willpower and an inability to act. PRE in this case represents your morale; losing PRE makes you more and more fearful and paranoid, until you have to run away.

Other Characteristics are affected in a different way by drugs. Losing COM makes you less attractive, which may mean a -1 per 5 points lost on PRE-based Skill Rolls. Two Characteristics are lost at a different rate: you lose

SPD at the rate of -1 SPD for 10 Drug Points, and you lose REC at the rate of -1 REC for 5 Drug Points. Losing other figured Characteristics has no additional effect beyond the lowered Characteristic value. For instance, losing PD means you take more damage from attacks; losing REC means you get back lost STUN, END, BODY, or Drug Points more slowly. The minimum your REC can be lowered to is 1. Generally, after -3x Stat for STR, DEX, or CON, the subject is dead.

EGO Roll: The character must make his EGO Roll based on his reduced Ego value each phase in order to take any action, since his willpower is so weakened.

DEX Roll: The character must make his DEX Roll based on his reduced DEX value each phase in order to keep upright; if he's trying to use a weapon, failing the DEX Roll means he dropped it.

INT Roll: The character must make his INT Roll based on his reduced INT value each phase in order to think, use a Skill, or stop doing what he's doing and begin a new action.

PRE Roll: The character must make his PRE Roll based on his reduced PRE value each phase in order to stay where he is and not run away in total fear.

• ADMINISTERING DRUGS •

The standard method of administration is the injection. For game purposes, we don't care where you inject someone with these drugs. Some drugs will take effect when inhaled, some through skin contact as with gas, and some orally (by eating or drinking the drug). When it's not listed, assume that the drug must be injected. Most of the injectable drugs can also be given orally, though they would take effect more slowly (increase the interval by one), and sometimes very large quantities would be needed to have a strong effect, since stomach acids tend to break down chemicals.

The "standard dose" listed is usually the amount needed to put a fairly strong man deeply under the effects of the drug. This amount can be varied in whatever dose increments you want. Remember, though, that an overdose of any of these drugs will cause death.

A Size or dosage in real terms isn't listed for any of these drugs, since it's usually so small that it's easily concealed.

ANESTHETICS

Nitrous Oxide: Affects STUN, CON. Standard dose 12 Phases. Recovery 1 Turn intervals. This is a colorless, odorless, tasteless gas at room temperature; it's heavier than air. Nitrous oxide is administered in gas form. A relatively nontoxic anesthetic (overdose is at -4x Characteristic), subjects can be kept unconscious with continuous administration.

Ether: Affects STR, STUN, CON. Standard dose 12 Phases. Recovery 2 minute intervals. Overdose results in respiratory collapse (need artificial respiration). Ether is administered in gas form, but take care; ether is highly explosive.

Chloroform: Affects STR, STUN, CON. Standard dose 10 Segments. Recovery 1 Turn intervals. A traditional anesthetic in fiction, chloroform is administered by applying the liquid to a cloth, and then holding the

cloth over the victim's face while he breathes in the vapors. Chloroform has a sweetish odor.

BARBITURATES

Pentothal: Affects STUN, CON, EGO. Standard dose 12 segments. Recovery 20 minute intervals. This is a very fast-acting drug. Also known as truth serum, since the subject tends to answer questions put to him while under the drug.

Secobarbital: Affects STUN, EGO. Standard dose 12 Turns. Recovery 20 minute intervals.

OTHER DRUGS

Phencyclidine (PCP): Subtracts INT; 8 or less chance it also adds STR, CON, STUN, and enrages the subject. Standard dose 5 two minute intervals. Recovery 20 minutes for any added STR, CON, or STUN; 1 day for reduced INT. This drug causes hallucinations, which can sometimes recur for weeks. The violent reaction is experienced only by a few users, but it causes the subject to become a ravening monster that's nearly unstoppable. PCP is usually smoked by sprinkling it on marijuana, though it can be injected.

Chloral Hydrate (knockout drops): The classic "Mickey Finn". When combined with ethanol, standard dose is 10 two minute intervals affecting STUN, CON. Recovery 3 hour intervals. Administered orally, a few of these in the victim's cocktail and out he goes.

Marijuana: Affects EGO, INT. When smoked, affects in two minute intervals; 20 minute intervals when eaten. Twenty minute intervals for recovery from smoking, 3 hour intervals for recovery from eating marijuana.

Alcohol: Affects INT, DEX, CON. Usually takes effect in 20 minute intervals, though it may be two minute intervals if the subject hasn't eaten. Recovery in twenty minute intervals. One standard drink is one interval.

Lysergic Acid Diethylamide (LSD): Affects INT. Standard dose is 10 twenty minute intervals, recovery in three hour intervals. Very minute amounts cause these dramatic hallucinations. LSD is usually administered orally.

STIMULANTS

Strychnine: Affects DEX, BODY. Standard dose 12 1 Turn intervals. Recovery in 3 hour intervals. This poison is classed as a stimulant for pharmacological reasons. A poison commonly used in murder cases, it's usually administered orally.

Picrotoxin: Affects DEX, BODY. Standard dose 12 2 minute intervals. Recovery in 20 minute intervals. This is a plant toxin found in fishberries, which can be taken orally or injected.

Amphetamines: Adds to INT and END, subtracts DEX. Standard dose 6 20 minute intervals. Recovery in 3 hour intervals. After doses stop, subtract END and EGO in twenty minute intervals for an equivalent number of intervals, recover this in 3 hour intervals. There are many types of amphetamines; some are designed to be taken orally, some to be injected. They can be useful when you need to keep going, but the after effects are devastating.

Cocaine: Adds to END, subtracts INT. Standard dose 6 2 minute intervals. Recovery in 20 minute intervals. Taken

orally (by the nasal passages) or injected, this fashionable drug results in a loss of judgement and perception.

POISONS

Carbon Monoxide: Affects EGO, END, BODY. Standard dose 10 2 minute intervals. Recovery in 20 minute intervals. A gas found in auto exhausts, among other places. This replaces the oxygen in your blood and suffocates you; its effects creep up on you slowly, and it's hard to notice.

Hydrocyanic acid: Affects INT, STUN, BODY. Standard dose 10 1 Turn intervals. Recovery in 3 hour intervals. This can be placed in food or drink, or in a gaseous variation. This is a very deadly poison, which can be spotted by its distinctive odor of almonds.



Nerve gasses: Affects STR, DEX, CON, BODY. Standard dose 12 1 Turn intervals (or 3 hour intervals). Recovery in 3 hour intervals (or 1 day intervals). A generic category covering several varieties of military weapons. Most affect you by inhalation, but some take effect through skin contact. Other varieties of nerve gasses may exist that take effect even faster (1 phase or 1 segment intervals). Taking the chemical 2-PAM prior to exposure halves the Drug Points taken each interval.

VENOMS

Venoms are poisons produced by animals, usually as a way of killing their food, but sometimes as a defensive measure. Most venoms aren't as lethal as TV or movies would have them. The greatest danger lies in the fact that people are usually bitten when they're far away from medical help, and can die before they get aid. Modern medical care can cure most venoms. Antivenins exist for some of the more common venoms like rattlesnakes and cobras; the proper antivenin will destroy any remaining intervals of the venom that still exist, though it won't cure any of the damage already taken. Antivenins require refrigeration and are expensive, which is why they aren't usually taken on expeditions.

Since the animals injecting the venoms don't measure it out in a hypodermic, the dosage from a bite can vary considerably. Also, where you're bitten makes a difference; bites on the extremities are less deadly than bites near the heart. Taking these factors into account, the dosage is given as a range (represented by a die roll for easy use). An optional rule (for GMs who want to be nasty) is to use the BODY multiplier given on the Hit Location table and apply it to the number of intervals the character will take of the venom.

Only a few representative animal venoms are listed here. Any others can just be compared to one of these, or the GM could make up his own set of symptoms.

Rattlesnake: Affects STR, CON, BODY. Standard dose 1D6+1 20 min intervals. Recovery in 1 day intervals. The rattlesnake and its cousins (the cottonmouth and the copperhead) are found in North America; similar snakes like the fer-de-lance are found in Latin America. Not usually fatal except to small adults or children.

Cobra: Affects STR, CON, BODY. Standard dose 2D6 20 min intervals. Recovery in 1 day intervals. Varieties of this snake are found throughout Africa and Asia. The mamba and the krait are particularly deadly cousins of the cobra; their dose is 2½D6 intervals.

Viper: Affects STR, EGO, BODY. Standard dose 1D6 20 min intervals. Recovery in 1 day intervals. This is the common European viper; other viper varieties are common throughout Africa and Southeast Asia. More deadly vipers have 2D6 intervals of their poison; in particular, the sea snakes and any Australian snake.

Coral snake: Affects STR, CON, BODY. Standard dose 2D6 20 min intervals. Recovery in 1 day intervals. A tiny, unassuming snake found in North America, who is unfortunately difficult to tell apart from a harmless variety of king snake.

Spider: Affects STR, CON, BODY, STUN. Standard dose 1D6+1 20 min intervals. Recovery in 1 day intervals. The black widow spider and the brown recluse are the only deadly spiders in North America. However, there are many tropical varieties around the world that have this type of venom, as well as some scorpions and centipedes.

● PRESENCE ATTACKS ●

Spies and agents are 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 people that can hear (or sometimes just see, depending on the Presence Attack) the character performing the attack. However, the Presence Attack will be reduced one level of effect for those the attack isn't directed against. If one member of a group of good guys performs a Presence Attack on some bad guys, the good guys will not be as affected as the bad guys.

To perform a Presence Attack, a character rolls 1D6 for every 5 points of PRE he has. The total of the Presence Attack is compared to the defender's PRE according to the Presence Attack table.

The character may get extra dice for his Presence Attack depending on the circumstances. The Presence Attack Modifiers table lists some modifiers the GM can apply.

PRESENCE ATTACK

Presence Attack is	Effect of Attack
1x Target's PRE	Target is impressed, will hesitate enough so that the hero may act before the target this Phase.
2x Target's PRE	Target is very impressed, will hesitate as above and only performs a half phase during his next phase. The target will consider very deeply what the attacker says.
3x Target's PRE	Target is awed, will hesitate for 1 full phase. Target has half DCV, and will possibly do as the attacker commands.
4x Target's PRE	Target is cowed, and may surrender, run away, or faint. Target has DCV 0, and will nearly always follow commands.



Presence Attacks can represent several different kinds of emotional statements. The character may perform his Presence Attack to terrorize his targets, to impress them, or to convince them. 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.

PRESENCE ATTACK MODIFIERS

Modifier	Situation
-1D6	In combat
-1D6	At a disadvantage
-1D6	Reputation weak
+1D6	Reputation strong
+1D6	Surprise
+1D6	Exhibiting your Power
+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
+2D6	Targets in partial retreat
+4D6	Targets in full retreat

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 out of a building and tries to grab for a passing ledge. Will he make it? The GM asks the character to make a DEX Roll. Generally, Characteristic Rolls are equal to 9 plus the Characteristic divided by 5.

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

A DEX Roll would be, therefore, $9 + (\text{Dexterity} / 5)$ or less on 3D6. A hero with a DEX of 20 would have a base DEX Roll of $9 + 20/5 = 13$.

DEX ROLLS

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

INT ROLLS

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

EGO ROLLS

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

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

• THE STRENGTH TABLE •

The effects of a character's Strength Characteristic are spelled out in some detail in *Danger International*. The Strength score determines how much the character can lift (in kilograms, in the table below), how much normal damage he does with his fists, and how far he can jump (the table below is for meters and presumes a running broad jump). The last column in the table gives examples of items for the various strengths indicated—i.e., if one has a Strength of 10, one may under most circumstances pick up a full-grown man.

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

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

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

A note on leaping: The leaping distances in the STR Table above are based on the running broad jump—a character runs his full running amount and then leaps, and a second later (one game-segment later, as described under Combat) lands at the indicated distance. Fast-moving characters may leap further: For every +1” of Running skill a character has, add +1 meter to his jump distance. If a character is performing a standing jump, he leaps only half the listed distance, and running bonuses don't count. A character may

leap straight upward one-fourth of the distance he may jump forward. Remember that the game scale is one hex equals 2 meters, so a character who can jump 4 meters will actually be jumping 2 game inches.

• THROWING THINGS AROUND •

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

Three factors come into play when a character is throwing an object: How strong the character is; how heavy the object is; and what the character's throw is like.

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

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

THROWING TABLE			
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"

Example:

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

If this is the first time you've read through *Danger International* or any other Hero System game, the following

statement will mean very little to you; it's here because this is the most logical place people will think to look for it. The range modifiers for thrown objects (i.e., the subtractions from the "to-hit" number due to increasing range and difficulty of throw) vary depending upon the types of object.

An object that is both balanced and aerodynamic—such as a boomerang or baseball—takes a -1/3" modifier. Items that are merely balanced or aerodynamic, but not both (balanced: frying pans, tomahawks, ungainly rocks; aerodynamic: paper planes)

suffer a -1/2" modifier—thus, at range 1-2", no minus; at 3-4", -1; at range 5-6", -2, and so on. Items that are both singularly unbalanced and nonaerodynamic (such as struggling ducks, bales of hay, tentacled horrors from the depths of Hell, etc.) receive a -1/1", and are consequently the most difficult things to toss a safe distance away. The game-master is the final arbiter of whether a particular object is balanced or aerodynamic.

• THE ENVIRONMENT •

A Danger International campaign is hazardous, and not just because of the bad guys or their guns. Natural events are often a source of danger for daring characters. The perils of falling are discussed in this section in some detail. How characters perceive and affect the environment is also detailed here—more specifically, an optional system for Perception Rolls, and how to break things.

It's not possible in this space to cover all the objects and circumstances that could occur in the modern or near future world. You'll just have to take your best guess, comparing to anything similar on the tables.

• OPTIONAL PERCEPTION MODIFIERS •

For GMs who want to be more exact about perception in their campaign, this optional set of modifiers is presented. These modifiers cover the common perception situations in detail, referring specifically to objects and sounds that are common in a Danger International campaign. When using this system, ignore the Range Modifier given for Perception Rolls in the standard rules presented earlier. These rules are more complicated than the standard rules, so they are optional.

The Perception Modifiers Table is used for both visual and auditory perception. The table shows the range and the Perception Roll modifier; the table can be extended further for longer ranges. The specific Sight and Hearing Perception Modifier tables show modifiers for specific objects or conditions. The GM should add up all of the modifiers; if the total is positive, then the character will notice the noise or object without making a Perception Roll. If the total is zero or negative, the character will have to make a Perception Roll with those modifiers to perceive the object or noise. If he fails the Perception Roll, he doesn't notice the object or noise.

The Sight Perception Modifiers table lists the various modifiers to the basic visual perception range. The basic object for sight perception is the human figure seen against a slightly contrasting background. To find the character's Perception Roll, add all applicable modifiers together, positive and negative. Positive modifiers mean that the object is easier to spot, negative modifiers mean the object is more difficult to spot. As an example, an object that contrasts highly with its background is +1, so you would automatically spot it at 8" (with no other modifiers). If the object being spotted is much larger than a man or contrasts well with the background, it gets a positive modifier. If it's smaller than a man or blends into the background, it gets a negative modifier. The GM should feel free to alter the modifiers given; the ones listed only represent common situations. Note especially the "look" and "long look" modifiers. Characters might consider using these in a combat situation to see what's going on around them.

Four inches (8 meters) is the distance at which a character will automatically see a man-sized object. If, for instance, a character enters a room that is 4" by 4" or less, the GM should inform the character of any man-size objects in the room without having the character make a Perception Roll.

If you're trying to spot someone who is using Stealth, use the system described in Skill versus Skill: whatever the character makes his Stealth Roll by is the minus to other character's Perception Rolls to spot him.

Hearing Perception works much the same way as Sight Perception, though of course the modifiers are different. The basic noise is defined as normal conversation, and the basic background level is the sort of noise level you get in a suburb (distant cars, planes, barking dogs). Again, the GM should alter modifiers as necessary to fit the situation.

Recognition of the perceived object is a separate matter from perception. Recognition is automatic if the character is very familiar with the object he's perceiving (for instance, a friend or partner). If the object is unfamiliar, he must make a second Perception Roll (at the same modifiers) to recognize the object. In extreme cases, the GM may even require an appropriate Knowledge Skill Roll to recognize an object.

PERCEPTION MODIFIERS

Range	Modifier
1"	+3
2"	+2
3-4"	+1
5-28"	0
9-16"	-1
17-32"	-2
33-64"	-3
65-125"	-4
126-250"	-5
251-500"	-6
501-1000"	-7
1001-2000"	-8
2001-4000"	-9
4001-8000"	-10

HEARING PERCEPTION MODIFIERS

Situation	Modifier
Grenade	+6
Rifle	+5
Rifle autofire	+5
Submachine gun	+4
Magnum pistol	+4
Pistol	+3
Silenced autofire	+2
Silenced pistol	+1
Silenced subsonic pistol	+0
Parabolic microphone	+4
Truck	+3
Car	+2
Whistle	+3
Shout	+2
Loud conversation	+1
Breaking glass	+1
Sneeze	+1
Punch	+0
Body hitting ground	+0
Run (6" +)	+0
Fast walk (3")	+0
Normal walk (2")	-1
Careful walk (1")	-2
Whisper	-3
Open a door	+0
Slowly open a door (1 phase)	-2
High contrast sound	+1
Foggy weather	-1
Listen (half phase)	+1
Listen close (1 phase, DCV 0)	+2
Echoes	+3
Downwind	+1
Upwind	-1
Quiet area	+3
Noisy area	-3

SIGHT PERCEPTION MODIFIERS

Situation	Modifier
A lighted object in darkness	+5
Telescope	+3
Binoculars	+2
Long look (full phase, DCV 0)	+2
Looking (half phase)	+1
High contrast object	+1
Moving object	+1
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
Low contrast	-1
Night	-2
Dark night	-4
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

• FALLING •

Occasionally, a character may suffer the misfortune of falling from a great height. Falling does no damage whatsoever to a character, but hitting the ground can be extremely painful. Parachutes can help prevent this; they're explained in the Vehicle Combat section.

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

FALLING

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

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

• BREAKING THINGS •

You can't run a Danger International campaign without breaking a few things in the process, so this section will show you how to do your share. All objects are given a Defense value and a Body Pip total. When an attack is made against the object, the Defense value is subtracted from the BODY done. If the remainder is 0 or less, no damage is done to the object; any amount left is subtracted from the Body Pip total. The Defense value is considered fully resistant, so it makes no difference if the attack is a normal attack or a killing attack. The Defense value is the same versus both energy and physical attacks.

Example:

Max fires a LAW rocket at a DEF 9, 6 BODY wall. He rolls his damage and does 10 BODY worth of damage (the STUN damage doesn't matter against a wall). Since the LAW warhead is armor-piercing, the wall's DEF is halved, and the wall takes 5 BODY, one less than its total. The wall has a large hole blown in it, but is not considered totally destroyed.

The number of BODY that an object has is generally dependent upon how much it weighs and how fragile it is. A machine can have a heavy steel casing but weak insides, so it would have a large DEF but few BODY.

The Object BODY table gives how much BODY an object will have based on its mass. The table has three columns.

The first column in the table is for living creatures (animals only; plants use the second column). This column has the largest BODY values. Living things are smart enough to work around any wounds, and have the strength of will necessary to overcome them.

The second column is for simple unliving objects. Things like walls, furniture, and simple machines fall under this category. The strength of these objects comes from their very simplicity. They must be totally destroyed before they lose their function.

The final column is for complex machines such as computers, typewriters, and televisions. These objects function poorly if any of their parts are damaged, hence the low BODY values. If an object is sufficiently fragile, it may have only one BODY no matter how much it weighs.

The Defense of an object is based upon the material it's made from. Find the weakest material that's an important part of the object. The Object Defense chart will give the DEF of the object.

OBJECT BODY

Mass	Living	Unliving	Complex
200g	1	—	—
400g	2	—	—
800g	3	—	—
1.6kg	4	1	—
3.2kg	5	2	—
6.4kg	6	3	1
12.5kg	7	4	2
25kg	8	5	3
50kg	9	6	4
100kg	10	7	5
200kg	11	8	6
400kg	12	9	7
800kg	13	10	8
1.6t	14	11	9
3.2t	15	12	10
6.4t	16	13	11
12.5t	17	14	12
25t	18	15	13
50t	19	16	14
100t	20	17	15

g = gram
kg = kilogram
t = ton, 1000 kg

OBJECT DEFENSE

Substance	DEF
Wood	
Thin Board	2
Plywood	3
Heavy Wood	4
Very Heavy Wood	5
Metal	
Sheet Metal	4
Chain or Heavy Tube	5
Heavy Bar	6
Plate	7
Casting	8
Hardened Casting	9
Light Armor	10
Medium Armor	13
Vault Doors	16
Heavy Armor	19
Stone	
Brick	5
Concrete	6
Reinforced Brick	7
Reinforced Concrete	8
Plastic	
Light Plastic	1
Plastic Castings	2
Light Fiberglass	4
Heavy Fiberglass	6
Armored Plastics	8

The Object List covers some common items that characters will try to break. This list is just suggested DEF and BODY for these items; the GM should change them to fit the particular adventure.

OBJECT LIST

Material or Object	DEF	BODY
Glass	1	1
Home inside wall	3	3
Home outside wall	4	3
Brick wall	5	3
Concrete wall	6	5
Reinforced concrete wall	8	5
Armored wall	13	7
Rock	5	13
Interior wood door	2	3
Exterior wood door	4	3
Metal fire door	7	5
Safe door	10	9
Large vault door	16	9
Dirt (per hex)	0	16
Light wood furniture	3	3
Heavy wood furniture	4	5
Plastic furniture	2	3
Steel reinforced furniture	5	5
Bicycle	4	2
Motorcycle	4	7
Automobile	4	9
Truck or bus	4	10
Armored car	10	11
Tank (front armor)	19	
(side, top, rear, bottom)	14	14
Light plane	4	9
Twin engine plane	4	11
Multi-engine plane	4	14
Helicopter	4	9
Hovercraft	5	9
Submarine	10	19
Pistol	4	1
Rifle	4	1
Man-carried heavy weapon	4	2
Ground mounted heavy weapon	6	8
Very large heavy weapon	6	12
Fire hydrant	8	5
Lamp post (breakaway)	5	3
Flag pole (breakaway)	4	2
Steel mail box	6	5
Wooden telephone pole	5	4
Control console (per hex)	4	4
Light machinery	5	4
Medium machinery	7	6
Heavy machinery	9	8
Bushes	2	3
Small tree (less than 1")	4	5
Medium tree (less than 5")	5	8
Large tree (5" or more)	5	11

•BROKEN MACHINERY•

Any machine that takes BODY from an attack has a chance to malfunction when used. Check the damaged machine against the Machine Malfunction table to see if it will stop working. If your 3D6 roll is less

than or equal to the number on the chart, the machine stops working. If it's a particularly volatile machine, it may even blow up (such fun!).

MACHINE MALFUNCTION

Damage	Chance to Malfunction
Less than ¼ BODY damage	8 or less
¼ to BODY ½ damage	11 or less
Greater than ½ BODY damage	14 or less

You should roll for a machine's malfunction chance every time it takes BODY, starts up, or is put under additional stress. Any machine or wall that takes all of its BODY has a hole in it. The hole starts at ½ meter (½") across. Every extra BODY that the machine takes makes the hole twice as large, up to the size of the machine itself, of course.

•WALL BODY•

You don't use wall mass to determine their BODY; use their thickness. Different types of materials get different bonuses for thickness. Stronger materials increase BODY faster than weak materials. The Wall BODY table describes the amount of BODY a wall has.

WALL BODY

Material	Thickness (millimeters)									
	4	8	16	32	64	125	250	500	1m	2m
Wood	—	1	2	3	4	5	6	7	8	9
Stone	—	—	—	1	3	5	7	9	11	13
Metal	1	3	5	7	9	11	13	15	17	19
Plastic	1	3	4	6	7	9	10	12	13	15

The Wall BODY chart is for easy reference. The formulas that were used to derive the chart are given below.

Wood: 1 BODY at 8 mm, +1 BODY per 2x thickness.
 Stone: 1 BODY at 32 mm, +2 BODY per 2x thickness.
 Metal: 1 BODY at 4 mm, +2 BODY per 2x thickness.
 Plastic: 1 BODY at 4mm, +1½ BODY per 2x thickness.

•CONCEALMENT•

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

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

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

Example:

Bill Robinson is carrying an AMT 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. That's because the object causes an unsightly bulge in the person's clothing. Anyone the character is dealing with will notice the bulge with a Perception Roll.

Example:

Bill later decides to carry a Llama Super Comanche .44 magnum revolver (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 Bill.

Perception Rolls will tell a character that someone's carrying an object, but the Perception Roll won't tell them what the object is. So long as clothing still covers an object, the object's exact identity will remain hidden. However, some information about the object should be available. If the observer has noticed a bulge under the character's left armpit, it's probably a gun. But the exact type of gun or whatever wouldn't be known until the object comes out into view.

Some objects are so large they can't be hidden in an area. If a hiding place is 4 or more points smaller than the 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 table 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 of Hiding Space
Suit Jacket	4
Jacket (windbreaker)	6
Coat (heavy, long jacket)	8
Overcoat (trenchcoat)	10
Shirt or Blouse	1
In Boots	2
Under Skirt or Dress	3
Under a Hat	2
Inside Small Handbag	3
Inside Camera Case	4
Inside Large Handbag	5
Inside Briefcase	8

The Size of the jackets and coats given above represents them buttoned up. If the jacket is left unbuttoned, the Size of its hiding spaces will increase by 2. But when a character is moving with an open jacket, there is a chance of 1 on 1D6 (1 or 2 if he's running) for the jacket to open and reveal any objects 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: anything that's less than Size 0 may be hidden on your person with Concealment Skill. Such objects can't be found visually, but only with a Strip Search and a Concealment versus Concealment Roll. Such items are considered so small that they can fit behind belt buckles, in shoe heels, or inside specially created pockets.

•SEARCHING A PERSON•

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

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

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

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



VEHICLE COMBAT

Car chases are a standard part of modern adventures. Chasing criminals in cars, boats, helicopters, and planes occurs in almost every TV and movie adventure you can name. Vehicles in *Danger International* have special rules for movement and combat. These rules build on the basics of Hero System combat; if you haven't mastered combat yet, vehicle combat may be difficult for you. There are three types of combat that vehicles can be involved in; each uses somewhat different rules.

The first type of combat is Tactical Combat. This is very similar to ordinary combat (which you're already familiar with), and is used whenever there's someone in a vehicle attacking someone not in a vehicle. For instance, when a limousine filled with machine gun-toting thugs pulls up and fires at the characters standing on the sidewalk, it's time to use Tactical Combat. Or when someone in a plane or helicopter conducts a strafing attack at someone on the ground.

The second type of vehicle combat is probably the most common: Chase Combat. Chase Combat is used for any two vehicles when at least one is traveling along a narrow path, like a road or a river (or flying in a tight canyon, for that matter). For example, when one car is chasing another along a road, or a helicopter is chasing a car, or two boats are engaged in a chase on a narrow river.

The third and last type of vehicle combat is Dogfight Combat. Dogfight Combat is used to handle any vehicle combat where the vehicles have a wide area to move in, like planes in the air, cars in an empty parking lot, or boats on the open ocean. Most commonly, this is used in a battle between two airplanes or helicopters.

VEHICLE CHARACTERISTICS

Vehicles are defined by eight different characteristics (nine for aircraft). These characteristics are as follows (abbreviations are in parentheses):

VEHICLE CHARACTERISTICS

Maximum Speed (MAX)	Body Pips (BODY)
Acceleration (ACC)	Range Mod Multiple (RMM)
Deceleration (DCC)	Damage Modifier (DMG)
Turn Divisor (TURN)	Stall Speed (STALL)*
Defense (DEF)	

*Aircraft only

Now for some definitions of these characteristics. These definitions are short; as vehicle combat is explained, their meaning will become clear.

MAXIMUM SPEED (MAX)

The MAX is the fastest speed a vehicle can go. Speed is always listed in inches per segment. A conversion table for miles per hour and kilometers per hour to inches per segment is included.

ACCELERATION (ACC)

ACC is how fast the vehicle gains speed. On each segment the vehicle may add its ACC (in inches) to its current speed, up to its MAX, of course.

DECELERATION (DCC)

DCC is how fast the vehicle can reduce its speed. On each segment the vehicle may subtract its DCC from its current speed, down to a minimum of speed 0.

TURN DIVISOR (TURN)

TURN defines how often a vehicle can change its "facing" 60 degrees or 1 hexside (for tactical vehicle combat, hex paper should be used). It describes how well a vehicle gets around corners. "Facing" is the direction the vehicle is pointing; when using hex paper, the vehicle has one of six possible facings. The faster a vehicle is traveling, the less often it can change facing.

DEFENSE (DEF)

DEF defines the toughness of the outer body of a vehicle. When a vehicle is hit, subtract the vehicle's DEF from the amount of BODY damage done by the attack.

BODY PIPS (BODY)

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

RANGE MODIFIER MULTIPLE (RMM)

The RMM increases the Range Modifier of any ranged attack against the vehicle. It is a function of the size of the vehicle, so that a larger vehicle can be hit from a longer range than a smaller vehicle.

DAMAGE MODIFIER (DMG)

The DMG is a modifier on the damage a vehicle does when it hits something. It also modifies the vehicle's Control Roll when trying to force other vehicles off of the road. DMG is a function of the weight of the vehicle.

STALL SPEED (STALL)

STALL is the minimum speed that an aircraft can fly. At less than Stall Speed, the aircraft's wings don't generate enough lift to keep the craft in the air. For simplicity, STALL represents both minimum take-off and landing speed.

TACTICAL MOVEMENT

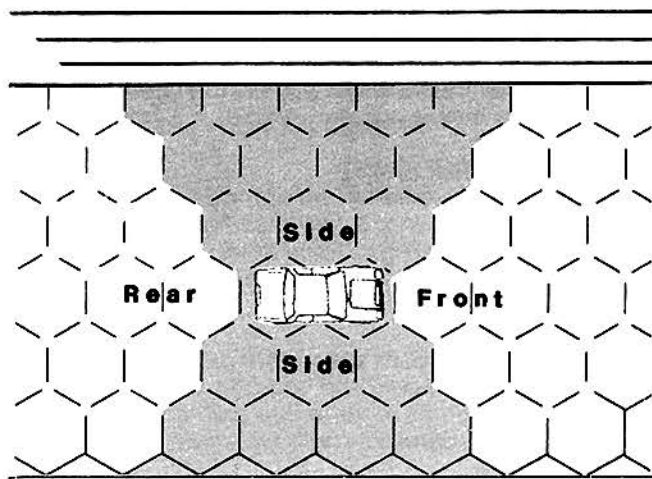
When people in vehicles are in combat with characters on foot, the Tactical Movement rules are used. These rules show the vehicle's exact position and orientation on the tactical map (the area that the GM has drawn to show where the vehicles and characters are). This section will show you how to move the vehicles in such a situation; the Combat With Vehicles section explains the modifiers to combat involved.

If the combat situation changes, you may need to change the type of vehicle combat being used. For instance, if some thugs in a car drive up and shoot at characters standing in a parking lot, that's Tactical Combat. If the characters (when they get the chance) then leap into a car and start to follow the thugs, the GM should switch to Chase Combat. If the characters manage to follow the thugs to an airport where they jump out of the car, then switch back to Tactical Combat. If the characters jump out of their car, too, then it's normal combat (no vehicles involved). If the thugs get into a fighter aircraft and strafe the characters, then go back Tactical Combat, until the characters get into their fighter aircraft and do battle, when they'll enter Dogfight Combat. The nature of the vehicle combat can change swiftly depending on the circumstance.

A vehicle's movement is very different from a character's movement; a vehicle moves every segment, not every phase like a character. Also, a vehicle's speed and direction changes are more restricted than a character's.

The front of a vehicle should always face one specific hexside. When the vehicle is moving forward on the tactical map it must move into the 60 degree arc defined by its front (see the Facing Diagram).

The GM should keep track of each vehicle's speed in inches per segment. Each segment the vehicle moves forward a number of inches equal to its speed. At the beginning of each segment, the driver of a vehicle may accelerate and increase his speed by his ACC, or brake and lower his speed by up to his DCC. A vehicle's speed may never exceed its MAX. The GM makes these decisions for any vehicles steered by NPCs; player-characters driving their own vehicles make their own decisions.



Example:

The Enforcer's 1985 Corvette is moving at a speed of 7; thus, each segment it moves 7" forward. The Enforcer slams on the brakes. The Corvette's DCC is 5, so he slows by 5" per segment; he travels 2" this segment. The next segment he slows to a stop.

Cars and boats can move backwards. Their maximum speed backwards is $\frac{1}{4}$ their MAX.

Cars traveling uphill are at half ACC; cars traveling downhill get +1 ACC. Aircraft and helicopters can climb 1" for every 2" of forward velocity they lose (watch out for the aircraft's Stall speed); they can dive 1" for every 1" of forward velocity they are using (this doesn't use any forward velocity).

Because of their weight, speed, and general clumsiness, vehicles don't turn on a dime like characters do. Cars change facing 60 degrees or 1 hexside at a time. The vehicle cannot turn any time it wants to; it must meet certain conditions.

Vehicles may change facing in different directions any time. A vehicle could turn right on one segment and left (back to its original facing) on the next segment, no matter how fast it's going. A vehicle's first turn after being stopped dead can also be done at any time. Once a vehicle has made its first facing change it's covered by the restrictions of its TURN rating; a vehicle must travel a certain number of segments straight between consecutive turns in the same direction. The number of segments is figured from the vehicle's current speed and its TURN rating. If the vehicle's speed is 1x its TURN or less it can change facing every segment; if its speed is 2x its TURN or less it can change every 2 segments, and so on. The effects of the TURN rating are summarized in the Turning Table.

TURNING TABLE

Vehicle's Speed is	Vehicle May Turn
up to 1x TURN"	Every segment
up to 2x TURN"	Every 2 segments
up to 3x TURN"	Every 3 segments
and so on	

Example:

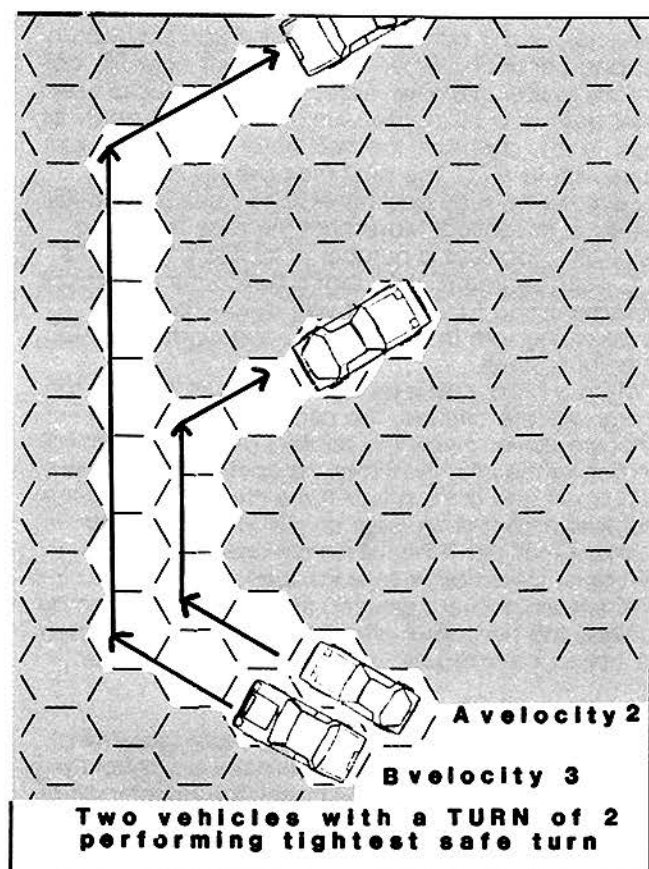
Two cars with TURN ratings of 2 are side by side. The outermost car has a speed of 3, and the innermost car has a speed of 2. On segment 1, both cars move straight ahead and then start turns to the right.

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

•CONTROL ROLLS•

When the going gets tough, drivers must make Control Rolls to keep control of their vehicles. The driver's ability to control his vehicle is central to any vehicle combat.

Control is measured by the driver's Control Roll. Characters with full Driving, Motorcycle, Piloting, Riding, or Skiing Skill have a Control Roll equal to their Skill Roll (base 9 + DEX/5) or less. Characters without full Skill in



their vehicle have a Control Roll of 8 or less. All Control Rolls can have modifiers for conditions. The player rolls 3D6 less than or equal to the Control Roll to make the roll.

WHEN TO MAKE A CONTROL ROLL

There are two different times when a driver must make a Control Roll: when the vehicle is hit in combat, or because of a difficult maneuver or driving hazard. Combat conditions include when the car takes a wheel or chassis hit, when the car runs into something or something runs into the car, or when the driver is hit by an attack. Driving conditions include when a car hits bad roads, when a driver tries a difficult maneuver, or when a driver must avoid a hazard.

A Control Roll can have many different modifiers for different conditions. Most of these modifiers are specific to a particular Control Roll. A few modifiers, which represent the condition of the vehicle, driver, and surroundings, are always used. The Control Roll Modifiers Table describes these conditions.

CONTROL ROLL MODIFIERS

Subtract from Control Rolls

- 1 per 2 BODY vehicle is under 0 BODY
- 1 per 2 BODY driver has taken
- 2 for driving on bad roads (or air or water)

In Tactical Movement, a driver must make a Control Roll if he tries to change his facing earlier than his TURN and speed allow. For each segment early that the driver tries to change facing, he takes a -3 on his Control Roll.

In Chase and Dogfight Combat, both drivers make Control Rolls each turn to determine how well they are driving. The rules regarding these Control Rolls are covered under Chase Combat and Dogfight Combat.

In Chase Combat or Tactical Movement, a driver can also make a Control Roll for hazards. Each hazard has a modifier to the Control Roll to describe how dangerous it is and the consequences of blowing the Control Roll. Examples of hazards, their Control Roll modifiers, and their consequences are listed under Chase Combat.

If the driver fails his Control Roll in Tactical Movement the car goes out of control and moves in a random direction. At the beginning of every segment, roll 3D6 on the Tactical Out Of Control Table to find out what has happened to the car. The effects of Control Rolls in Chase and Dogfight combat are covered under Chase Combat.

TACTICAL OUT OF CONTROL

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	

A car decelerates 1D6 inches per segment while out of control. In Tactical Movement, face the car in its new direction, then move the car its speed straight ahead.

A driver may regain control of his 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.

• HITTING THINGS •

If a vehicle ever impacts a barrier, the vehicle stops and the passengers take 1D6 per 1" of the vehicle's velocity. If the passengers were strapped in (seatbelts) they only take half damage.

If a car hits a low barrier while out of control, the car will flip over unless the driver makes a Control Roll, -1/3" of speed. If the driver makes the roll, the car will bump over the barrier and slide on. If the car driver blows the roll, the car flips and the passengers take 1 attack for every 5" of speed the car had. Each attack does 1D6 for every 1" of velocity the car had; again, halved if the passengers are strapped in.

Example:

Don (Control Roll 12-) was trying a skid when he hit a curb; the curb counts as a low barrier. 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 over (8 divided by 5 rounds up to 2) and bounces twice. Don takes two 4D6 attacks because he was strapped in. Better luck next time, Don.

• MOVEMENT SPECIFICS •

Different types of vehicles may have special modifiers and rules for movement. This section mentions some of the special rules for vehicles, especially for Tactical Movement, although some rules for Chase Combat are given.

AIRPLANES

Airplanes today range from one man ultralights to 250 passenger Concorde's. Most planes can move so fast that they'll fly onto the tactical map one segment, and off the next. Planes flying slowly can use the Chase system when firing at cars. When planes fight each other they use the Dogfight system.

On the tactical map we are concerned with how often the plane will be able to strafe the characters on the ground, so the fact that the plane flies off the board isn't a problem. Simply define an altitude for the plane and move it any number of inches less than or equal to its current speed onto the tactical map on its first segment. Each segment thereafter, the plane will move its speed forward (with any acceleration or deceleration taken into account). The plane may change facing according to the normal rules of Tactical Movement. After leaving the board the plane must spend a number of segments off-board turning around. The number of segments necessary to turn around is equal to $(3 \times \text{Aircraft's Speed})$ divided by its TURN value).

If a plane goes out of control it loses half its speed in altitude every segment. The pilot may attempt a Control Roll at the same intervals as a driver of a car. If the plane impacts the ground, use the crash rules.

When an airplane is chasing a car in Chase Movement it should be treated just like any other vehicle except that it has an altitude above the ground that is added to the range at all times. A plane's tremendous advantage in MAX and TURN will often allow it to control a chase, however. An airplane is not affected by hazards on the ground, but the GM may occasionally create hazards for a low flying plane. Such hazards can include power lines, tall trees, and radio towers.

BOATS

Speedboats, cigarette boats, and jetskis are all boats that characters may encounter. A fast speedboat can reach 60 or more miles per hour and can give cars a run for their money.

Boats work on the tactical display just like cars, except that they can never change facing before their TURN value allows. Boats fighting on an open lake should use the Dogfight system to determine relative locations and distance.

Boats that have taken hull or equipment hits take on water and can sink. Every segment 12 a boat takes on water equal to the number of BODY (unmodified by hit location) that it has taken in hull or equipment locations. When a boat has taken on twice its BODY in water, it sinks. A character with a bucket can bail 1D6/10 BODY (of water) per phase. A bilge pump will pump 1D6 BODY of water per turn.

HELICOPTERS

Helicopters combine some of the abilities of a car and a plane. The helicopter can fly, so it can avoid obstacles, and it can hover so that it can stay with a stopped car or character. Helicopters will normally act similarly to slow airplanes, except for a few special rules.

Because of a helicopter's unique ability to apply its thrust in any direction, the helicopter can do unusual things with its ACC. The pilot may use his ACC to accelerate; he may add his ACC to his DCC or TURN values; or in Tactical Movement, he may move the helicopter sideways a number of inches equal to its ACC each segment. Note that a helicopter in Tactical Movement can turn around very quickly by decelerating with its normal DCC and adding its ACC to its TURN value.

When a helicopter is hit and loses all of its ACC, the copter will lose altitude. The pilot may attempt to autogyro down to slow the copter's descent. To control the copter the pilot must make a control roll when the ACC is lost and once a turn thereafter. So long as the pilot keeps control he loses only 5" of altitude per segment (60" per Turn). When he loses control the helicopter loses half its forward speed (or 20" per segment, whichever is greater) of altitude. The pilot may not slow the helicopter after he has lost control. When the helicopter impacts, use the normal crash rules.

OTHER VEHICLES

Motorcycles and other small, light vehicles without protection for passengers should make a Control Roll whenever they're hit, or lose control. The advantage of small vehicles is that they can go more places than larger vehicles, but they offer little or no protection to drivers and passengers.

• CHASE COMBAT •

Chases are used when several cars are all running on the same road. The only thing the GM need keep track of, is the range between each car. Planes, helicopters, and boats can also use the Chase system under unusual circumstances.

Chases are run in full Turns. Each Turn, the GM tells the drivers what is ahead. The drivers then pick the Maneuver Value for this turn. Drivers then make Control Rolls to see how well they drove. This Control Roll is modified by the Maneuver Value the drivers have chosen, the terrain types, and the hazards.

How much each driver made or blew his Control Roll by is referenced on the Control Tables to see if anything happened to each car. The difference between the amount each driver made his roll by is referenced on the Chase Table to see how each driver is doing against each other driver.

Finally, the new range between the cars is calculated. Then drivers and passengers execute any attacks between the cars at the new range. After figuring the effects of any attacks, the turn is over and the order is repeated.

At the beginning of each turn, the GM can define any kind of turns or hazard he likes on the road ahead, or he can roll on the table below to find a terrain type or hazard. The table lists five terrain types and five hazards with Control Roll Modifiers.

CORNERS AND HAZARDS TABLE

3D6 Roll	Terrain or Hazard	Range Change or Control Mod
3-5	Downhill hairpins	DCC difference x10
6-7	Medium turns	No special modifiers
8	The S's	ACC difference x20
9	Long straight	MAX difference x10
10	Hairpin turns	TURN difference x30
11	Cut off by traffic*	Control Roll -3
12	Barrier in road*	Control Roll -2
13	Pedestrian in road*	Control Roll -1
14-15	Slippery road	Control Roll -2
16-18	Potholes in road	Control Roll -1

* Spinouts cause an automatic collision.

If the GM doesn't want any special terrain, assume the chase is going through medium turns, and that there are no special advantages for vehicle statistics. If the GM rolls a hazard, assume that the terrain this turn is the same as it was last turn.

Once the drivers know the terrain and any hazards, they declare their Maneuver Value. The driver at the front of a chase declares his Maneuver Value first, and then each other driver declares his in order of the chase.

Because the number of specific maneuvers in a car are nearly infinite, maneuvers are rated by their danger and effectiveness. A negative value means to back off, go slow, and to keep control of the car. A zero value is simply following the street as fast as you can. A positive value is to go fast and to try tricks to beat an opponent. For instance: a Maneuver 4 might include driving up on the sidewalk, between two parked cars, and through an open-air cafe.

Each point of maneuver subtracts 1 from the driver's Control Roll that turn. A negative maneuver adds to the Control Roll. If the driver makes his Control Roll, he can modify the Range by 10" per positive point of maneuver. The driver's opponent may modify the range by 10" for every negative point of maneuver. Thus a character who tries a Maneuver 3 and makes his Control Roll, can add or subtract 30" to the Range between targets. A driver who tries a maneuver -2 will give his opponent the ability to add or subtract 20" of the range.

Drivers now make Control Rolls with modifiers for hazards, maneuvers, and environmental conditions (as described under Control Rolls). How much a driver made his Control Roll by will determine what he and his passengers can do that turn. The Control Table below lists how much the roll was made by and its effect.

CHASE CONTROL TABLE

Control Roll	Effect	Attacks
-3 or less	Car spins out	0
-2 to -1	Car skids ¹	0
0	Car just makes it	0
+1 to +2	Car makes it	1
+3 or more	Car makes it	2

¹ Opponent gets plus or minus 30" of range, his choice.

² Character's Speed.

If a car skids 2 turns in a row, it spins out. When a car spins out, its speed drops to 0 and the opponent automatically gains 10 times his MAX in Range. The GM should decide from the terrain whether the car hits a barrier, or just skids to a stop. If the car hits a barrier, find the results in the Hitting Things section.

The difference between the driver's Control Rolls will determine how well each driver did in relation to each other. The driver who made his roll by more, is the controlling driver. The difference between how much each driver made is roll by is referenced on the Chase Table. The first column shows the Attacker's Value (AV) minus the Defender's Value (DV).

CHASE TABLE

AV-DV	Controlling Driver can:
0 or +1	Make no change in Range
+2 to +3	Add or subtract 10" from Range
+4 to +6	Add or subtract 20" from Range
+7 or more	Add or subtract 30" from Range

Finally, the new range between the cars is calculated. Each driver may be able to make several different changes in the range based on the maneuvers each driver made, the effects of a skid from the Chase Control Table, and from the Chase Table. Each driver applies his modifier to the range, starting with the front driver in the chase and working backwards. Note that if the new Range goes negative, then the chasing car passes the target this turn.

Example:

"Digger" Henderson (Driving Roll 13-) in a 1968 Mustang GT is 50" behind two thugs (Driving Roll 8-) in a 1985 Ford LTD. The chase proceeds through the S's this turn. Digger's Mustang (ACC 2) has an advantage over the thug's LTD (ACC 1) so he can gain 20" of range this turn. The thugs try a maneuver -1 to keep control, while Digger tries a maneuver 1 to catch the thugs. The thugs must roll 8 - 1 = 9 or less. They roll an 9, making it exactly. Digger must roll 13 - 1 = 12 or less. He also rolls a 9 and makes his roll by 2. Digger has made his roll by 2 more than the thugs and is the controlling player.

The new range is now calculated. The thugs don't gain anything from terrain and didn't lose anything from the Chase Control Table, and didn't gain anything for their maneuver. Digger gains 20" for having a higher ACC, doesn't lose anything from the Chase Control Table, gains 10" for his Maneuver 1, gains 10" for the thug's Maneuver -1, and finally gains 10" for being the controlling player by 2 on the Chase Table. Digger can change the range by 20" + 10" + 10" + 10" = 50". Digger pulls up right next to the thug's LTD. Digger can make one attack this turn (because he made his Control Roll by 2), but the thugs cannot attack (because they made their roll exactly).

•FINISHING A CHASE•

A chase ends either by the mutual consent of the drivers, when only one car can continue, or when the range between cars gets so great that the front car can make two turns and lose the trailing car. Normally, any time all of the pursuing cars have spun out or when the range between the cars is greater than ten times the chasing car's MAX, the chase is ended.

• DOGFIGHT COMBAT •

Whenever vehicles fight in a wide open area, such as a parking lot, lake, or in the wild blue yonder, you can use Dogfight Combat. A "dogfight" is an old pilot's term to describe close-in air combat where the planes circle like fighting dogs trying to snap at each other's backs. Dogfight combat simplifies all of the combat maneuvering of two circling opponents down to several die rolls. Aircraft fighting at long ranges with missiles will use the Intercept Combat rules.

Dogfights are conducted in full turns; each dogfight turn is equal to one full turn on the ground. All you need to keep track of in a dogfight is the number of turns needed to Escape (discussed later), each plane's velocity (usually the plane's MAX, but you can vary this if you want), and, most important, the relative position of the planes. There are four different positions: neutral, head on, side on, and tail chase.

When a dogfight starts, the GM can set the initial position of all the planes, or it can be rolled randomly. During a dogfight, each player rolls his Control Roll. If no pilot has the advantage (at the start, or if the planes are in a neutral position), the pilot who made his roll by the greatest amount is the attacker. The Dogfighting Table shows the position of the aircraft based on the difference between the attacker's Control Roll and the defender's Control Roll. The Control Roll is modified by several factors, listed below.

PILOT ROLL MODIFIERS

Bonus	Condition
+1	If your plane is faster than your opponent's plane
+1	Per point your plane is faster than your opponent's plane
+1	If your plane has a higher TURN than your opponent's plane
+1	Per point your plane's TURN is greater than your opponent's plane's TURN
+1	If your plane has a higher ACC than your opponent's plane
+1	Per point your plane's ACC is greater than your opponent's plane's ACC
+1	If you were the attacker in a side on position last turn
+2	If you were the attacker in a tail chase last turn
+1	If you are surprising your opponent
-2	If you are attempting to Escape
-2	If the other pilot has successfully executed an Escape

The pilot who made his Piloting Roll by the greater amount is considered the attacker. Subtract the amount the defender made his roll by from the amount the attacker made his roll by. If neither pilot makes their roll, the planes are in a neutral position. This number gives you the relative positions from the Dogfight Table.

The Dogfight Table assumes that both planes have forward mounted guns; the GM can make special allowances for planes that can attack to the sides or

DOGFIGHT TABLE

AV-DV	Relative Position
0 to +1	Both planes neutral; neither may fire.
+2 to +3	Both planes are head on; both may fire once.
+4 to +6	Attacker is side on to defender. Attacker may fire once.
+7 or more	Attacker is tail chasing the defender. Attacker may fire as often as his Speed.

rear. Also, in a head on position, the attacker may elect to fire, in which case the defender gets to fire back at him that turn, OR the attacker may elect to evade, in which case neither pilot gets to fire that turn.

Example:

Jeff Spanner, flying a surplus Air Force Cessna Skymaster with two .50 caliber machine guns, is being attacked by Ivan Matlovsk in an MI-24 Assault Helicopter with a 20mm Cannon. Ivan has a Piloting Roll of 12 or less, while Spanner has a Piloting Roll of 15 or less (he's an ex-Nam ace pilot). They start in a neutral position, but Ivan is surprising Jeff. Ivan gets +1 for a higher TURN, and a +1 for surprise; his total roll is $12 + 2 = 14$ or less. Jeff gets +1 for a faster plane (slightly); his total roll is $15 + 1 = 16$ or less. They both roll dice; Ivan rolls a 12 and makes his roll by 2, and Jeff rolls a 12 and makes his roll by 4, so Jeff is the attacker.

The GM looks at the Dogfight Table. The attacker (Jeff) is 4 - the defender (Ivan) 2 = +2, which on the chart indicates a head on position. Jeff evades, so neither pilot gets to shoot. Next turn, Ivan's roll is down to 13 or less (he lost the bonus for surprise); Jeff is still a 16 or less. Ivan rolls poorly, and just makes his roll. Jeff makes his roll by 7, so Jeff is the attacker with a +7. The Dogfight Table shows Jeff is tail chasing Ivan and will get 3 shots at him, since Jeff is Speed 3.

The most important part of a dogfight is shooting the other plane down. Attacking from a plane is easy: each armed plane is given a type of gun, damage, and an OCV bonus for rate of fire. Rules covering character's firing personal weapons from vehicles are covered in the Combat With Vehicles section.

Each position in Dogfight combat has an OCV modifier and a range between targets figured as a multiple of the attacking plane's velocity. To find the range, multiply the attacking plane's velocity by the number listed in the Range column on the Gunnery Modifiers table, relative to the position. The attacking plane's OCV is equal to the pilot's OCV (or gunner's OCV) plus the weapon's OCV bonus minus the OCV modifier. The defender's DCV is based on his plane's velocity or the pilot's DCV, whichever is greater.

GUNNERY MODIFIERS

Relative Position	OCV Modifier	Range
Head on	-2	x1
Side on	-4	x2
Tail chase +7	0	x2
Tail chase +8	0	x1
Tail chase +9 or more	0	x½

Example:

Ivan in his Mi-24 (MAX 40) is attacking a STOL delivering guns to freedom fighters. He has gotten into a +7 Tail Chase. Ivan is Dex 15, SPD 3, so he fires 3 times at -0, at a range of $40 \times 2 = 80''$. The STOL has a Range Mod Multiple of 6, and Ivan's 20mm cannon have a Range Mod of -1/5''. Ivan's OCV is 5 (for DEX) + 4 (for his cannon) -2 (for range) -0 (for position) = 7. The transport's DCV is 8 (for velocity). Ivan gets to make 3 Autofire shots at $11 + 7 - 8 = 10$ or less. The STOL will probably take a couple of hits, but without help from the ground or another plane it's in big trouble.

•LEAVING A DOGFIGHT•

There are several ways out of a dogfight. If both pilots break off, the dogfight is over. If one pilot wishes to break off and the other doesn't, it's more complicated. The pilot who wants to leave must execute one or more Escapes.

Cover of some kind can normally be found, even in an aerial battle. Clouds, the sun, large trees, or friendly fire can all help a pilot lose his pursuer. Before the dogfight begins, the GM should determine how many turns of Escape are necessary for a plane to leave the dogfight. If the GM doesn't want to decide, he can roll 1D6 and use that as the number of Escapes necessary to break off combat.

A pilot executes an Escape by declaring "Escape" before the turn begins. Both pilots roll normally. If the Escaping pilot wins the roll or has a tie, he has successfully made one Escape. If the other pilot wins, combat proceeds normally. If the Escaping pilot has a faster plane he gets credit for an Escape even if he lost the control roll. Losing does not force the enemy to take a minus on his Piloting Roll next turn, and has no effect on the fire directed at him.

After the pilot executes his required number of Escapes, the battle is over. The number of Escapes that a pilot has executed is cumulative; that is, a pilot may execute an Escape early in the fight, and then execute another escape later in the fight and have credit for two Escapes.

•INTERCEPT COMBAT•

Intercept combat is only used when two planes are at long range and fighting with missiles. Intercept Combat is executed in full turns. Range, target position, and target speed are the important things to keep track of in Intercept Combat.

There are three conditions where planes may be in Intercept Combat. First, two planes flying at each other, but still at a range greater than 12x the fastest plane's velocity can engage in intercept combat. Second, two planes may engage in intercept combat after Escaping from a dogfight; in that case, the range starts at 12x the plane's combined speeds. Third, whenever a Surface to Air Missile (SAM) is fired at a plane, treat it as if both were in intercept combat.

Intercept Combat, like Chase Combat, starts by defining the range between targets. The quality of the radar carried on the planes will determine the range at which Intercept Combat begins (or ends). So long as the planes are within this range, and one wishes to fight, they are in Intercept Combat.

RADAR RANGE TABLE

Base Range	Radar Quality	Examples
125''	No radar	
250''	Poor radar	50's era planes, Mig-21
500''	Average radar	60's era planes, F-4 Phantom
1000''	Good radar	70's era planes, F-15 Eagle
2000''	Great radar	80's era planes, AWACS

To find the intercept range, multiply the base range by the target's RMM (Range Modifier Multiple).

Once in Intercept Combat, follow these steps:

- 1) Declare maneuver (close, jink, or disengage). Close means to fly towards the enemy, Jink means to circle to deny the enemy a shot, and Disengage means to fly away from the enemy.
- 2) Determine the facing of the planes. Each plane's maneuver determines which face he shows to the enemy. Closing planes show their front to the enemy. Disengaging planes show their rear to the enemy. Jinking planes roll on the Facing Table to determine their facing.

FACING TABLE

1D6 Roll	Facing
1-2	Front
3-4	Side
5-6	Rear

- 3) Determine Range between enemy planes and missiles. Closing planes subtract 12x their speed from the range. Disengaging planes add 12x their speed to the range. Jinking planes do not affect the range. Missiles are always considered closing planes for range determination.
- 4) Roll for hits by missiles that get to target. Any missile that gets to its target makes its Attack Roll. If the missile hits, apply the damage.
- 5) Repeat steps 1-4 until both planes break off, or the planes are out of radar range.

A plane can fire its missiles any time after it has met all of the pre-fire conditions of missile fire. Once the missile is fired the plane may have to meet certain post-firing conditions to keep tracking the target. Each missile will have specific pre-fire and post-fire conditions.

Each missile also has a speed per turn, a Run Time equal to the number of turns the missile will fly, an Explosion damage when the missile hits, and an Attack Roll to hit its target. The missile is considered another airplane once it is fired, except that it can only fly a closing course.

Once a missile gets to target, the firing character tries to roll the missile's Attack Roll or less on 3D6. If the attacker makes the roll, the missile hits the target. The missile is triggered by a proximity fuse and actually explodes some distance from the target. Roll 2D6 to find how many inches away the missile explodes. Subtract that distance from the number of dice of damage the missile does and roll the damage. The missiles are listed in the Vehicle Weapons section.

COMBAT WITH VEHICLES

Vehicles fight in two ways: either with ranged weapons or by ramming. Ranged weapons normally include guns fired by passengers and guns mounted on the vehicle itself. Both of these are covered in this section.

Vehicles have a DCV when attacked, just like characters do. A vehicle's DCV can be figured from one of two sources: the vehicle's velocity or the skill of its driver.

A vehicle's DCV is equal to the higher of the driver's DCV or the DCV based on the vehicle's velocity. If the driver does not have Driving (or other appropriate Skill) then the DCV is only taken from the vehicle's velocity. The Integrated Speed Table gives the DCV by velocity.

INTEGRATED SPEED TABLE

Velocity	Impact Damage	DCV Min
1/2	1D6	0
1	3D6	0
2	5D6	1
3	6D6	1
4-5	7D6	2
6-7	8D6	3
8-11	9D6	4
12-15	10D6	5
16-23	11D6	6
24-31	12D6	7
32-47	13D6	8
48-63	14D6	9
64-95	15D6	10
96-124	16D6	11
125-186	17D6	12
187-249	18D6	13
250-374	19D6	14
375+	20D6	15

RANGED COMBAT

Attack Rolls against a vehicle are handled the same way as an Attack Roll against a character: with an OCV and a DCV. Characters take a penalty on their OCV when firing hand weapons from a vehicle due to the vehicle's movement. Characters are -1 OCV per 1 point of the vehicle's DCV. For example, a vehicle traveling at 10 inches/segment has a DCV of 4 according to the table; thus, all characters firing from it will take -4 on their OCV.

Mounted weapons or turreted weapons take no penalty for firing from a moving vehicle. Mounted weapons may also fire every segment (but at OCV 0). A mounted weapon's Range Modifier is x2 for being braced, but has no OCV bonus.

RAMMING AND FORCING

When a driver of a vehicle tries to hit something (or someone) with his vehicle, he must make an Attack Roll. If he has Driving Skill (or the required Skill for the

vehicle) he gets his Base OCV; if he doesn't, his OCV is 0. There are two different ways to use a car as a weapon: Ramming and Forcing.

RAMMING

A driver tries to ram his opponent by running over him, either from the front, side, or the rear. In Tactical Combat a ram is any attack with the front of the vehicle. In Chase Combat a ram can only be used in a turn where the Range between vehicles goes from positive to zero or negative (for example, when two cars are passing).

To execute a Ram the attacking driver must make an attack roll, his OCV vs. the defending driver's DCV. If the attack hits, both vehicles take damage based on the relative velocity plus the DMG of the opponent's vehicle. In Chase Combat a vehicle's velocity is considered to be half its MAX. If the vehicles hit front to front, then use the total of the two vehicle's velocities to calculate damage; if they hit front to side use the ramming vehicle's velocity, and if they hit front to back use the ramming vehicle's velocity minus the target vehicle's velocity.

After a ram both drivers must make a Control Roll based on the damage of the ram and the DMG of the vehicles. Count the BODY that the ram caused each vehicle. For every 2 BODY in damage that exceeds the DMG of the vehicle, the driver takes a -1 on his Control Roll.

Example:

"Leadfoot" Sarduchi in a Mac Truck (DMG +7D6, velocity 10) is ramming a Triumph TR7 sports car (DMG +3D6, velocity 7) from behind. Sarduchi makes his Attack Roll and hits the Triumph. The velocity difference is 3, so the base damage is 6D6. The Mac takes 6D6 + 3D6 = 9D6 for 9 BODY. The Triumph takes 6D6 + 7D6 = 13D6 for 12 BODY. Leadfoot has to make a Control Roll -1 (9 - 7 = 2, 2/2 = 1). What is left of the Triumph must make a Control Roll -4 (12 - 3 = 9, 9/2 = 4.5 rounds to 4).

FORCING

A driver forces his opponent by slamming the side of the vehicle into the other vehicle. In Tactical Combat, forcing is done by getting next to an opponent and being able to make a facing change towards him (in real life you slide over towards him at a shallow angle). In Chase Combat you can only force in a turn where the Range between vehicles goes from positive to zero or negative (for example, when two cars are passing).

To force an opponent's vehicle, the attacking driver must make an attack roll, his OCV against the defending driver's DCV. If the attack hits, each vehicle takes half of the damage based on the opponent's velocity plus his DMG. In Chase Combat, each vehicle's velocity is considered to be half its MAX.

After a force, the attacking driver makes his Control Roll plus 1 per point his DMG is greater than the target's DMG and minus 1 for each point his DMG is less than the target's DMG. If he misses the roll he goes out of control. If he makes the roll the other driver must make a Control Roll, minus the amount the attacker made his roll by. If the defender misses his roll he goes out of control. In Chase Combat out of control cars are treated as if they had spun out.

Example:

Scott Arrow in his 1972 Chevy Vega (DMG = +3D6, velocity 10) forces two thugs in a 1984 LTD (DMG = +4D6, velocity 8). Scott makes his Attack Roll and hits the LTD. The base damage for each is 9D6. The Chevy takes (9D6 + 4D6)/2 = 7D6 for 5 BODY.

The LTD takes $(9D6 + 3D6)/2 = 6D6$ for 6 BODY. Scott has to make a Control Roll -1 ($3 - 4 = -1$) He makes the roll by 4 (he was lucky). The thugs must now make a Control Roll -4 or go out of control.

•VEHICLE COLLISIONS•

A vehicle does a normal attack when it hits something. The vehicle normally also takes the same damage against itself. Find the vehicle's Base Damage from its velocity on the Integrated Speed Table. Add the DMG to the Base Damage to get the final damage the vehicle does to its target and the amount it takes.

Each 1" per segment is approximately 5 miles per hour or 8 kilometers per hour. Thus, 50 miles per hour is about 20" per segment.

•VEHICLE DAMAGE•

When a vehicle is hit with an attack, its DEF is subtracted from the BODY of the attack. The remaining BODY is subtracted from the vehicle's total BODY. When the car has taken twice its total BODY it falls apart.

If you want to have more detailed combat results, use Vehicle Hit Location when vehicles take damage. Several special effects will be represented with the Hit Location Table.

First, find out if the vehicle was hit from an attack from the front, side, or rear. The Vehicle Hit Location Table shows the dice to roll and the position hit by the attack. The BODYx column is the amount that you multiply the BODY done to the vehicle to get the actual amount of damage taken. Notice that, for instance, a hit in the passenger section does no damage to the vehicle, though it may harm the passengers. The OCV column shows the modifier if you want to take a Placed Shot against that particular portion of the vehicle.

VEHICLE HIT LOCATION

Roll	Car Location	BODYx	OCV
3-6	Front wheels ¹	x1	-7
7-8	Engine	x1	-6
9	Chassis ²	x2	-7
10	Passengers	x0	-6
11	Equipment	x2	-6
12	Cargo	x0	-7
13-14	Fuel tank	x0	-6
15-18	Rear wheels ³	x1	-7

¹ For a plane, this hit indicates the flaps; for a boat, the controls.

² For a plane, this hit indicates the fuselage; for a boat, the hull.

³ For a plane, this hit indicates the tail; for a boat, the rudder.

Attack from side: Roll 3D6

Attack from front: Roll 2D6+1

Attack from rear: Roll 2D6+6

Once you know the position of the hit, determine the effect. All wheels have a DEF of 2. If the attack hit the passengers, the normal defenses are ignored on 1-3 on a D6; use a glass window defense of 1. In all other cases subtract the DEF from the BODY of the attack.

Compare the attack to the full BODY of the vehicle. Find the Damage Chance on the Damage Chance Table. Roll 3D6; if the result is less than or equal to the Damage Chance, the location is damaged. Finally,

multiply the attack by the Body Multiple on the Hit Location Table and subtract it from the vehicle's BODY. The effect of damage on each section is explained below.

DAMAGE CHANCE TABLE

BODY (less DEF) is	Damage Chance
Less than ¼ vehicle's BODY	8 or less
From ¼ to ½ vehicle's BODY	11 or less
More than ½ vehicle's BODY	14 or less

WHEELS, CONTROLS, FLAPS, TAIL, RUDDER

When any of these parts are damaged, the driver must make a Control Roll to maintain control of the vehicle. Whether he makes it or not, the vehicle will lose -½D6 points off of its TURN. If the vehicle's TURN ever drops to 0, the vehicle can only go straight.

ENGINE

When the vehicle takes engine damage, it loses 3D6 inches from its MAX. It will lose the ability to accelerate on an 11 or less. If the maximum speed drops to 0, the vehicle no longer runs.

CHASSIS, FUSELAGE, HULL

When the vehicle takes chassis damage the driver must make a Control Roll to maintain control of the vehicle.

PASSENGER

When the vehicle takes a passenger hit, one of the passengers will take damage (the driver is considered a passenger for this purpose). Throw dice to randomly determine which passenger gets hit. Apply the attack to the passenger normally. If the driver was hit, he must make a Control Roll to keep control of the vehicle.

CARGO

If the cargo is damaged, apply the attack to one of the pieces of cargo the vehicle was carrying. If the vehicle isn't carrying cargo, the attack does no damage.

EQUIPMENT

When a vehicle takes an Equipment hit, one of the pieces of special equipment on the vehicle (if any) may be damaged. Roll randomly among all items such as radios, mounted guns, or any other equipment carried. Use the Damage Chance to see if the equipment was damaged.

FUEL TANK

If the fuel tank is damaged, a fire has started. On the first Turn after the hit the vehicle will explode for 15D6 if the character rolls a 1 on 1D6. If at first you don't succeed, try again on the second Turn; the vehicle will explode on a 1-2, and on the third Turn on a 1-3. If the vehicle hasn't exploded by then, it will not explode.

Example:

A sedan with 10 BODY gets hit by a .41 magnum slug for 8 BODY. The Hit Location Roll is 8; an Engine hit. Subtracting the car's 3 DEF means 5 BODY get through. The hit is for half of the car's BODY, so the engine is damaged on an 11 or less roll. The player rolls a 10, and the engine is damaged. The car loses 3D6" from its MAX and on 11- it loses its ACC.

• SAMPLE VEHICLES •

The Vehicle List provided shows a wide variety of different vehicles that you can use in your *Danger International* campaign. The vehicles are organized by the type of skill needed to use them: Driving, Pilot, Motorcycle, or Skiing.

• VEHICLE STATISTIC DESCRIPTIONS •

CARS

All cars require Driving Skill. They are DEF 3, BODY 10, DMG +3D6, and SIZE x2.

HEAVY TRUCKS

The heavy trucks require Driving Skill and need Double Clutching. They are DEF 4, BODY 14, DMG +6D6, and SIZE x6.

RACING CARS

The Racing Cars require Driving Skill. They are DEF 2, BODY 8, DMG +2D6, and SIZE x2.

MILITARY VEHICLES

These vehicles are split into three types: wheeled vehicles, tracked vehicles with normal transmissions, and tracked vehicles that require double clutching. All of these vehicles are equipped for driving off road. The stats for military vehicles include separate DEF scores for the front and the rest of the vehicle. All attacks made at ground level in the front 60 degrees of a tank use the DEF value before the slash, all other attacks use the DEF value after the slash. Bracketed DEF values denote vehicles with Chobham or laminate armor. The DEF values on such vehicles are hardened and are not halved by AP attacks.

All of the military vehicles are equipped with a heavy machine gun (M2HB or KPV) and/or a medium machine gun (M60 or PKM), or their equivalents. Additional weapons will be listed in brackets next to the vehicle's name. All of the MBTs have 3 or 4 crew. All of the APCs have a crew of 2 and can carry 7 to 14 men. The Jeep, Humvee, and Armored Cars can all carry a driver and 3 to 5 passengers. They have a DMG value equal to their Size +1 in D6s of damage.

BOATS

All of the boats use the Driving Skill with Speedboat addition. All of the boats are DEF 4 and BODY equal to 5 + Boat's SIZE/2.

MOTORCYCLES

All of the motorcycles, all-terrain cycles, jetskis, and snowmobiles require Motorcycle Skill. They are all DEF 3, BODY 7, DMG +1D6, and SIZE x1. The Bicycle is DEF 2, BODY 5, No DMG bonus, and SIZE x1.

LIGHT PLANES

All of the light planes require Pilot Skill. Except for the ultralight, all the planes are DEF 3 and BODY equal to 5 + plane's SIZE/2. The ultralight is DEF 1, BODY 5. The planes (except the ultralight) carry 4 to 6 people. The Load column listed for all aircraft is the maximum load in kilograms that the aircraft can carry.

MULTI-ENGINE PLANES

The multi-engine planes require Pilot Skill with the multi-engine option. They are DEF 3 and BODY equal to 5 + Plane's SIZE/2. Assume each person and their baggage weighs 200 kilograms for computing the number of passengers.

FIGHTERS

The fighters require Pilot Skill with the fighter option. They are DEF 5 and have BODY equal to 5 + Plane's SIZE. All of them have a crew of 1 or 2. The P-51, F-86, and F-100 all carry 6 M2HB equivalent machine guns with a Range Mod of -1/14" and total OCV mod of +3. The other planes carry a M-61 20mm Vulcan cannon or equivalent with Range Mod of -1/16", and a total OCV Mod of +4. All of the fighters can carry 500 lb bombs (weighing 250 kilograms each). All fighters listed after the F-4 can carry 4 to 8 air-to-air missiles at the expense of half their load. Only the F-14 can carry the Phoenix missile.

HELICOPTERS

All helicopters require Pilot Skill with the helicopter option. Most helicopters are DEF 3 and have BODY equal to 5 + helicopter's SIZE. The AH-1, UH-60, and MI-24 are all DEF 7 while the AH-64 and MI-28 are DEF 9. The 300C, UH-1D, AH-1, and AH-64, Mangusta, MI-24, and MI-28 can all be armed. The 300C and the UH-1D can carry 4 weapons. The AH-1, Mangusta, and MI-24 can carry 8 weapons and have the equivalent of an M-197 20mm cannon in a nose turret. The AH-64 and MI-28 can carry 16 weapons and have the equivalent of a 30mm ADEN in a nose turret. A TOW missile or its equivalent counts as one weapon. A M-158 rocket pod or anti-aircraft style cannon or automatic grenade launcher all count as two weapons.

PARACHUTES & HANG GLIDERS

Parachutes, parawings, and hang gliders can all be mastered with KS: Parachuting or KS: Hang Gliding. They are all considered DEF 1 and BODY 4. The hang glider and parawing both act as airplanes without an acceleration in Tactical Movement. For each 1" of altitude the parawing or glider loses, it gains 1" of velocity. Each turn the parawing or hang glider will lose 1" of velocity due to friction. If there are updrafts the Pilot of Parawing or Glider may attempt to make a Skill Roll to gain altitude. For every 1 point the Skill Roll is made by, the glider gains 1" of altitude. When flying at low speeds, the wind velocity becomes a big factor. A wind speed of 1" to 6" is not uncommon. Add any tailwinds and subtract any headwinds from the speed of a hang glider or parawing. Add any headwind to the actual groundspeed of a hang glider when calculating its stall speed.

A parachute slows a character's fall to 3" per segment. When a character hits the ground with a parachute, he must make a Breakfall or Parachuting Roll (whichever is higher) or take 3D6 normal damage hitting the ground.

OFFROAD OPERATION

Normal cars, trucks, and motorcycles are very restricted offroad. All normal cars are x½ MAX, and x½ ACC and TURN, all rounded up, when offroad. Cars with a TURN of 5 or more are very low slung, so are x½ TURN offroad and take a 1D6 killing attack each turn that they travel offroad faster than 1" per segment. Vehicles that are listed as Offroad take lesser restrictions; they are only x½ MAX when offroad.

CARS

Make & Model	ACC	MAX	DCC	TURN	Make & Model	ACC	MAX	DCC	TURN
Alfa Romeo Spider Veloce	1	25	4	3	Mitsubishi Tredia Turbo	1	25	4	3
Aston Martin Volante	1	31	4	3	Mitsubishi Galant	.5	23	4	3
Audi 4000S Quattro	1	26	4	3	Mitsubishi Starion	1	27	4	4
Audi GT Coupe	1	25	4	3	Morgan 4/4 2000	1	23	3	4
Audi 5000S Wagon	1	25	4	3	Nissan 200SX Turbo	1	26	4	3
Audi 5000S Turbo	1	28	4	3	Nissan 300ZX	1.5	28	4	4
Avanti	1.5	29	4	3	Nissan Maxima	1.5	27	4	3
Bertone X1/9	1	24	4	4	Peugeot 505 Turbo	1	27	4	3
BMW 318i	1	25	4	3	Pininfarina Azzurra	1	24	4	3
BMW 327s	1.5	30	4	4	Plymouth Colt Turbo	1	24	4	3
Cadillac Fleetwood	1	24	3	3	Plymouth Voyager	.5	23	3	3
Chevrolet Camaro IROC-Z	1.5	30	4	4	Pontiac Fiero S/E	1	23	4	4
Chevrolet Corvette	2	33	5	4	Pontiac Fiero V-6	1.5	28	4	4
Chevrolet S-10 Pickup	1	22	3	3	Pontiac Trans Am HO	1.5	28	4	4
Chevrolet Sprint	.5	19	4	3	Porsche 944	1	28	4	4
Chrysler Laser XE	1.5	25	4	3	Porsche 928S	1.5	32	4	4
DeTomaso Pantera GT5	2	30	4	4	Porsche 911 Carrera	2	32	4	4
Dodge Colt Vista	1	22	3	3	Ruf Porsche 944	2	36	4	4
Dodge Omni GLH	1	24	4	3	Renault Encore GS	1	22	4	3
Dunebuggy¹	1	20	4	3	Renault Fuego	1	22	4	3
Ferrari Mondial	1.5	31	4	4	Rolls Royce Silver Spirit	1	25	4	3
Ferrari 308 GTBi	1.5	32	4	4	Saab Turbo	1.5	28	4	3
Ford Econoline Van	1	23	3	3	Subaru 4wd Turbo	1	22	4	3
Ford Sierra XR-4i	1.5	28	4	4	Subaru GL Turbo Wagon	1	21	4	3
Ford Mustang GT	1.5	30	4	3	Toyota MR2	1	27	5	4
Ford Mustang SVO	1.5	30	4	4	Toyota Supra	1.5	29	4	3
Honda Civic CRX	1	23	4	4	Toyota Corolla FWD	1	22	4	3
Honda Civic S	1	22	4	3	Toyota Corolla GT-S	1	22	4	3
Honda Prelude	1	24	4	3	TVR Tasmin	1	24	4	4
Isuzu Impulse	1	22	4	3	Volkswagon Scirocco	1	24	4	3
Jaguar XJ6 Vanden Plas	1	26	4	3	Volkswagon Golf GTI	1	24	4	4
Jaguar XJ-S HE	1.5	31	4	3	Volkswagon Jetta GLI	1	25	4	4
Lancia Rally	1.5	28	4	4	Volvo GLT Wagon	1	24	4	3
Lincoln Town Car	1	24	3	3					
Lotus Turbo Esprit	2	33	4	4					
Maserati Biturbo	1.5	28	4	3					
Mazda RX-7 GSL-SE	1.5	28	4	4					
Mercedes Benz 190E	1	25	4	3					
Mercedes Benz 500SEC	1	30	4	3					
Mercedes Benz 500SEL	1	27	4	3					
Mercedes Benz 380SL	1	24	4	3					
Merkur XR4Ti	1.5	27	4	3					
Mitsubishi Mirage Turbo	1	24	5	3					
Mitsubishi Cordia Turbo	1	26	3	3					

HEAVY TRUCKS

Make & Model	ACC	MAX	DCC	TURN
GMC Panel Truck	.5	19	2	2
Semi-Truck and Trailer	.5	18	2	2

RACING CARS

Make & Model	ACC	MAX	DCC	TURN
March Turbo Cosworth Indy Car	3	55	9	9
Porsche 962 GT Prototype	4	50	8	8
AA Fuel Funnycar	10	60	1²	1

MILITARY VEHICLES

Wheeled

Make & Model	ACC	MAX	DCC	TURN	DEF	BODY	SIZE
BDRM Armored Car	1	11	4	3	8/7	13	x4
BTR-70 APC	1	11	4	4	8/7	13	x4
GMC Humvee³	1	16	4	3	7/7	11	x2
Jeep⁴	.5	13	3	3	4/4	10	x2
V-150 Commando Armored Car	1	12	4	3	9/8	13	x4

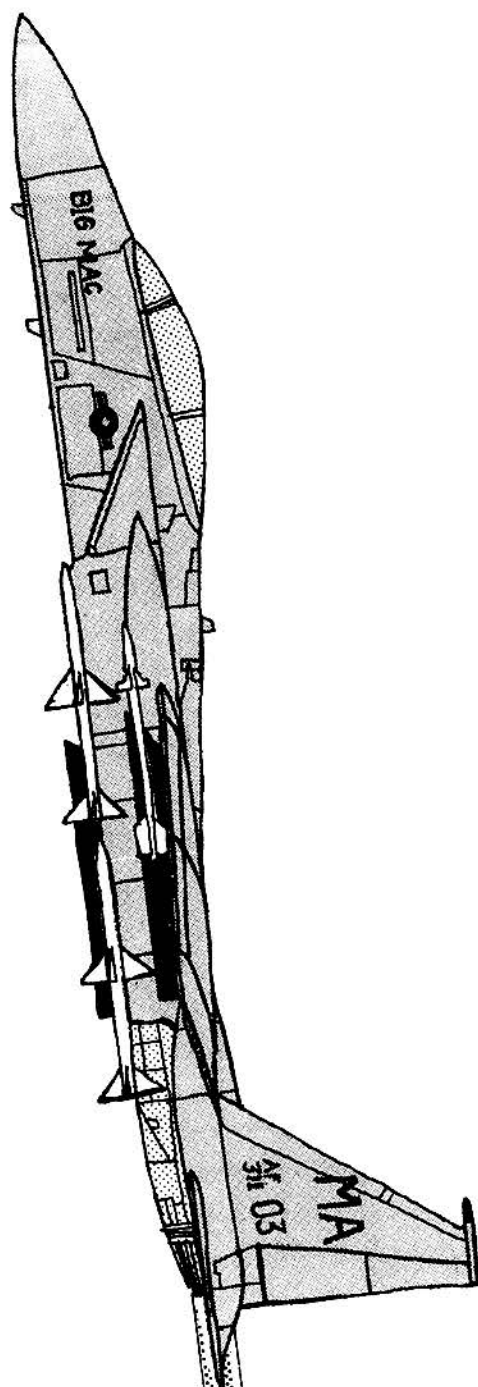
Tracked but may be driven normally

Make & Model	ACC	MAX	DCC	TURN	DEF	BODY	SIZE
Chieftain Mk 5 MBT (120mm)	.5	6	5	4	20/14	18	x9
Leopard II MBT (120mm)	1	10	5	4	(20/15)	19	x7
M-1 MBT (105mm)	1	10	5	5	(21/16)	19	x8
M-2 Bradley APC⁵	1	10	5	5	11/7	13	x4
M60-A3, M-48A5 MBT (105mm)	.5	7	5	4	18/14	17	x7
M113 APC	.5	7	5	4	9/6	13	x4
Merkava MBT (105mm)	.5	6	5	4	21/15	19	x9

Tracked and requires double clutching

Make & Model	ACC	MAX	DCC	TURN	DEF	BODY	SIZE
BMP2 APC⁶	1	9	5	5	11/7	13	x4
T-55 MBT (100mm)	.5	7	5	4	17/12	16	x6
T-62 MBT (115mm)	.5	7	5	4	17/13	16	x6
T-80 MBT (125mm)	1	9	5	4	(20/14)	17	x6





AIRCRAFT LIGHT PLANES

Make & Model	ACC	MAX	DCC	TURN	STALL	SIZE	LOAD
Tierra UL Ultralight	.5	15	2	2	5	x4	114
Cessna 152	1	30	2	3	11	x5	260
Cessna Skyhawk	1	34	2	3	11	x5	440
Lake 200 EP (Floatplane)	1.5	36	3	4	10	x5	465
Beech Bonanza V35B (V Tail)	1.5	49	3	4	13	x5	590
Piper Turbo Saratoga	1.5	48	3	4	14	x5	735

MULTI-ENGINE AIRCRAFT

Make & Model	ACC	MAX	DCC	TURN	STALL	SIZE	LOAD
Beach Baron 58TC	2	69	4	5	20	x5	115
Piper Cheyenne 1A	2	74	4	5	18	x6	1655
Lear Fan 2100	2.5	100	5	6	20	x6	1500
Gates Learjet Century III 36A	2.5	130	5	6	25	x6	3900
Dassault Falcon 50	2.5	139	5	6	18	x9	84350
Gulfstream III	2.5	128	5	6	26	x11	14635
Boeing 737	1.5	103	3	3	28	x14	31045
BAC Concorde	2	305	3	5	28	x22	34010
Lockheed C-130 Hercules	1	85	2	3	18	x20	36215
Boeing 747	1	132	2	3	28	x35	99725
Lockheed C-5 Galaxy	1.5	126	3	3	25	x34	104395

FIGHTERS

Make & Model	ACC	MAX	DCC	TURN	STALL	SIZE	LOAD
P-51 Mustang	2.5	101	5	9	24	x5	600
F-86 Sabre	3	153	6	11	26	x6	1000
F-100 Super Sabre	3.5	192	7	12	30	x7	2000
F-4 Phantom ¹¹	4.5	317	9	15	38	x9	8000
F-15 Eagle ¹²	5	366	10	22	35	x9	6000
F-20 Tigershark ¹³	5	303	10	20	33	x7	4000

HELICOPTERS

Make & Model	ACC	MAX	DCC	TURN	STALL	SIZE	LOAD
Hughes 300C	1	23	2	6	—	x4	949
Bell JetRanger III	1.5	30	3	7	—	x6	1565
Bell AH-1 HueyCobra	1.5	38	3	8	—	x8	2000
Hughes AH-64 Apache ¹⁴	2	42	4	8	—	x8	3700
Bell UH-1D Iroquois (Huey) ¹⁵	1.5	32	3	7	—	x6	4000
Sikorsky UH-60 Blackhawk	1.5	40	3	7	—	x9	4825
Bell 412 ST	1.5	35	3	7	—	x9	8020
Boeing Vertol 234 Chinook	1	34	2	6	—	x15	23300

PARACHUTES & HANG GLIDERS

Make & Model	ACC	MAX	DCC	TURN	STALL	SIZE	LOAD
Airwave Magic IV Hang Glider	—	10	2	2	4	x4	200
Parawing	—	5	2	2	0	x4	300
Parachute	—	—	—	—	—	x4	300

MAN-POWERED VEHICLES

Bicycle: Multiplies the character's noncombat running speed by 6 instead of 2. Use Motorcycle Skill.

Snow Skis: Each slope is rated for a speed, normally between 4" and 12" per segment. The skier gains 1" over that speed for each point he makes his Skiing Skill roll by. Skiing is a full phase action, unless the skier makes his Skill Roll, then it's a half phase action.

Ice Skates: A skater may move non-combat at up to 4x his running speed, instead of 2x as a person on foot. Any movement in excess of his normal running speed is considered noncombat, though. Use Skiing Skill.

Roller Skates: On flat ground a roller skater may move non-combat at up to 3x his normal running with the same restrictions as an ice skater. On a hill roller skates act like skis and hills are rated in a similar manner. Unfortunately, if the skater blows his Skating Roll by 2 or more he falls down and takes 1D6 per 1" of speed he was traveling. Use Skiing Skill.

Skateboard: A skateboard acts like roller skates except then

when the skater wipes out he may make a DEX Roll to keep his feet. Use Skiing Skill.

Swim Fins: Swim fins double a character's swimming speed.

FOOTNOTES

- ¹ Offroad.
- ² DCC is 10 with parachute deployed.
- ³ Can carry TOW.
- ⁴ Can carry TOW or 106mm recoilless rifle.
- ⁵ Carries 25mm cannon and TOW.
- ⁶ Carries 23mm cannon and TOW equivalent.
- ⁷ Underwater tow rig.
- ⁸ 3 wheel offroad.
- ⁹ 4 wheel offroad.
- ¹⁰ On water only.
- ¹¹ Represents most fighters of the 1960s, including the MiG-21, MiG-23, F-104, and Mirage III.
- ¹² Represents most heavy fighters of the 1970s and 80s, including the F-14 Tomcat, Tomado, and by increasing the MAX to 415 the MiG-25.
- ¹³ Represents most light fighters of the 1970s and 80s, including the F-16, the F-18, Lavia, Mirage 2000, and the MiG-29.
- ¹⁴ Represents modern attack helicopters such as the Mangusta and the Mi-28.
- ¹⁵ Represents other armed transport helicopters such as the Mi-24.

BOATS

Make & Model	ACC	MAX	DCC	TURN	SIZE
Bayliner 3450 Aft Cabin	.5	5	2	1	x5
Boeing Jetfoil 929-115 Hydrofoil	.5	15	2	1	x14
Cigarette Racing Team 41'	1	11	2	2	x5
Coast Guard Cutter	.5	7	2	1	x8
Eliminator Daytona 23	1	9	2	2	x2
Everglades Airboat	.5	8	2	1	x2
Hovertechnics 2 man Hoverstar	.5	6	3	1	x2
Neptune Mini-Submarine	.5	3	2	3	x3
Sea Sled ⁷	.5	2	2	2	x1

MOTORCYCLES

Make & Model	ACC	MAX	DCC	TURN
Harley Davidson XLH Sportster	1	25	4	4
Honda ATC250C ⁸	1	15	4	3
Honda Fourtrax ⁹	1	10	4	4
Honda XR350R ¹	1	19	4	3
Honda VF500F Interceptor	1.5	28	4	4
Kawasaki Jet Ski ¹	1	8	3	3
Kawasaki Ninja	1.5	33	4	4
Polaris Indy 600 Snowmobile	1	22	4	3
Suzuki GS550ES	1	26	4	4
Yamaha XT250 ¹	1	18	4	3

VEHICLE WEAPONS

MISSILES

Name	Max Range	Speed	Run Time	Damage	ATT R
Sidewinder J	5,000	4100	2	17D6X	12
Sidewinder L	7,000	4100	2	17D6X	13
Sparrow F	20,000	6000	4	20D6X	13
Phoenix C	100,000	8000	13	21D6X	14
Maverick AGM-65	10,000	1800	6	6D6AP	12
Improved Hawk	20,000	4400	5	23D6X	13

The Max Range of the missile is the maximum distance it can travel in inches, the Speed is the velocity in inches per turn, the Run Time is the approximate number of turns the missile can travel, the Damage is the explosion damage the missile causes (a killing attack for the Maverick), and the ATT R is the Attack Roll the missile needs on 3D6 to hit its target.

Sidewinder J: Heat-seeking air-to-air missile. Prefire conditions, the target must show side or rear before firing missile. Postfire conditions, target must show side or rear to missile while missile runs to target.

Sidewinder L: Heat-seeking air-to-air missile. The Attack Roll is 10- if attacking target from the front. No pre or postfire conditions.

Sparrow F: Radar homing air-to-air missile. Prefire conditions, attacker must fly Closing toward target for 2 Turns to lock on radar. Postfire conditions, attacker must fly Closing toward target until missile hits.

Phoenix C: Radar homing air-to-air missile. Prefire conditions, attacker must fly Closing toward target for 2 Turns to lock on radar. Postfire conditions, attacker must fly Closing toward target until missile gets within 8,000" of target. When missile gets to within 8,000" of target the missile homes on its own. At 8,000" roll the missile's Attack Roll for the missile to switch to internal guidance. The missile then makes its approach and second Attack Roll on its own.

Maverick AGM-65: TV-guided air-to-ground missile. The damage is not an explosion and has a 1D6+4 STUNx; the missile does full damage to the target, as it is

contact fuzed. Prefire conditions, attacker must fly Closing toward vehicle sized or larger target for 2 Turns to lock on TV guidance. Smoke, fog, or interrupted line of sight may disrupt TV lock on. Postfire conditions, none.

Improved Hawk: Radar homing surface-to-air missile. Prefire conditions, ground radar sight must see target for 2 turns to lock on radar. Postfire conditions, ground radar must continue to track until missile hits.

ANTI-AIRCRAFT CANNONS

Name	Caliber	OCV	R Mod	Damage	STUNx	Shots
M-197	20 mm	+2	-1/12"	3D6	1D6+3	300
M-61A	20 mm	+4	-1/16"	3D6	1D6+4	750
ADEN	30 mm	+3	-1/18"	3D6+1	1D6+4	250
Gsh-23	23 mm	+2	-1/16"	3D6	1D6+4	450

The Shots listed represent typical installations. Each attack is full auto and consumes 50 shots. The Range Mods of these cannons have already been halved because they always fire autofire.

ROCKET POD

Name	Caliber	OCV	R Mod	X DMG	OCV	R Mod	Damage	Shots
M-158	2.75"	-2	-1/8"	8D6X	8	-3/2"	1D6	7

The entire pod may be fired at once. If so, use the rules for firing autofire grenades to represent the effect of multiple hits.

MILITARY GROUND VEHICLE CANNONS

Caliber	OCV	RMod	Damage
23mm ¹	+2	-1/16"	3D6AP
25mm ²	+2	-1/16"	3D6+1AP
100mm ³	+1	-1/32"	5D6AP
105mm ⁴	+2	-1/40"	5D6+1AP
115mm ³	+1	-1/36"	5½D6AP
120mm ⁴	+2	-1/44"	6D6AP
125mm ⁵	+1	-1/40"	6D6AP

¹ Autofire w/400 shots at 30 per shot

² Autofire w/600 shots at 30 per shot

³ Fire every other Turn

⁴ Fire once per Turn

⁵ Fire once per Turn if Auto loader works (12-)

All of the 100mm and larger guns can also fire a HE shell that does 15D6 Explosion damage and OCV 9, -1/1", 1½D6 shrapnel attack. All of these guns have a STUNx of 1D6+4. The Range Mods of the 23mm and 25 mm cannons has been halved because they always fire autofire.

● GADGETS ●

Gadgets are a basic part of most of the *Danger International* campaigns, especially the super-spy campaign, the post-holocaust campaign, or any near future campaign. Gadgets also pop up as guest stars in almost all the other campaigns, if for nothing else than a unique murder weapon. A lot of rather amazing equipment is listed in the Sourcebook section; all of that equipment is very real. For those who want something more, this section is included.

Creating your own special gadgets in *Danger International* requires a copy of *Champions*; without that, the following information won't make much sense. Unfortunately, the list of possible Powers for gadgets would take up far too much space to present here, so you'll need the copy of *Champions*. The Powers presented in *Champions* and *Champions II*, along with the Limitations, provide most of the rules necessary. The following rules give additional information to what's presented in *Champions*.

All gadgets are considered to be machines or devices that produce an effect. In game terms, all Gadgets are bought with a +1 Limitation, because they are breakable things that may be taken away from a character or neutralized. Note: Gadgets do not get any Focus bonus; that's already accounted for in the Limitation. If the Gadget is built into another item so that its true purpose is concealed, a +¼ Advantage is charged on the active cost. An example of a concealed Gadget would be a gun built into a camera, or lockpicks built into a pen. Such concealed Gadgets reveal their true purpose when used (you can tell there's a gun in the camera when someone gets shot).

If the Gadget is disguised so that even while in use, it looks like something else, that's a +½ Advantage to the active cost. An example would be armor built into a jacket, or nose plugs that acted as gas filters.

All Gadgets have a Size, just like guns and equipment. The base Size of a Gadget is its Real Power Point Cost divided by 3 (Real Cost/3). This can be modified upward by the special effects of the Gadget (player's option) or by the GM. Gadgets can be built smaller; each +¼ Advantage gives -2 Size.

Weapons can be built using the Gadget rules, if you remember that everything must be built "from scratch". Thus, if you want a gun that's just like a .45 auto, but it does just ½D6 more damage, you'll have to pay for the total point cost of the weapon, not just the added ½D6. Weapons also have a special characteristic: STR minimum. The STR minimum is based on the active points in a weapon and the Range Modifier. The STR minimum of a weapon is 2 for every 5 active points in the weapon. Power Advantages don't count for figuring the STR minimum; thus, a 1D6 Killing pistol and a 1D6 Armor-Piercing Killing pistol both have a STR minimum of 6. Also, every +1 OCV means a +1 STR minimum, and every level in Range Mod in a weapon means a +1 Str Min. Thus a weapon with 20 pts. of effect and a +1 OCV has a Str Min of $((20/5) \times 2) + 1 = 9$.

A hand-to-hand weapon also has a STR Minimum equal to 2 for every 5 active points, +1 per level of OCV or DCV bonus. If the weapon is +1 Stun Multiple, its STR minimum is +2, and if it's -1 Stun Multiple, its STR Minimum is -2.

The Size of weapons is calculated the same way (Real Cost/3), but there is a minimum Size requirement based on the Range Modifier, as shown on the Weapon Size Table.

WEAPON SIZE TABLE

Range Mod	Minimum Size
-1/1"	0
-1/2"	0
-1/3"	3
-1/4"	7
-1/5"	11
-1/6"	15

Weapons with a Range Mod of more than -1/6" cannot be used handheld; the weapons must be ground or vehicle mounted.

The following list shows the cost of modifying various attributes of a weapon.

WEAPON MODIFIER COST

Modifier	Point Cost
+1 Range Mod	3
+1 OCV	3
+1 OCV limited ¹	2
-1 STR Min	1

¹ Only on Autofire or only on single shot.

A reasonable gadget is one that acts as Skill Levels for a Skill Roll. Such a gadget could be considered as a special tool or a special "sensory enhancer". Simply buy a Skill Level (or a number of levels) in a Skill as normal, and apply the +1 Gadget Limitation (and any others that apply). Find the Size in the usual way. More than two or three levels bought this way would be hard to justify; the GM would have to decide whether to allow such a gadget.

Limited Uses may be taken, but the bonus is half of what's listed in *Champions* (the Power Advantage, however, has the same bonus structure). What this number of charges tells you is the number of charges the gadget holds without reloading (a 1 phase action), and that's how many charges you get to start with. Period. If you want more charges, you'll have to spend Character Points to get them. The cost is relatively cheap: you get 300 active points of effect for 1 Character Point. As an example, if you'd built a special handgun that shoots 2D6 killing attack bullets (1), each bullet is equivalent to 30 active points, so for one Character Point you'd get 10 more bullets. New charges can only be obtained between adventures except in very unusual circumstance (with GM approval).

Endurance Batteries are also fine; the bonus is half of what's listed. The recharge source must be defined, and it's going to cost you Character Points just as for Limited Uses.

Also, there's a new Limitation for gadgets you can use. Clumsy or Large: for $+\frac{1}{4}$ the gadget is backpack sized, for $+\frac{1}{2}$ the gadget is so large it must be carried in a vehicle of some sort, and for $+1$ the gadget is the size

of a room or bigger and is essentially untransportable. Also, all gadgets over Size 8 require two hands to use.

Assume all gadgets have a base DEF 4, BODY 1. Additional DEF costs 3 Character Points for $+2$ DEF, and additional BODY costs 1 Character Point per $+1$ BODY. If you want the gadget to be fragile (DEF 0, BODY 1), you get an additional $+\frac{1}{4}$ Limitation on the cost of the gadget.

EXPERIENCE POINTS

As the players continue their characters in your campaign, the characters should be improving by 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 who wants 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 (perhaps provided by the agency, if the character works for one). The character may have to go out of his way to find a teacher in some of the more esoteric Skills.

The GM should decide how many Experience Points to give out; this is not an easy decision. If he gives out too few points, then the character and the campaign become stagnant. If he gives out too many points, then the character may become unrecognizable and overpowered in a very short amount of time.

The following table should help the GM decide how many Experience Points to give out to the characters. This table is a set of guidelines, and should not be taken

as absolute. A very large adventure with a single character heavily involved may be worth many small adventures that were resolved very swiftly.

Each character is given Experience Points on his own merits. The amount of Experience given to each character for the same adventure may therefore vary. The average Experience given out is about 1 to 2 points, with 3 points being an exceptional adventure, and 4-5 points an incredible adventure. The worst characters can ever do is gain 0 Experience Points; never take Experience Points away, much as you might like to.

• ASSIGNED EXPERIENCE POINTS •

The GM may choose to give out Experience Points for specific Skills or attributes that the characters used during the adventure. Each player should state at the end of the adventure one Skill (new or old) that he thought his character might have used a great deal during that particular adventure. The GM then can decide to give the character an Experience Point to be used only for that specific Skill. The Assigned Experience Points are like a bonus, over and above the Experience Points given out for the adventure.

For instance, Stacey's character Natasha was on an adventure in the jungles of Malaysia, and spent several months there. At the end of the adventure, the GM asks Stacey what Skill she thinks her character used the most. Stacey tells the GM that Natasha spent a lot of time talking to natives, so maybe a point or two with Malaysian would make sense.

The GM thinks about the adventure, and agrees with Stacey that the character should have become fairly conversant in Malaysian during the course of the adventure. So the GM awards Natasha with 1 Character Point in Malaysian, in addition to the other Experience Points Natasha got for the adventure.

Assigned Experience Points are usually given to Knowledges, or maybe Languages. Occasionally the GM may give a character 1 Experience Point towards a $+1$ with some Skill. Contacts or Favors are also a good thing to give out, since they tend to make things easier for the GM the next time he runs, and the players get another source of help. The GM may well choose to give out more than one or two Experience Points by assignment, thus helping the character grow in the direction indicated by his actions on the adventure. However, characters should always have some Experience Points that they're free to spend anywhere.

EXPERIENCE POINTS	
Situation	Experience
Characters were on an adventure	1 pt.
Characters were on a very long, involved adventure	2 pts.
Characters were clever, inventive, thorough, and subtle	$+1$ pt.
Characters solved a mystery	$+1$ pt.
The adventure was a resounding success	$+1$ pt.
Characters heavily outnumbered	$+1$ pt.
Characters role played very poorly	-1 pt.
The adventure was a terrible failure	-1 pt.

● CAMPAIGNING ●



• INTRODUCTION •

So now you've learned how to create characters and resolve their combat; now you need to know what kind of character to build and why to have combat.

Roleplaying a story is much more exciting than just random fighting. A roleplaying story, or adventure, is created by the players and the GM working together. The GM has the initial plot idea for the adventure, then the players make their own choices during the adventure, which sends the plot off in unexpected directions. The GM's job is to create adventures, know when and how to use rules, make judgements, and produce an interesting evening for the players. The player's job is to roleplay their characters, thinking their way through the adventure, helping create the story.

The best roleplaying is found in a campaign game, where the adventures are linked together by a common background and a continuing cast of characters. New adventures build upon the events in previous episodes. This requires the GM to come up with adventures that involve the characters and build upon their previous actions.

The How to Play section is primarily for players. It presents appropriate starting points for characters,

things to look for in different types of characters, goals for characters, and character tactics. If you're playing *Danger International* you need to know what types of characters to play, and just how good these characters should be. More than that, you need to know how to play your character in a campaign setting, roleplaying his personality and growth. The GM should (of course) read this section to get an idea of what his players will be doing.

The How to Game Master section is for the prospective GM. It tells you how to choose a campaign background, then how to create it: the organizations, friends, enemies, and structure of a campaign. Then you're told how to bring a true feeling of adventure to your players, by roleplaying, creating plotlines, using ongoing villains, and arranging climactic endings. Finally, some tactics for the outnumbered GM are presented.

Players and GMs should read all the way through the Campaigning section. After all, it's not fair that just one person gets to have the fun of being a GM—everyone else should get a chance, too!

• HOW TO PLAY •

This section will give you some advice on creating your *Danger International* characters. Specifically, some information on just what Characteristics and Skill Levels are good enough; how to choose the character type you want; finding motivations and goals for your character; and finally, some combat advice.

• CHARACTERS & THE CAMPAIGN •

Characters in *Danger International* are the result of many choices by the players. Making these choices is difficult without some idea of the direction you're heading. This section suggests some ways to find a direction for your character before you start to build him. This will make the character creation process easier.

Danger International is best when you create your characters to fit the campaign. The more you know about the campaign, the more your character can be designed to fit in. If you're just starting to play, ask the GM some questions about what campaign type he's chosen. If it's a postholocaust campaign, the GM should tell all of the players the basic facts about the world that they would all know (how many people are around, what's the radiation danger, are there mutants, and so on).

Danger International is a roleplaying game, so you should be roleplaying your characters. This means creating a personality for your character and then, while you're playing the game, acting and reacting as

the character would, not as you yourself would act. If your character has no knowledge of cars, but you do, then your character's actions should reflect an ignorance of cars. If your character is courageous enough to face gunfire but you wouldn't, your character should face the gunfire. This is an opportunity for you to explore other personalities than your own, and to gain some understanding of what it's like to be brave or cowardly. Most of us never get that chance in our ordinary lives.

It's certainly possible to play roleplaying games and have characters who all act just like their players, having all the knowledge their players have. But after a while, the kind of adventures you have with these sorts of characters tend to be very dull, predictable, "go to the hideout and beat up the bad guys" sort of adventures. These can be enjoyable once or twice, but they rapidly become boring. The true, continuing excitement of roleplaying comes when you treat your character like a character in a novel or a movie—someone with a unique personality and outlook, whose personality will grow and change in response to the adventures he goes on. Such a character will be far more interesting to play. He'll take on a life of his own as you get familiar with playing him.

• INITIAL CHOICES •

The easiest way to build a character is to make one or two initial choices about the character's personality or abilities, and base the rest of the character on those choices. Package Deals are good starting points, since they connect you with the campaign and give you a good idea of the character's basic abilities. Take the

Package Deal and expand on it, add appropriate Skills, increase some Characteristics. Try adding some Skills that have nothing to do with the Package Deal, and then come up with some reasons why your character has those Skills.

To be a good *Danger International* hero, the most important thing a character should have is the motivation to be a hero. All of the Skills and Levels in the world won't make a hero fit in unless his motivation is sound. The best motivations work when they encourage the hero to be part of the adventures in his genre, and suggest personal goals that fit in well with the goals of the genre being played. If a hero is adventuring because he hates drug dealers, he'll probably want to hunt drug dealers; if drug dealers fit into the campaign, this works out great. Each hero may have a different motivation, but he must have one.

Motivations suggest goals for your character, and give the GM a way to get your character involved in adventures. Some of the common motivations for characters: Loyalty (to an organization, to friends, to family); Chivalry (upholding a code of honor, doing good); Love (for someone, for your country, for an organization); Ambition (becoming powerful, gaining high office); Money (becoming rich); Revenge (for some injury done to the character); the Quest (seeking an item, an answer, a solution to a problem). These motivations can vary in strength—your loyalty could be weak or it could be all-powerful. Very strong motivations become Psychological Limitations, a Disadvantage that's worth extra points to the character.

The second most important thing a hero can have is a "hook" or "schtick" for his personality; something that distinguishes the hero from everyone else. Each character in the game (and especially each hero) should be a memorable character. *Danger International* heroes are unusual people, people who are willing to go out on a limb to help others. It is assumed that they won't look or act exactly like the average man on the street.

A hero's "schtick" can be as simple as a foreign accent (make sure you pick an accent that you, as a player, can do well). Or it may be that he is always grim, or never uses his first name. The hero's speech patterns may be his schtick; a hero could always talk in military jargon and use words like "H-Hour" for the time of an assault or "Commander" when addressing his team leader.

After a hero has a schtick, he often gets a code name or nickname. Secret organizations always use code names for security purposes. The hero should pick his code name carefully, or have his friends in his team pick it for him. The code name will be what the heroes call each other in combat. It reinforces the image the hero is trying to portray. A happy-go-lucky hero shouldn't have a grim code name like "Killer" just as a heavy-handed hero shouldn't have a funny nickname like "Lucky". A name may seem like a silly afterthought, but it's the first thing most people will learn about your hero, and it will leave a lasting impression.

If you're really stuck for ideas, base your character on a fictional character that you've read about or seen in a movie. Try to change him enough so that the resemblance isn't too obvious. That way you'll avoid arguments with other people about whether the character really had this Skill or that many Skill Levels. Remember that the beginning character that you build won't be as tough as Rambo at the height of his career. He'll be more like Rambo as a young man, just beginning to learn his Skills. The most important thing to

remember when you're "adapting" a fictional character is change the name! This way, no one will have a problem with the character ("Gee, is that the real Rambo?"), and the GM won't have any trouble fitting him into his campaign.

If these suggestions don't help, ask the GM. He can suggest a character who would have been an NPC in the upcoming adventure. For instance, the GM might suggest that you play the son of the sheik, both of whom were going to be NPCs. This gives you some strong ideas of what abilities and motivations your character should have, and makes the adventure stronger by involving the players more directly.

•POWER LEVELS & ABILITIES•

How good should a beginning character be? Until you've played *Danger International* for a while, it's hard to know whether a STR of 15 is wimpy, good, or exceptional. If you have 3 Skill Levels with Pistols, does that mean you're an expert?

Here's some general guidelines for you to follow. Don't place too much emphasis on these, because the worth of some Skills or Characteristics will vary from campaign to campaign. Appropriate power levels are set, to some extent, by the GM—if all the bad guys you meet are SPD 4, then the characters will have to be SPD 4 to be effective against them. As the campaign goes on, the abilities and power levels that characters need may change.

The average value of the Primary Characteristics for the general population is 8. This average takes in everything from babies to elderly people, elite soldiers to technicians. The average man, between the ages of about 16 to 50, will have Primary Characteristics of 10. Someone who's trained to fight will have a 13 STR and 11 DEX, maybe with a PD of 4 (more if they're really tough or a player character, of course). Primary Characteristics below 5 mean that the character is handicapped or unusually deficient in some respect. The range of 8 to 12 is considered normal. Characteristics from 13 to 15 are notable; people will remark on your Strength or your Dexterity, using it to describe you—he's strong, he's quick. Characteristics from 16 to 20 are remarkable (one in a thousand), and characters with such stats are unusual; they're described as very strong, incredibly tough, unusually smart. Characteristics over 20 are very rare (one in a million); movies are made and stories told of heroes with a 25 STR, or the woman with a Comeliness of 24.

The Physical Defense of tough guys will usually be between 4 and 8, and their Energy Defense will tend to be from 3 to 5; characters who don't expect to get in fights very often will have PDs from 3 to 6, and EDs from 2 to 4. The Speed of a character is one of his most important Characteristics. Most people (non-player characters) that you meet will be Speed 2, including many soldiers. Most characters who fight frequently will be at least Speed 3, and sometimes even Speed 4. Only characters that expect to fight a lot will feel the need to increase their Recovery, Endurance, and Stun beyond the amount calculated from their Primary Characteristics. As for Skill Levels and CV, player-characters will (initially) range from a base CV of 4 to 6, with from one to four Skill Levels with their weapons.

Obviously, the mechanics of the hero's abilities will help him fit into his group and the campaign. The hero

should have several specialty Skills that are not duplicated by others in his group. These Skills can include a broad array of Languages, Familiarities with unusual weapons and equipment, transportation or communication Skills, or a set of unusual Knowledge Skills. As almost all heroes will have a broad range of Combat Skills, these are probably not enough of a specialty to set the hero apart. If a hero has special Skills that are unique in the group, the Game Master has an easier time setting up situations where the hero can be the star of the show.

Since most of the heroes in a Danger International run will be action oriented, each hero should be reasonably competent in combat. Be sure the hero has at least a Dexterity of 14, and a Speed of 3. The hero should be able to get his OCV up to at least 7 with his favorite weapon. Heroes who are going to get shot at should also look at an extra Body Pip or three. If a hero knows he's going into a firefight he might invest in some light (Defense 3 or so) Body Armor. Obviously the hero needs Familiarity with Small Arms, and Familiarity with melee weapons or selected heavy weapons would be helpful.

Another thing a Danger International operative needs in combat terms is options. If a hero is only good with a gun, then he has no option but to shoot his opponent. The hero who is skilled in a Martial Art, and who has some Physical Defense and Stun Pips, always has the option to beat up his opponent rather than kill him.

Stealth is another skill that gives a hero an option. Without Stealth it is difficult for a hero to sneak into most locations, he has to barge right in. Sneaking into an enemy held area is often much healthier than barging in the front door.

These are only suggestions, based upon 75 starting points and assuming about 25 points in Disadvantages. The requirements of the particular campaign will change these, but at least now you have some idea of where to start.

• CHARACTER TYPES •

It may help you when creating characters to think of them as types. These types are just expressions of the popular sorts of characters from fictional sources. They're useful for organizing your thoughts about character creation, and point out some interesting directions to follow. These are general categories to help you create characters, not restrictive "character classes". Don't feel bound by the types described; your characters should be uniquely your own.

Use Knowledge Skills as the glue that binds together your character's list of Skills. Knowledge Skills can help explain where and how a character learned his Skills. For instance, a character with Pickpocket, Stealth, and Streetwise Skills might have New York City Knowledge, since that's where he learned those Skills.

If your character is going to be part of a regular group, then you can specialize the character more strongly. He can rely on his team-mates for necessary Skills he doesn't have. If your character will be working with different characters each adventure, he should be more self-reliant. A broader range of Skills will help him out. Most characters (in either case) will tend to have one of the following categories as a "major", and another category as a "minor". For instance, Mr. T on the A-Team majors in Tough Guy, with a minor in Technician (and Driving Skill as an extra).



TECHNICIANS

These are characters who have specialized knowledge in a technical or scientific field. Often they specialize in something like Security Systems (and thievery of all types), Mechanics, Electronics, or Computers. Classic examples are Q (from the James Bond stories and movies) or Barney (from Mission: Impossible). They can also be specialists in knowledge of a physical area, or some scientific field (like physics or chemistry). Of course, money is an important motive, but often they have loyalty, love of knowledge, or revenge to spur them onward.

Technicians tend to have many Knowledge Skills (anything that the GM might consider complementary to the task at hand), and specific General and INT-based Skills for their specialty. Deduction and Inventor Skills are popular among Technicians.

DRIVERS

These are characters who transport the team to wherever they need to go. Driving Skill is the basis of this category, but Piloting is just as important in the modern world. Knowledge of strange vehicles is also very useful. This category is rarely a major for a character unless he's in a group and the GM has lots of Vehicle Combat in his campaign. Classic examples of Drivers include Murdoch (of the A-Team) and James Bond (not his major, but he can certainly drive any vehicle).

Drivers tend to have a good DEX, and of course as many transportation Skills as they can reasonably have with their background, starting with Driving. Mechanic Skill is also common, as well as Knowledge Skills about the vehicles they commonly use (useful for repair or gimmicking the vehicle, or performing extra-special stunts).

TOUGH GUYS

The most common type of character in fiction, the tough guy is usually the hero of the story. Ladies can be tough guys, too; the term is just a convenient expression. Tough Guys are often very strong (15 to 25 STR) and always very good with weapons (two to five Skill Levels). Classic Tough Guy characters are Sylvester Stallone (from the Rambo movies), Chuck Norris (from any of his movies), Clint Eastwood (Dirty Harry movies) or Charles Bronson (the Deathwish movies, Telefon, and others). Tough Guys tend to have very good physical Characteristics, spending at least 30 or 40 points there.

Tough Guys usually have some form of Martial Arts, plenty of Weapon Familiarities (and Weapon Skill Levels), and usually some DEX-based Skills. Common Disadvantages include Psychological Limitations, Hunteds, Distinctive Looks, and Reputation.

CON MEN

The Con Man is the character that uses deception, fast talking, and charisma to get what he wants. This category is built on the PRE-based Skills like Persuasion, Culture, and Conversation. Knowledge Skills about the people you deal with and the area you're in are also very useful to the Con Man. He or she tends to have a high PRE and COM. Classic examples include Face (from the A-Team) or most members of the Mission: Impossible team.

YOURSELF

Playing yourself is an interesting variation possible in modern roleplaying. Using the guidelines given in the Power Levels & Abilities section, write up what you feel would be your own Characteristics and Skills. Give yourself the benefit of the doubt; after all, this is supposed to be fun. The GM can progress in two ways from this point, depending on the campaign he's running. First, he could give you an extra 50 points or so, and explain that the campaign takes place some years in the future and "you" have had a chance to train and prepare for it. (This works well for Invaders or for Postholocaust campaigns.) Second, the GM could start you out in your basic version, but give you Experience Points and the opportunity to spend them at an advanced rate (two or three times the normal rate listed) until you've reached about 100 total points.

•OTHER NEEDS•

A hero needs equipment and information to adventure in the modern world. Both equipment and information are available from three sources: The hero's home organization (if any), the street, and the enemy.

One of the main jobs of an organization is to provide heroes with the support they need, both equipment and information. What kind of equipment is available is up to the GM, but common items like pistols and body armor should be available. Information from police, FBI, and CIA files may also be available through organization contacts. Custom items like electric ninja swords or inside information on an enemy is probably not available. Players should have to earn special equipment during a run.

Many heroes have Skills like Streetwise so they have connections in the black market (on the street). This may allow them access to things like submachine guns that aren't normally available from stores. This also allows access to informers that may have inside information on an enemy's operations. However, black

market equipment and information is very expensive, and anything our heroes can get on the street, the enemy can get there too.

Finally, a major source of equipment and information are the enemy and their thugs. If the heroes win a battle they can salvage any enemy equipment that survived the battle. Our heroes may also gain information by interrogating captured thugs or rifling enemy files after raiding their headquarters. A good trick is for the GM to identify a piece of equipment the heroes should have, but that they can't afford or reasonably get. A villain uses the equipment in a crime, the heroes get him, and they end up with the equipment. Conversely, if a villain is using equipment the GM doesn't want the heroes to have he should make sure and have the equipment destroyed or booby trapped. Getting "treasure" in the form of equipment and information from an enemy, along with the goal of the scenario, makes any mission that much more worth while to the heroes.

•GOALS•

It's very important for a character to have some long-range goals. These help explain, and lend more credence, to his motivations. Goals also help guide the character in his choices during adventures and when spending his Experience Points. You should set some overall, situational goals for your character first—goals like eliminating drug pushers, stopping the Invaders, or defeating the Mafia. These goals lead to specific character goals—becoming better in combat, gaining certain Knowledge Skills, learning a particular Skill, and so on. The overall goals help you to determine which of the specific goals to accomplish first.

The GM should help the player choose ways to spend his Experience Points. The types of situations that the GM presents in his adventures heavily influences the way characters spend Experience. If the characters encounter many combats where the opponents are all much better than they are, the characters will spend Experience on becoming more effective in combat. If the characters are asked to make Knowledge Skill Rolls or other Skill Rolls frequently (and at penalties), then they'll buy more Skills and get better at the ones they know. It's best for game balance if the characters try to broaden their scope, rather than become tremendously effective at one or two things. It's more difficult to create a good adventure when one character is a tremendously powerful fighter and the other character is very fragile.

Adding points to your character should be done in a reasonable fashion—if you're in the middle of the wilderness, you shouldn't be able to learn a new Skill unless someone there can teach it to you. Sometimes you may have to make an effort to find a teacher to learn a peculiar Skill (a good adventure opportunity for the GM to use).

•TACTICS•

Here are a number of suggestions for playing *Danger International*, tips that will make your characters more effective and enjoyable. You will discover many more in the course of playing.

The combat rules of *Danger International* are constructed so that it's quite easy to severely wound or kill someone you're holding at gunpoint. While it may

be easy to kill him, it's often not the wisest course. He's probably worth more alive than dead: knowledge of enemy plans, recognizing the enemy, details of operations, contacts, and so on. A dead body is worth nothing, except as fertilizer. Of course, there's also trouble with the law to contend with; even if you're an agent with the CIA or FBI, there's going to be an official investigation, and if it happens in a foreign country, perhaps a diplomatic incident. Think carefully before you pull the trigger. Ask questions first, shoot later. If you've pulled out a gun, it 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 someone's holding you at gunpoint, don't do anything foolish like trying to punch him; you'll get shot, and there's a good chance you'll be killed. Wait. Find out what the guy wants. He may just want to talk. Maybe he'll capture you and take you to where the bad guy is hiding. Well, maybe he does want to kill you. Try to distract him before you jump him. If you can get him to look away, he loses his advantage.

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. Be especially careful of autofire; with a lucky roll, the results can be devastating.

Work as a team. Use your Skills and the Skills of your companions as much as possible. Ask lots of questions; *Danger International* is a game of information. Plan ahead, and don't wait for things to happen to you—

take action! Think about suckering the enemy into a trap, instead of falling into his. Have contingencies ready. A diversion, a secret signal to a friend, an alternate meeting place, all of these can keep your character alive. Be indirect, sneaky, devious, creative, and subtle.

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. Play it cool and don't panic, keep looking for a way out. Look for the weaknesses and take advantage of them. If you survive, you win.

Try to act out your character's speeches. Phrase things as he would phrase them. This will add to everyone's enjoyment of the game. Don't spend your time looking for loopholes in the rules, trying to find the most advantageous combination of the rules for each situation. This only takes time, and it annoys the other players and the GM. Show some restraint, and the GM will, too. Bring things to the GM's attention, but don't argue the point excessively.

Don't create characters who are loners. They don't fit into group situations, and that's what most roleplaying adventures are. In fact, try to bring characters who can be easily motivated into participating in the adventure. The GM will give you some suggestions about appropriate motivations before the adventure begins. Bring characters who want to be there and who want to cooperate with each other.

• HOW TO GAME MASTER •

Being a Game Master is a big job, so we've included quite a bit of advice in this section. First discussed is how to run a campaign, and what that means. Since *Danger International* is a game that can be played with some very different backgrounds, we then discuss how to choose the background you want to use, and what special information you'll need for each one. Next we cover how to choose the overall style and plotlines for your campaign, and finally discuss how you can set up your own "scripts" for each game session. After that, some tips on running combat are offered, including some quick combat rules and some sample characters to use as villains. Finally, some general campaign rules are described.

This is a lot of information to absorb. If you just want to get started right away, you can use the scenarios given in the Adventures section. Or you can go right to the Scripts section in a few pages and plan an assault scenario. However, a little preparation on your part will result in a much more enjoyable game, for yourself and your players.

• RUNNING A CAMPAIGN •

Once the GM has "run" (been in charge of) two or more separate scenarios within the same gaming

universe, he has started a campaign. A campaign allows the GM to reuse minor characters, have the players know each other from previous adventures, and link current events to previous adventures.

• ORGANIZING CHARACTERS •

As GM, you have to get the heroes into the game each session and keep them interacting. You sometimes have to add extra characters to an existing group and sometimes run only a few of the regular heroes. The organization of the characters that you decide upon will affect how easily these changes can be made.

A team is just a group of heroes who are in contact. If a problem comes up they contact each other; all who are free at the time can come and help. This works for freelancers and for operatives who form a team within a larger organization. Most *Danger International* campaigns are centered in one geographic location, so it should be easy to have a group of heroes form semi-permanent arrangements.

The advantages of a team of heroes to the GM are enormous. First, the heroes are easy to get together. Second, the GM can often motivate the whole team by attacking one member. Finally, the GM can plan his future adventures around knowing exactly the Skills and background of the team members.

The players also get a lot out of forming a team. They get the feeling of working with friends who have all risked their lives for each other. They also get to know

each other's abilities and strengths so that they can work better together. Finally, the heroes can all grow in different directions and be sure not to overlap each other's specialties. A properly formed group allows each member to show off his own unique talents.

The most flexible organization is no organization. All of the heroes are freelancers, they have no formal or informal connections with each other. Within this framework you have the most freedom to include or exclude a particular hero. No one will even notice if a hero is missing, because the heroes have no common knowledge of each other. On the flip side, this is the hardest way to run any kind of continuing campaign. Each scenario you must come up with a new reason why the heroes are involved in the same case and are working together. If the connection between the heroes is not properly done, they may split apart because of differences of personality or technique. This disintegration of the game makes running the scenario much harder and slower for everyone because you have to split your attention so many different ways.

An easier organization to use consists of making all of the heroes members of the same organization. The advantage is that if all of the heroes are CIA agents, or members of the police force, the organization orders the characters to work together. This allows you to add or subtract characters easily, so long as they are all members of the organization. The disadvantage is that it limits heroes to members of the organization, which in turn makes it harder for each hero to make his mark as an individual.

Another way to use an organization is to build a special team of heroes into a larger organization. The heroes become an elite unit that always works together. The team format creates a stable group of heroes who can adventure together, while preserving the organizational structure that points the heroes toward their adventures. The team concept does make it harder to add new characters, or leave a character out, but it's still possible to use the organization's leverage to change the group's makeup. Because the team is part of an organization, though, the diversity of the heroes is still limited by what the organization will accept.

The final way to organize the characters is for them to organize their own team outside of any organization. Such a team of freelancers can accept or reject additional characters at will, but still have a good reason to adventure together. As the heroes need only satisfy themselves there can be wide diversity in character type. This allows each hero to shine individually that much easier. One problem is that the GM will have to come up with a way to get the heroes involved with the scenario, just as if he were dealing with a single freelancer. But, in the end the freelance team is perhaps the best compromise between character freedom and scenario motivation.

• CREATING A TEAM •

So, if running a team is a good idea, how do you create a team? First, the GM must give each member of the team a reason to work together. The most common reason is if all of the heroes work for the same agency and are forced together. Or, a freelancer may need the help of others because he is hunted by a powerful enemy. Perhaps a hero wants to learn something from another team member. The strongest reason, however, is that team members learn to trust each other after working together. In *Danger International* it's often

difficult to find friends you can trust who can take care of themselves.

There are several tricks the GM can use to keep a team together. First, the GM can set up situations where one member of the team saves another member's life. After a few saves the team will be held together by mutual obligation and respect for the other's abilities. Second, the GM should make sure that the heroes all adventure in a close geographic proximity. All of the members should live in the same city at a minimum, in the same apartment building or large house is ideal. Thus proximity allows the heroes to get together faster and reinforces the "all together" team spirit.

All of the heroes should agree on some mechanics to help the team run well. Each member should be contactable, through a CB radio call sign, phone message machine, car phone, beeper, or other nearly instant means. This makes it easier to get the heroes together and allows the members to respond in the event of an emergency.



Also the team should agree on their philosophical approach to the enemy. The team will see a lot of bad people. Is it team policy to turn them over to police, humiliate them, lecture them, or deal justice on their own? If all of the team members agree on how the enemy is treated there will be greater cooperation and fewer arguments.

One of the most important ways to encourage team play is to give benefits for teamwork. If one hero is saved

because another hero has a Skill or ability, then both gain from the expression of teamwork. The GM can help promote teamwork by giving heroes a bonus for complimentary Skills between two heroes. The GM may give a hero a Surprise Maneuver bonus because another hero set an enemy up for an attack. Characters should also be referred to by their code names and use inside information and jargon as much as possible. All of this helps promote teamwork and team spirit.

Of course, each hero's individuality must not be lost in teamwork. Each hero will bring a different combination of Skills and reactions to each run. The best scenarios allow each character to show off one of his specialties or personality quirks at least once. This way each player gets a piece of the limelight in each play session.

The GM can do a lot to reinforce the hero's individuality. In a large sense the GM can concentrate on each separate hero for a few minutes sometime during the run. This is far easier in small groups of players. Any group of more than five players almost forces the GM to deal with the heroes as a group because there isn't enough time to treat each person individually without slowing the game down terribly.

Once the GM decides to spend a little time with a hero he has many options. The GM can give the group a challenge that only one of the hero's is qualified to handle. The GM can provide a situation that affects a hero's Psychological Limitations, is related to his Reputation, or mirrors the hero's background. Anything the GM can do with a hero to make him feel special or different from his fellows should work well.

The most obvious example of a hero's individuality will be the hero's "schtick". A good hero will have recognizable elements in his manner of speech, reaction to other heroes, equipment, and method of operations. All of these are the hero's schtick. The hero may also be based on a recognizable character, such as being a "Dirty Harry" style cop, a "Mr. Steed" type of spy, or a "Mr. T" style mercenary. A hero should be allowed to operate effectively within his own schtick, unless the GM finds the hero's schtick totally unacceptable.

There are two ways for a GM to encourage a hero to develop a schtick. The first is to give heroes with a specific schtick extra attention. Have Non-Player Characters (NPCs) recognize the hero's trademarks, and spend some time with the hero developing the details of his schtick. The second way to encourage individual schticks is to be careful not to punish a hero for the more unusual elements of his schtick. The GM should not penalize a hero for Stealthing in his Hawaiian shirt if the colorful shirt is part of the hero's schtick. If the GM "punishes" heroes for being different, sooner or later all of the heroes will look the same.

•GETTING INVOLVED•

A GM in a campaign has many tools to "hook" a hero into an adventure. The victim or goal in a scenario can be connected to the hero as an old friend, ex-lover, or relative. The most direct version of this is to have the hero's "friend" from his Limitation be the victim of a crime. This should instantly hook at least one of the heroes in the team, and if the hero belongs to a close-knit team, the rest of the team will help out because of loyalty to their comrade.

The enemy is also an important tool that you can use to get the heroes interested in the run. If the enemy has a history of evil acts and atrocities, then the heroes should

be raring to go out and bring him to justice. Even more immediate is to bring back an old enemy that the heroes have already fought. The old enemy has committed evil acts against the heroes, and you can be sure they remember.

The old enemy trick is especially powerful if the heroes thought the enemy was dead. Remember that the enemy's final demise in his previous adventure was "obvious" to onlookers, but could not be proved because of the lack of a body. The GM should have a convincing, if wild, story to explain the enemy's seeming return from the dead: hidden henchmen, months in the hospital, and secret escape routes all work well.

If you bring back an enemy, or even the enemy's relatives or friends, they can engage in the most dangerous of scenarios, the hero hunt. If the enemies are sufficiently angry at the heroes they may be gunning for them. The hunt may be the only reason for the scenario.

A hero hunt automatically gets the heroes together and motivated: they must try to save each other's lives. The hero hunt can consist of a faked crime to draw the heroes, uncovered information about the heroes that allows the enemy to ambush them, or any number of other ideas. You should be careful that the enemy doesn't learn too much information about our hero's secret connections, unless you intend to kill the enemy for real at the end of this adventure.

•CAMPAIGN GENRES•

Most roleplaying games have only one background possible for the game. We decided to be different; with *Danger International*, there are many different backgrounds (genres) possible. Modern adventure can include everything from mercenary assaults to murder mysteries. Most campaigns will focus on one particular genre of stories, but if you get tired of one, just switch to another. The genre that you decide to use will determine the kinds of heroes the players will run and the types of enemies that will oppose them.

What follows are descriptions of some of the different genres possible with the *Danger International* rules. Each major genre description includes some background on exactly what the genre is about. It also talks about why the genre is a good setting for roleplaying, how such a campaign is run, and what kind of heroes fit into the campaign easily. The description also lists any sample scenarios, package deals, special equipment, or unusual enemies that fit within the genre.

After the major genres there are several minor genre descriptions. Each of these minor genres are side paths, genres that are good for limited runs, or that are more unusual and require additional preparation. Often elements from these minor genres can be added to a campaign, either for one run or on a permanent basis.

You and the players should read through the different genre descriptions to get a feel for the range of different kinds of modern adventures. Then you can choose a genre to run and the players can make up characters that fit within that genre. Everyone should remember that a campaign may include elements from several different genres from time to time. You may drop a murder mystery into a postholocaust campaign or add a bit of spy vs. spy intrigue to a mercenary campaign. You and the players should be flexible about mixing genres, and simply take the story as it comes.

• CRIMEFIGHTING •

Crimefighting is a genre where the heroes work on the street in the never-ending war on crime. The heroes may be cops, Feds, Pls, or just ordinary people. They get into the lowest areas of the city and deal with the dregs of society. They see criminals and victims face to face, and have to live with what they see. On the street there are only three kinds of people: citizens, cops, and scumballs.

Crimefighting is a natural genre for roleplaying. You can set the campaign locally, in an area that's familiar to you and the players. It's easy to get heroes together to work on a case, especially if they all work for the police, the FBI, or The Network. The characters may also get authority if they work for an official group. Crimefighting also allows you to tell gritty stories dealing with real people and intense subjects.

One way to run a crimefighting campaign is to link the characters as detectives for the police, investigators for the FBI, or private investigators for the same firm. Each run the heroes get a new case or two, investigate the cases on their blotter, and solve a case or two. Thus the heroes always have some cases open for next time, but have a sense of satisfaction by solving cases each run. Occasionally the hero will get put onto "The Big Case". When they are involved in a big case they are taken off of all other minor cases. Private investigators may do nothing but run one case at a time, as will Police and FBI agents who work on very special details.

Crimefighting heroes can also be freelancers: a private investigator, a street preacher, a longshoreman, or a two-fisted journalist. They may have connections in the police force or some extraordinary group like The Network (described in the Adventure section) but they adventure because they want to. The characters may form their own group after a time (see The Network).

This genre most closely represents many television action shows where characters of all kinds find themselves involved in heroic acts week after week. It allows the players to run heroes of any kind, and you get to make up the wildest stories imaginable. All of this action can be set right in your home town, so everyone can relate to the surroundings and the atmosphere.

Most urban action adventures are investigations of a sort. The heroes become aware of a problem, but don't know all the details. They do some investigation and uncover the source of the problem, then deal with the problems. While on the street, the heroes occasionally get involved in a street crime that finishes (one way or the other) very fast. When the heroes finally do think they have proof and can bring in the guilty party they go in for the arrest. Sometimes the arrest goes smoothly, sometimes it degenerates into a chase or a fight. If the heroes have done even a mediocre job of proving the scumball is guilty, then he goes to jail and the heroes go on to the next case. It's not a realistic view of investigation, but it's an exciting one.

The best heroes for an urban action campaign are ones who are motivated to help others. The hero should be able to take care of himself and have useful Skills most normal people don't have, so they can use their Skills to help others. There are two main types of characters who work in a crimefighting campaign: agents and freelancers. Agents is a general category that includes policemen, FBI, DEA, or other members of an agency. Agents go through an academy and learn special skills to join their respective forces. Freelancers

are often ex-police or ex-agents, so they have similar training. The training is included into a Package Deal that represents going through a standard agent training school.

Freelancers can be private investigators, bounty hunters, insurance investigators, or ex-members of the police, FBI, military police, or intelligence agencies. Journalists, writers, and other researchers also have their place in an urban action run. Other characters with connections to a group like The Network or The Foundation for Law and Justice can also get involved. In many ways the more unusual and eclectic the hero is, the better.

TV is, and has been, filled with examples of these kinds of heroes. The A-Team, The Equalizer, Magnum PI, Mannix, and Helltown all fit this genre. The movies have also been filled with characters like The Exterminator or Charles Bronson from the Deathwish movies. Not all characters need be killers, of course, but all must be willing to deal justice as they see it.

A complete campaign background, including The Network organization, a number of NPCs who can provide support, a group of heroes as an example, and a sample scenario are included in the Adventure section. Have the players read The Network writeup and the example team included, then have them make up characters to fit into their own team and run the Night Of The Ninja scenario.

POLICE PACKAGE DEALS

Skills	Cost
Fam. w/Small Arms & Billyclubs	3
Brawling	3
KS: Criminal Law & Law Enforcement (11-)	2
KS: city you are assigned to (11-)	2
Police Powers	3
Two Skills from the following list: (Driving, Concealment, Conversation, Persuasion, Shadowing, Streetwise, Bureaucratics, Criminology.)	6
Package Bonus	-2
CHA Mins: STR 10, DEX 11, CON 10, INT 10	-1
Distinctive Looks: Cop	-3
Monitored by Police Dept (11-)	-8
Works for Dept., subject to orders	-4
Total Cost	1

POLICE DETECTIVE

Skills	Cost
Deduction	5
KS: Specific Crime type (11-)	2
No Distinctive Looks: Cop	3
Package Bonus	-1
Minimum Stats INT 13, EGO 10	-1
Monitored by Police Dept increased to (14-)	-2
Total Cost	5

The Police Detective Package Deal requires that you have the Police Package Deal. The following are fairly standard police ranks: Officer, Sergeant, Lieutenant, Commander, Captain.

LAW ENFORCEMENT AGENT PACKAGE DEAL

Skills	Cost
Fam. w/Small Arms & Melee Weapons	4
Commando Training	11
KS: Law Enforcement procedures (11-)	2
KS: Agency specialty (11-)	2
Criminology	3
Federal Authority (like police powers)	3
Two Skills from following list: (Driving, Concealment, Conversation, Shadowing, Bureaucratics, Bugging, Streetwise)	6
Package Bonus	-2
CHA Mins: STR 10, DEX 11, CON 10, INT 10, PD 4	-11
Distinctive Looks: Federal agent	-3
Monitored by Agency (14-)	-10
Subject to orders	-4
Total Cost	1

THE ENEMIES

The heroes are, of course, only half of any campaign. You also need the enemies. In a crimefighting campaign this is easy; crimes are as close as the front page of the newspaper. There are muggers, pushers, pickpockets, purse snatchers, burglars, arsonists, and murderers. Then there are professional criminals who engage in extortion, smuggling, drug distribution, and paid assassination. Plus there are always the serial criminals; psychotics who commit a series of similar crimes, each more brazen than the last. No, your job won't be coming up with criminals, it will be choosing from a wide menu.

Crimefighting is the most common kind of show on TV, series like *Hill Street Blues*, *Mike Hammer*, and *Miami Vice*. Syndicated shows like *The FBI*, *Kojak*, *Adam-12*, and even *CHiPs* all part of the crimefighting genre. If you're out of ideas simply watch a TV show, make notes on the crime, criminal, and how the criminal was caught, and then run it as an adventure. By changing a name, the motive, or target of a crime you can then put the adventure into your campaign.

SAMPLE SCENARIO

The heroes are detectives in a special violent crime unit of the Police Department with the following cases on their docket.

The Alley Slasher is a serial killer who uses a linoleum knife on his victims. The investigation has led to a search for a tall blond man who walks a lot at night up on the heights.

A gang of Chicano youths have been hitting pawn shops, stealing guns, and shooting the proprietors. Evidence shows that a gang called *El Aguila* (The Eagles) is involved, but no proof has come up yet.

A purse snatcher is working Humboldt Street, threatening the victims with a silenced .22 from under his coat so they won't resist. Other than the fact that the man is slight, runs fast, and wears a coat and hat, you've got nothing to go on.

Lucius Masters' cocaine ring. Masters is just finishing a war to take over the local territory from the Rodriguez connection. Everyone knows he's behind it, but no one

has ever been able to trace anything back to Masters in his penthouse.

Finally, while not an official investigation, you're looking for the leak in the department who has been alerting Masters to when Narcotics is going to stage a raid.

The heroes may investigate any of the cases they wish. Some suggested ways to solve the cases:

The heroes conduct interviews up in the heights asking about the Slasher. Someone tells of a tall blond man who lives over a floor shop. When the police go to interview him the man bolts. If caught he puts up a tremendous fight. Consider him to be an Elite non-player character with Boxing. A search of his apartment will find a set of rings, cut from the victim's fingers, in the flour container.

The heroes go and roust several of the members of *El Aguila*. The members are feisty but don't reveal anything. Later, two of the members who were humiliated try to shoot the cops with guns from the pawn shops. With this as probable cause the heroes get a warrant and search the meeting place and their residences. Some gang members resist and the heroes have to fight it out.

The heroes, while lunching at a diner on Humboldt Street, see the purse snatcher making a hit. They pursue, unable to fire because of the lunchtime crowds. If they catch the snatcher (who is SPD 3 with 9" of Running), they'll discover the snatcher is a girl who uses a pistol to overcome her victims.

Trapping Lucius Masters will have to wait for another day and time; all the heroes get this time is him laughing in their faces. Someday, he'll slip up and the players will nab him, but not today.

•SPY VERSUS SPY•

The spy versus spy genre puts the heroes into the middle of the intelligence war between the world superpowers. The hero may be an agent for an intelligence organization, a freelancer who sell his skills, or an independent who tries to work both sides of the street.

The spy versus spy genre has many advantages as a campaign background. The heroes will automatically be involved in important, world-shaking events, even if most of the world never knows about them. The heroes will be able to travel to the world's most exotic places, use the most modern equipment, and engage the enemy with the full sanction of their government. They'll get information, equipment, and money. All they have to add is courage, skill, and a dash of luck.

Spy versus spy also has a lot of advantages for you. The heroes can all work for the same national agency or independent group, so it's easy to get them together and give them a mission. The agency supplies most of the hardware and ground rules for most assignments, so you have total control over that part of the run as well. Finally, you can use the agency to give the character's information, get them to the adventure, and then sit back and let them be heroic.

There are three common ways to run a spy versus spy campaign. First, the heroes can be part of a real organization like the CIA, MI6 or Mossad (see the Sourcebook section for a list of real intelligence agencies). The second method has the heroes as members of a fictitious organization or a fictitious

bureau of a real agency. This gives you and the heroes some freedom to get the characters involved in adventures that might not be within the jurisdiction of a real agency. Finally, the heroes can be freelancers and engage in independent missions or be hired on a mission-by-mission basis by an agency. This gives you the most freedom of action, but it does make getting the heroes together for the adventure more difficult.

There are two kinds of spy versus spy scenarios: offensive scenarios where the heroes conduct their own mission against enemy agents and installations, and defensive scenarios where the heroes try to stop enemy operations targeted against us. Defensive scenarios are by far the easiest of the two to run; you simply come up with the skeleton of an enemy plan, find a potential weak point, and unleash the heroes against it. The heroes may have to do some investigation to discover the final elements of the enemy operation, but in the end the heroes can confront the enemy before he can complete his plan.

Spy versus spy campaigns will end up resembling a war. Neither side can eliminate the other; they can only win in the short term by disrupting the enemy operations and staging operations of their own. The nuclear balance of power in the modern world makes anybody's final victory too costly; all an opponent can hope for is an upper hand in the next operation.

An advantage of the spy versus spy campaign is that you can set up certain enemy organizations as continuing foes. The heroes can confront certain enemy NPCs over and over, all the while learning their style, skills, and weaknesses. Most enemies are fairly well prepared for spy work; random agents will be veterans, while master spies will be elites. In a real world campaign you can use agencies like the KGB, the GRU and the PLO as continuing enemies. In a more fanciful campaign you can make up your own enemy organizations like THRUSH and SPECTRE.

Most heroes in the spy versus spy campaign are agents or ex-agents. In either case they have gone through agent training. The Secret Agent Package Deal represents a generalized form of this training. You're encouraged to personalize the Package Deal for the specific agency or group.

SECRET AGENT PACKAGE DEAL

Skills	Cost
Fam. w/Small Arms	2
Foreign Language	3
College Degree (a KS on 11-)	2
KS: Enemy Organizations (11-)	2
Choose 3 skills from the divisional packages	9
A Martial Art	11
Package Bonus	-3
CHA Minimums: STR 10, DEX 14, INT 13, EGO 10, PD 4	-4
Monitored by home organization on (11-)	-8
Monitored by enemy organization on (8-)	-3
Total Cost	11

Area Specialist: Bureaucrats, KS on a city, culture, or area (12-), additional Language.

Technical Services: Bugging, Computer Programing, Demolitions, Electronics, Gunsmith, Inventor, Lockpicking, Mechanic, Security Systems.

Espionage: Electronics, Bribery, Bugging, Conversation, Cryptography, Interrogation, additional Language, Linguist, Persuasion, Shadowing, Streetwise.

Counterespionage: +1 Level with Pistols, Conversation, Disguise, Linguist, +1 Perception Roll, Persuasion, Resistance, Shadowing, Tracking.

Covert Action: Fam. w/Melee Weapons and Rocket Launcher, +1 Level w/Pistols, Breakfall, Climbing, Driving, Demolitions, Lockpicking, Paramedic, +1 Perception, Resistance, Shadowing, Streetwise, Survival.

Included in the Adventure section is a multi-part adventure, **Merchants of Terror**. It should provide a good introduction to the world of espionage and intrigue.

•MODERN MILITARY•

In a military campaign the heroes are part of a military unit fighting on the battlefield. The heroes may be part of the Green Berets or Delta Force (the anti-terrorist unit). They may be mercenaries who fight not for a government but for their ideals (and paychecks). Or the heroes may be partisans, fighting an enemy takeover or supporting a revolution against a repressive regime. In all cases, the main action of the scenario consists of a battle the heroes fight as an organized unit.

A military campaign has several advantages for both you and the players. The heroes will automatically work for the same organization. The heroes won't have to worry about supplies, information, or support; the sponsors of the mission will supply all the weapons and gear needed. Also, most mission objectives will be clearcut; all of the information necessary to complete the mission will be given at the start. The heroes won't have to do any investigation, they'll simply have to make up a tactical plan and deal with the enemy.

A military campaign also makes identification of the enemy easy. The heroes won't have to worry about making moral decisions or separating the enemy from the innocents. The higher authority ordering the mission takes moral responsibility for what happens, and the enemy soldiers wear uniforms so that they can be identified. In general, a military campaign is one of the simplest to organize and to play in.

A specific scenario in a military campaign normally consists of the heroes being briefed on their target and traveling to the target site. Next, the heroes approach and assault the target and complete their mission. From there, the heroes grab the first transport back to safety and clean up any details. The unit the heroes are involved with may conduct many different kinds of assault missions in many different areas, depending upon who they work for and their overall objective.

Heroes who are playing partisans may have a slightly different procedure. The most common partisan situation consists of the heroes fighting against invaders who have taken over their home country. The partisans may not have lots of equipment, so they'll have to steal it from the enemy. They may also have to do some investigation into the enemy strengths before uncovering the best target for an assault. Partisans will

have to take into account retribution by the occupying power against the civilian populace.

Most heroes in a military campaign (whether regular army, mercenary, or partisan) have some military background. This can include Basic and Advanced Training and Officer Candidate School. Package Deals are included to cover the different types of training.

BASIC & ADVANCED TRAINING

Skills	Cost
Fam. w/Small Arms	2
Fam. w/Hand-held Grenade Launchers	1
Fam. w/Rocket Launchers	1
Concealment	3
Climbing	3
Paramedic	3
Fam. w/KS: Enemy Forces (8-)	1
Fam. w/KS: Military Procedure (8-)	1
MOS Familiarity and Skill	(3-5)
Package Bonus	-3
CHA Minimums: STR 10, DEX 11, CON 10, EGO 10	-1
Monitored by Military (11-)	-8
Subject to orders by the army	-4
Total cost	(2-4)

MOS Familiarity and Skills: +1 w/either Rifle, +1 w/Grenade Launcher, Familiarity and +1 with either: TOW, Dragon, 90mm Recoiless, 106mm Recoiless, or M2 .50 Cal MG, Electronics, Mechanic, Fam. w/Tracked Vehicles and Driving, or Breakfall and KS: Parachuting (11-).

SPECIAL TRAINING*

Skills	Cost
Stealth	5
Commando Training	11
Any 3 Special Training Skills	(9-13)
Package Bonus	-2
CHA Minimums: DEX 14, PD 4, SPD 3	-4
Monitored by military increased to (14-)	-2
Total Cost	(17-21)

Special Training Skills: Demolitions, Gunsmith, Survival, KS: Instructor (12-), Tracking, KS: Cryptography (12-), a Language, Interrogation, KS: Surgery (12-), KS Military Electronic Equipment (12-), Pilot, KS: Scuba (12-), any of the MOS Skills.

*Includes Ranger, Airborne Ranger, Marine Force Recon, Special Forces, and SEALs.

MILITARY UNITS & RANK

Normal military units have very specific size and command requirements. Different armies use different organizations, but an example based on the American Army is included. The American Army generally has units near the maximum size listed, the Russian army generally has units near the minimum size listed.

Fire Team: Three to six men commanded by a Private First Class or a Corporal.

Squad: Nine to 15 men (or two fire teams); commanded by a Corporal or a Sergeant.

Platoon: 30 to 50 men, 3 to 5 vehicles (or 3 to 4 squads); commanded by a Sergeant or a Lieutenant.

Company 100 to 250 men, 10 to 17 vehicles (or 3 to 4 platoons); commanded by a Lieutenant, Captain, or Major.

Battalion 400 to 1500 men, 33 to 54 vehicles (or 3 to 5 companies) and is commanded by a Major or Lieutenant Colonel.

Larger Units include Regiments, Brigades, Divisions, Corps, and Armies. Higher ranking officers include Colonels, Lieutenant Generals, and Generals with one or more stars.

THE ENEMY

The nature of the enemy depends upon the military campaign. If the campaign is centered around an elite, inter-service, anti-terrorist team of the US government, then your enemies will be terrorists (see the Sourcebook section). Abroad, a military unit can fight revolutionary groups, independence movements, and repressive regimes. Missions will include hostage rescues, retribution for previous terrorist activities, and the safeguarding of Americans in dangerous situations.

A mercenary group of heroes can engage in many of the same missions as an officially sponsored group. The mercenaries will simply have to be more secretive than the army. Mercenaries often fight poorly trained armies in Third World countries. They can fight the forces of African, South American, or East Asian countries, which may be run by iron-handed communists or despotic dictators. You should remember that most mercenaries fight for idealism first and money second. The mission of the mercenaries should be something that the heroes can all agree is in the best interest of the common people, along with their own common interest.

The enemies of partisans are the rulers of the country they inhabit. At different times they will have to deal with the local police, the country's security forces, or the army. The best enemy for partisans is a conquering enemy or a repressive government. A conquering enemy in America could include Russian, Chinese, Cuban, Vietnamese, Nicaraguan, or Warsaw Pact forces. A repressive government could come from a revolution of the left or the right, a take-over by a religion, or a take-over by any other minority who puts its own goodwill ahead of the goodwill of the majority.



SCENARIO EXAMPLE

The heroes are a small mercenary squad who have been hired by a mining company. The company's six employees in a small African country have been arrested by the new revolutionary government. The government, headed by a seemingly insane army colonel, has threatened to kill the hostages, nationalize the mines, and repudiate all debts owed to the mining company. The company has written off the mines and the money, but it wants its employees back.

The hostages are being held in a small camp about 35 kilometers from the border. The heroes will be smuggled into a village about 5 kilometers from the camp by loyal ex-employees of the mining company. From there they will have to walk to the camp.

Once at the camp the heroes will have to get the hostages out of the two bungalows on the west side, steal a truck, and disable any other vehicle that could follow them. They will then have to drive hell-bent for leather out of the country and over the border to friendly territory.

Estimates are that about 18 normal locals have been co-opted as guards. They are controlled by six competent soldiers and a veteran leader. All are armed with PPSH submachine guns and an occasional AK-47 rifle. The camp is located in a small valley and has eight wood buildings, three trucks, one radio transceiver, and a small ammo and fuel storage depot.

Because the heroes have to walk in, their weapons will be restricted to what they can carry on their backs. This operation is going on outside the sanction of the US government, and the heroes can expect no mercy if captured.

• POSTHOLOCAUST •

A postholocaust campaign puts the heroes, with modern equipment, into the destroyed remnants of today's society. The holocaust can be any of a number of different things: a giant comet strike, a nuclear war, society collapsing, a rampant epidemic, or whatever other calamity suits your fancy. The important part is to remove society and force the heroes to survive on their own. Once rid of society there is no law but the barrel of a gun, and no property except what you can hold on to.

A postholocaust campaign allows you great freedom in exchange for some extra work. The society has no legal restrictions, and adventure comes to the characters. The enemies are also easy to find: they are the hoarders, wasters, and thieves who prey on the innocent for dwindling resources. However, you have to create all of the postholocaust world out of whole cloth; you can't use present society as in most other genres.

The heroes will be equipped with a mixed bag of improvised and exotic equipment. Technological items become a form of treasure and a cache of 7.62 NATO ammunition can be worth more than a stack of gold bars. Scarcity must be countered with ingenuity, and opposition overcome by skill instead of firepower. You have total control over the equipment the heroes can have. The heroes can be special both for their skills, and for their hard won gear.

Postholocaust campaigns are perfect places to let players run "themselves" as heroes. The players, who already know each other, have every reason to band together in the dangerous world after the holocaust.

Also, having the players play themselves and setting the campaign locally will reinforce the devastation and loss a holocaust would cause. Somehow, players are always a little more cautious when they're running themselves as heroes.

There are three common types of postholocaust campaigns. Early postholocaust campaigns often include the holocaust itself and the hero's attempts to survive the tremendous changes in the world. Middle postholocaust scenarios occur after the holocaust when there are still lots of remnants of the old civilization left lying around. Heroes will still be able to scrounge for food and equipment, but postholocaust societies will be being built to handle some of the survivors. Late postholocaust occurs when most of the remnants of the former civilization are gone. Old technology is scarce, new societies are stable, and the heroes will have been born into the new world with no memory of the old.

Early postholocaust campaigns normally consist of survival runs. Characters must survive against the elements, against the lack of resources, against the effects of the holocaust, and against the remaining survivors. Often such a campaign becomes a quest to find a place or situation where the character can live and have a reasonable chance for survival. Once the characters have survived the initial holocaust, they've moved on to a middle postholocaust campaign.

A middle or late postholocaust campaign is usually a quest, with the heroes striving to achieve some important end. Survival against the elements should become a subplot rather than the major focus of these campaigns. The heroes may be looking for a high-tech enclave or a hidden fortress. Perhaps the heroes are looking for an item or person to help their village, or to help rebuild a specific pre-holocaust artifact. Such a quest might be for a power source, special medicine, or a plan to rebuild society. The quest could also be to find a specific person such as a doctor, scientist, or leader. All of these quests provide positive goals and let the characters work for the good of all, rather than just their own welfare.

A campaign of a different sort could be based on a large group continually hunting the heroes. The heroes become important to a major enemy for some reason; perhaps they know something damaging or are mistaken for others who committed atrocities. The enemy is large enough that the heroes can't defeat them totally. The heroes must flee, and flight becomes the force driving them from adventure to adventure.

You should be careful not to have the chase dominate every adventure. Sometimes the heroes will ride into a situation, have an adventure, and ride out because they know that their hunters will be after them sooner or later. It's even possible to mix the chase and quest, with the enemy hunting the heroes and the heroes questing to find something which can call off the hunters.

Many writers have used the holocaust as an excuse to add psionics, mutations, or even magic to a world. If you want to add such details, use other Hero System Games such as *Justice Inc.*, *Champions*, and *Fantasy Hero*. These games include mechanics for psychic powers, superpowers, and magic spells. You'll have to decide whether heroes can have these abilities, or whether only NPCs will have them.

A campaign with unusual elements in it may also include monsters. These monsters can be mutated common creatures, lost genetic experiments, or remnants of the cause of the holocaust. Hero Games' supplement *The Bestiary* includes many common

creatures, as well as monsters. You can use the common creatures as a base for more dangerous mutated versions.

SAMPLE SCENARIO

The heroes are traveling in a group, wandering from ruin to ruin. They each have a weapon, a dozen or so rounds of ammo, and food for about two days. They come across a village set among the ruins. The village has just finished its meager harvest and (with a small horde of cans) is getting ready for winter.

The villagers treat the heroes with suspicion, but except for one .45 pistol and 3 rounds of ammo, they have only pitchforks and knives to defend themselves. Once they realize that the heroes aren't their enemies, the villagers will explain that bandits in alcohol-powered buggies have been terrorizing them. The bandits said they would return when the harvest was completed and take "their share". The bandits have guns, and the villagers are afraid that they'll have to give away all of their food. If the heroes will help them they'll allow them to stay the winter here, or move on with all the food they can carry on their backs. They will also give them the Texaco map of the area around them; they don't need it, they're never going to leave.

If the heroes decide to stay (and what kind of cads would leave?) they will have to protect the village against an attack of 12 to 20 bandits. Half the bandits will have pistols, a couple will have single shot rifles, and the rest will have melee weapons. The bandits are competent and veteran fighters. The 30 to 40 villagers are normal characters with one or two competent leaders.

The heroes can try to train the peasants in how to create ambushes, improvise weapons, and set traps. They will also be the basis of any defense. Remember that the villagers don't have to tell the heroes the truth about their own gun, or about exactly how much food they really have. Everyone will be suspicious of everyone else in this scenario.

•HORROR•

Horror is the unknown, facing a deadly foe that you don't understand. A horror story is a mystery of sorts, because once the players understand the enemy, they are never as afraid of him.

The enemy can be anything from a chainsaw wielding slasher (Leatherface from the Texas Chainsaw Massacre) to an unstoppable robot from the future (The Terminator). You can use any explanation for unusual happenings: psychotic strength, zen training, forbidden science, or ancient magic. Modern man believes he understands the universe; because of this, his fear is even greater when he comes across something he can't explain.

The source of horror in a roleplaying adventure is a combination of the atmosphere and the enemy. The atmosphere should be forboding and lonely. The enemy should be unpredictable, possibly unexplainable, and very deadly. Things may not always work according to the rules of nature or the rules of the game. It's not only acceptable for the enemy to "cheat" occasionally, it's encouraged. The heroes have an unusual problem; in a horror campaign the characters alternate between being heroes and victims.

Horror is an exciting roleplaying campaign because it strikes at the player's primal fears. A horror campaign can be set anywhere (a local campaign is easy), and it's easy for the players to play "themselves" in the game. The campaign is also very flexible; you can allow the enemy to use special abilities from anywhere, including other Hero System games like Champions, Fantasy Hero, or Justice Inc.

The script for a horror adventure looks a lot like a mystery, but it includes several elements all its own. There's often a mysterious crime at the start. The crime is unusual enough to arouse the suspicions of the characters. This early in the run the characters should be confident, however, of their ability to deal the mystery. As they investigate the mystery, unexplainable elements should crop up and you create fear in the characters. Other crimes may take place, and the enemy displays his power to the characters. Just when all seems lost, the investigation should bear fruit. The heroes discover the enemy's weakness or vulnerability. Then, as the enemy is about to commit his most heinous crime yet, the characters defeat it in a final confrontation.

You should let the characters feel the power of the enemy at least once. It's not necessary to kill a player-character to show the enemy's power; an NPC will do. Or the enemy can attack a player-character, quickly gain the upper hand, but be scared off by other characters or by its mystery weakness. These displays of power should impress the player-characters along with giving them clues to the enemy's weakness.

Every enemy in a horror movie has a weakness. Normally the characters must first identify the enemy, trace his background, and then find his weakness. Most monsters are fairly tough against bullets and physical blows; if they aren't, then any jerk with a pistol could stop them. Weakness should normally have something to do with the enemy's origin and should put the characters in physical danger when they try to exploit it. An example is a creature who is paralyzed for a Turn if struck by a normal blow in the "Vitals". The characters will have to get into hand-to-hand combat with the creature, and find a way to hit a -8 DCV shot to incapacitate him.

When putting the campaign together you have to decide where the enemies actually come from. Some campaigns are based on the fact that there have always been strange things in the world, and the characters are just now coming in contact with them. This means there is no connection between the character's different enemies, and there is no final way to eliminate all of them. This kind of campaign is a continuing war between the characters and the different horrible enemies.

Some campaigns base their horrible enemies on a single source. Such a campaign may take the form of a giant quest, with the characters searching for the source of the enemies they face. Hopefully, once they find the source the characters can destroy it. Such a quest will unify the campaign and give the enemies a common background and style. It also allows the characters to continually progress toward a final goal and keep a feeling of accomplishment all along the way. An example of such a campaign is found in the novels of Brian Lumley, writing modern Cthulhu Mythos stories where the heroes can win.

Nearly any type of character can become involved in a horror campaign. Combat training is useful, but Knowledge Skills concerning science, the occult, and legends can be just as valuable. Journalists, investigators, writers, and other independent characters are probably the best. Characters with connections to upstanding, normal organizations may have problems defending their vampire hunting activities to their boss.

An interesting alternative is to give the characters special abilities along with the enemy. A character may be a psychic using the powers from Justice Inc., or a character may be a white magician with spells from Fantasy Hero, or might have scientific powers from Champions. All of these items are very expensive in terms of points, but they will set the character apart from his more normal friends.

The enemies in a horror campaign fall into five groups. First, there are creatures: monsters who have no connections to humans and who can have abilities far beyond those of man. Second, there are human-based monsters: these include zombies, bionic psychotics, or demonically possessed little girls. These are all powerful enemies. Third, there are humans with special abilities: sorcerers, genetic supermen, and evil psychics. These are all powerful people with a twisted, evil genius. Fourth, there are humans without supernatural abilities, but with skills and talents that make them seem supernatural: ninja or trained cultists. Finally, there is the pure psychotic, whose power comes from his unpredictability and resistance to normal human motivations. The enemy in most slasher flicks falls into this category. You should match the enemies to the style of the horror campaign.

ENEMIES

Enemies can be found already created in Justice Inc., Fantasy Hero, or The Bestiary. You should modify those creatures or build your own so that the players have no idea what to expect. The fear of the unknown is by far a player's greatest fear. When you create an enemy, give the enemy a special style or gimmick. An enemy's style might include the modus operandi of his attack or the slimy residue he leaves on his victims. Gimmicks include abilities like shapeshifting or the ability to walk through walls. Keep your monster mysterious, and don't give away all of its abilities to the characters too early in a scenario. You may want to keep a creature's death uncertain, so that it can come back to menace the characters another time.

The sewer creatures are built using rules from many different Hero System games.



SEWER CREATURE

STR: 40	DEX: 14	CON: 25	BODY: 25	INT: 0
EGO: 3	PRE: 30	COM: 0	PD: 20	ED: 5
SPD: 3	REC: 13	END: 50	STUN: 58	Cost: 111

Pts. Abilities

- 22 1D6+1 hand to hand Killing Attack (claws); (3D6) when using Strength, co st 9 END
- 6 +2 Skill Levels with claws
- 17 +10 Physical Defense, as body armor, resistant to killing attacks
- 6 +3" Running to 9" per phase
- 6 +3" Swimming to 5" per phase
- 5 Life Support to breath underwater
- 9 Stealth on 14-
- 111 Characteristics cost
- 177 Total Cost

The Sewer Creature was created when the remains of illegal human genetic experiments were flushed out to sea near New York. At sea the genetic material combined with the aquatic life to create a humanoid monster. The monster has migrated into the sewers of New York and lives among the muck. It occasionally comes up through the sewers and silently stalks its favorite prey, man. The Sewer Creature is highly resistant to bullets, but can be easily killed by fire as it has no special resistant energy defenses.

A scenario involving the sewer creature would have the characters finding the remains of a human body near a sewer grate. Upon investigating the murder they discover a chain of bodies that all appear just after high tide. Rumors among derelicts who live on the street indicate a huge slimy psychotic is responsible for the killings. The characters investigations would lead them to a different conclusion.

• INVADERS •

An Invaders campaign is based on the fact that beings from another place, perhaps disguised as humans, have invaded the earth. The beings may be from outer space, inner space, other dimensions, or other times; it doesn't matter. They are here to conquer the earth, and you must stop them.

There are several different variations on the Invaders theme. The most common is that only the heroes know about or believe that the Invaders are real. The Invaders are careful to keep themselves a secret and the rest of the world doesn't believe in "green men from Mars". A modification of such a campaign is to create a secret group that is fighting the Invaders. Thus, while the public at large doesn't know about the Invaders, the government or private group the heroes belong to are fighting them in an underground war. Finally, the invasion may be public knowledge. A full scale Earth versus The Invaders campaign would change society tremendously. The entire world would be on a full war alert, the army would be everywhere, and the public's fear of the Invaders would be rampant. All three types of campaigns make for interesting roleplaying.

Several parts of the Invaders genre make it especially interesting as a modern roleplaying campaign. First, the heroes are special because of their knowledge; they know the truth, even if no one else believes them. This knowledge makes them part of an elite group, no

matter what their combat capabilities. Second, the heroes can fight the invaders with few repercussions. The invaders certainly aren't going to go to the police if one of them is shot by a hero. Third, the heroes can never be sure exactly what capabilities the invaders might have. Technologically advanced aliens may be able to change shape, become invisible, control people's minds, or have other handy tricks for use in their quest to dominate the earth. Fourth, you can easily use the local area as the setting, and the players could even write themselves up as the heroes in the campaign.

An Invaders campaign often starts out as a survival run with the invaders hunting down our heroes. After a period of time, the heroes gain enough knowledge and skill to fight back. Then the campaign becomes a continuing war between the heroes and the invaders. Finally, the heroes can gain even more knowledge about the invaders and try to find out how to turn them back permanently. The campaign then becomes a quest to find the weak points of the invaders and exploit them, so as to cause their ultimate defeat. The campaign can start at any point in this cycle, depending upon what kind of scenarios you want to run.

The normal Invaders scenario is an investigation followed by an assault. The heroes find out something about an invader plan and then must discover the details and stop the plan. Along the way the heroes will have to deal with unbelieving civilians, dastardly aliens, and pathetic victims. Most Invaders scenarios are set in out of the way places. The invaders usually want privacy, and go to great lengths to provide cover stories to explain away any unusual happenings. The heroes will have to move from one isolated spot to another, dealing with the alien plots and slowly turning them back.

Many different types of characters work well in an Invaders campaign, depending upon what kind of adventures you have in mind. If the most common scenario ends with a fight between the invaders and the heroes, then most characters should be skilled in combat. If most of the adventures are based on uncovering the invaders, and the invaders run when uncovered to protect their secrets, characters skilled in investigation would be a big plus. The most common character in an Invaders run is one who is curious, heroic, and somewhat combat effective. Mercenaries, policemen, private detectives, reporters, spies, and many other characters all fit this description.

An unusual option is to allow a player to play an ex-invader as a hero. This is especially interesting if the invaders have special abilities that normal humans can't duplicate. You must be careful not to unbalance a game by making one character much more powerful than his compatriots. Also, if a player is an ex-invader, you'll have to provide a lot of background information to the heroes that would normally be kept secret.

There are two main enemies in an Invaders run. First, of course, are the invaders themselves. The invaders may use normal weapons when attempting to retain a human cover. When alone, the invaders will fight using all of their abilities and technological advantages. The other enemies are all of the normal humans who work for the invaders. Often these people won't know they're working for aliens; they'll simply be hired muscle. Some humans may have been brainwashed or controlled into fighting. Some humans may know about the invaders



and have sold out their own people. You'll have to decide what kinds of people the heroes fight against, and the players will have to decide how to treat the humans who get between them and the invaders.

ENEMIES

You should build your own invaders so the players don't know what to expect. The invader should be consistent with whatever background you create as the reason and history of the invasion. The invaders shown here are built with rules from other Hero System games.

INVADER SOLDIERS

STR: 20	DEX: 11	CON: 15	BODY: 8	INT: 10
EGO: 10	PRE: 10	COM: 10	PD: 5	ED: 3
SPD: 2	REC: 7	END: 30	STUN: 26	Cost: 19

Pts. Skills

- 15 Shapeshift into any human shape (11-)
- 5 Mimicry (11-)
- 4 Fam. w/Small Arms, Alien Small Arms
- 5 +1 Level w/all Small Arms
- 4 English
- 3 Brawling
- 19 Characteristics Cost
- 50 Total Cost

This invader is a soldier who can change his shape in one phase to look like any humanoid form, and can also mimic voices. A competent medic could easily tell the difference between an invader and a human upon examination. Also, when you wound an invader it must make an Ego Roll, or scream out in an inhuman scream. If the invader tries to imitate a specific voice or shape, he must make his 11 or less roll on 3D6 to fool people who know the original person. All invaders decompose very rapidly when they die. Once an invader takes twice his BODY in damage, he dries up and blows away in less than a minute.

Invader soldiers use their Particle Rifle whenever possible without blowing their cover. This exotic looking rifle is very large, fires semi or full auto, and has a rechargeable 100 shot fuel reserve. It requires a separate Familiarity to use and can only be recharged from invader generators.

INVADER PARTICLE RIFLE

OCV: +2/+2, RNG Mod: -1/6", Damage: 2D6AP
Energy, STN Mod: 1D6, STR Min: 10, Shots: 100, Size: 14.
Only rechargeable from Invader generators.

INVADER LEADER

STR: 25	DEX: 18	CON: 25	BODY: 20	INT: 15
EGO: 10	PRE: 20	COM: 10	PD: 10	ED: 5
SPD: 4	REC: 10	END: 50	STUN: 46	Cost: 111

Pts. Skills

- 15 Shapeshift into any human shape (12-)
- 5 Mimicry (12-)
- 34 +10 Physical Defense, +10 Energy Defense as body armor.
- 4 Fam. w/Small Arms, Alien Small Arms
- 10 +2 Level w/all Small Arms
- 6 +3" Running to 9" per phase
- 5 Stealth (13-)
- 4 English
- 3 Interrogation (12-)
- 3 Brawling
- 111 Characteristics Cost
- 200 Total Cost

This Invader is a genetically enhanced leader. His shapeshifting ability and tendency to dissolve when killed are the same as any other Invader, but his built-in armor and extra BODY make him difficult to kill. There are very few leaders (normally only one per project) and his elimination should spell the end of whatever plot he was heading.

SAMPLE SCENARIO

A group of Invaders have moved into a house on the outskirts of a small town in New England. After scouting the town they have been slowly murdering farmers and other folks who live in the woods and replacing them with Invaders. Their plan is to eventually replace the entire town with Invaders and then use it as a base to build up greater forces.

Dorothy, the daughter of the deputy Sheriff and a friend of one of the heroes, alerts the heroes that something is wrong in the town. The heroes go to investigate. They must discover the Invader presence, try to separate the humans from the Invaders, find the Invaders cache of weapons and equipment, and then defeat them. The town; an insular, conservative place, will be very hostile to the hero's inquiries and any insinuations about Invaders.

• OTHER GENRES •

The genres listed so far don't cover all of the different ways to run a modern roleplaying game; a book twice this thick couldn't do that. Included here are short descriptions of other genres that you might want to try. Some of these genres include unusual elements you might not want in your campaign. Some require a lot of preparation and planning to run properly. Some of these genres could be run as additional elements in other campaigns. Finally, some of these genres would only be interesting as a one-shot adventure or a limited run. A Game Master looking to add some life to his campaign may want to drag in a natural disaster or

unexplainable event to shake his players up a bit. It's up to you how you want to use these ideas.

DISASTER

In this genre, the heroes must struggle against the environment at its worst. The heroes face floods, earthquakes, tidal waves, meteor strikes, skyscraper fires, and airplane disasters. In each, the heroes will have to try to save themselves and as many innocent bystanders as possible. You should set up many different rescue operations, and lead the characters from bad to worse (first save themselves from a fire, then their girlfriend from an explosion, and finally everyone from the collapse of the building).

Most of the immediate effects of a disaster like an earthquake or a fire are area effect attacks. You should roll 1/2D6 to find the number of dice of killing attack each target in the area takes; the effects may be in normal dice if the character is lucky.

Disasters are hardly the basis for an entire campaign; disasters that bad normally become postholocaust campaigns. Use a natural disaster to test how heroic the characters in your campaign really are.

DRAMA

Adventure comes from personal conflict, as well as violence. A fascinating campaign can be run much like an episode of *Dynasty* or *Trapper John MD*, where the heroes make decisions about ruining their business competitors, sleeping with their friend's wives, or performing the artificial heart surgery on old Mr. Martin. In such situations the hero's personality is more important than his characteristics.

Any time the heroes have to make important decisions, they're in an interesting situation. By putting the heroes in a place where they can decide on people's lives, compete on a level other than combat, and deal with the larger than life problems of the Jet Set, you've created a situation full of dramatic possibilities. Of course, this may be too much like real life for some players.

GIANT MONSTERS

A classic B-movie situation is the heroes against a giant monster. The monster is, of course, invulnerable to normal firepower. It's up to the heroes to either defeat whoever is controlling the monster or find a way to defeat the monster itself. If the monster is being controlled from the outside, the heroes must investigate to find the controller; once found, they should assault and destroy the control mechanism. If the monster is not being controlled, then the heroes need to come up with a secret weapon for destroying it. Most of these secret weapons require that the heroes get up close and personal to the monster, where they're in the greatest danger (of course).

When the heroes are around the monster, most of its attacks will cover a large area and be killing attacks. One to six D6 of killing attack over a 7 to 15 hex area should do nicely to represent the foot stomp or backhand slap of a giant lizard. Roll 1D6 for each target in the area to find the number of dice of killing attack each target takes. Heroes may attempt to dive for safety outside the attack by cancelling their move and making a DEX roll, -1 per 1" they have to travel. If they make it, they end up just outside the monster's area, if they blow it, they take the attack.

MAN AGAINST NATURE

Man's worst enemy has always been nature, and the struggle for survival his greatest challenge. A heads up GM can run a campaign where the heroes have to fight to survive in a wilderness environment. The heroes may have crashed in a plane or been shipwrecked. After the rescue crews give up looking for survivors, our heroes are on their own.

It helps if you know something about hiking or survival to run this kind of campaign. Then you can throw in lots of realistic details to amaze the players. The heroes should start with little (if any) equipment, and they should be rewarded for ingenious solutions to the problems you give them.

MAGIC

Magic or Psychic Powers aren't really a genre by themselves but a major background change that puts an interesting twist on any other genre. Examples include the Indiana Jones movies and *Scanners*. The mechanics for magic are included in our *Fantasy Hero* game, while Psychic Powers are listed in the *Justice Inc.* game. Don't worry about characters with these abilities getting too out-of-hand. The abilities are very expensive, and even if they're available, the players may wish to give their heroes three more Skills or a SPD point instead of a powerful spell or psychic power.

There are three major variations on the Magic or Psychic genre. In the first variant, the enemies are the only ones with the abilities, and the heroes must learn to cope with the unpredictability of their enemies. The second variant has only the heroes with the abilities. This can give the heroes a great feeling of superiority, since they can do things normal people can't. Finally, both the heroes and their enemies can have these abilities. Such a campaign can be very exciting, but the interplay of all of the abilities on both sides can be very complex.

To use Magic or Psychic Powers, use the normal 75 point base plus Disadvantages for characters and the standard Characteristic maximums, but let heroes buy Skills, or other Weird Talents or Abilities from any Hero System game. (Except Champions; the powers there are much greater than in the other games, and you should only allow them with great caution on your part.) Make sure the player has an explanation for all of his hero's unusual abilities. I can assure you that you'll get some wild characters.

MARTIAL ARTS

There have been dozens of great martial arts movies over the years, where no one ever uses a gun, and the fights go on for days! If the players are willing to build characters who are killers in hand-to-hand combat, and to forgo (mostly) the use of firearms, a fascinating campaign can be created.

A character who's very good in hand-to-hand combat is at least STR 15, DEX 18, CON 15, PD 6, SPD 3 and has both the basic and advanced versions of his martial art. The hero who can take on dozens and still win, has all of those stats at at least 20, is SPD 4 or higher, and has several Skill Levels.

Scenarios in a Martial Arts campaign normally consist of a quest to find an object or the main enemy and a lot of fights along the way. The players should make sure the heroes have unusual backgrounds, and you should present the fights in interesting backgrounds. With appropriate sound effects from the players, everybody will have a great deal of fun.

MYSTERIES

A mystery may be run anywhere, from the wilds of New York city to your home town, and in any genre. The slower pace of a mystery allows players to run a wider range of heroes. Heroes need not be combat effective; Columbo didn't get in fights, and Perry Mason never threw a punch. Players can even run themselves as heroes, an especially effective idea when the mystery happens in the player's hometown.

The script for a mystery scenario works well for a simple adventure the first couple of times it's used, but it can get stale if overdone. You should be careful to modify the script whenever you can, to keep the campaign as interesting as possible. When you modify the script, be careful to keep the players moving in their attempt to solve the mystery. No investigation should be totally fruitless; each should at least lead the heroes on to another place to investigate. So long as the heroes are moving and the players think they're getting closer to the solution, everything is going all right.

Almost any kind of character can work as a hero in a mystery, but certain types can more reasonably investigate than others. Any hero whose profession includes investigation is perfect. This includes journalists, private investigators, lawyers, and police detectives. A team of investigators could be made of heroes with similar professions who work together, or heroes with different professions who cooperate with each other. The easier it is for the heroes to be connected to the mystery, the less you have to worry about getting them involved, and the more you can concentrate on running a good game.

The stars of any mystery are the suspects. Their personality, background, and situation are what connect them to the crime and make them suspects. Make sure each suspect is a unique individual who has some memorable trait for the players to key upon. An accent, attitude, or particular turn of phrase can help keep the suspects separate in the minds of the players.

The center of any mystery is the sense of the unknown and the unexpected. Ideally, the suspect the heroes think is guilty should change throughout the adventure. The best mystery doesn't reveal all of the answers until the very last moment. To achieve this seesaw you should carefully introduce the clues, first to strengthen one alibi, and then to weaken another. The final details should come out in a climactic verbal confrontation with the culprit while the other suspects are around to hear.

SCIENCE FICTION

This is a general label for many different campaign possibilities. All they need have in common is to be set in present day or near future Earth, so the Skills and technology presented here will apply. The setting for such a campaign could be the year 2001 or 2020, include interplanetary spaceships, colonies on the Moon, Mars, the Asteroids, or the moons of Jupiter and Saturn.

A near future campaign is a way for you to use modern equipment and skills, but change the world. You make things the way you want them, make up some history to show how we got from here to there, add some neat gimmicks like visiphones and hovercars, and the campaign is ready to go. Of course, you must be ready for a barrage of questions about the new cultures and history. If you can make up an interesting background, and acceptable history, both the players and you can have a lot of fun finding out about the brave new world they adventure in.

Much of the technology won't be too far advanced, but you can play with new drugs, intelligent computers, cloning of organs, the first portable lasers, and other gadgets. Things don't have to change too much; in the movie *Outland* the sheriff of the future still used a pump shotgun. Weapons will probably be close to what we have now, only lighter and with more shots. The particle rifle of the *Invaders* is a good example. You'll also have to deal with some new Skills like *Spaceship Pilot*, *KS: Interplanetary Navigation*, or *KS: Robopsychology*. If you and the players are willing to work on it, you'll tour the solar system.

SPECIAL VEHICLES

Many television shows have been based around a hero with a special vehicle that outperforms anything else like it. You can run such a campaign by providing the heroes with their own version of *KITT* or *Airwolf*.

A special vehicle campaign normally looks like a crimefighting campaign with the vehicle thrown in. The vehicle can be a car, motorcycle, hovercraft, helicopter, or even a giant robot. Most of these vehicles are special because they are faster, much better armored, and have weapons that normal vehicles don't have. Some vehicles even include computer brains that can talk back to the heroes and give them a hard time. You should understand the effect of giving the heroes a special vehicle: they won't want to leave it. You'll have to go out of your way to provide situations the heroes will have to solve on their own, without the firepower of their favorite toy.

SUPERAGENTS

One way to add to the power level of a *Danger International* campaign is to mix it with a *Champions* campaign. Mixing the two games is the theme of *Superagents*, a campaign adventure by Hero Games.

In a *Superagent* campaign, the heroes are still built on *Danger International* level points, but they have access to equipment built from *Champions Powers*. They also have to interact with superpowered people. The agents use their much wider Skill base and the super equipment supplied to them from agencies like *UNTIL* and *PRIMUS* to fight these villains. Examples of *Superagents* in the comics include Nick Fury and the *T.H.U.N.D.E.R. Agents*.

TIME TRAVEL

The heroes are a hardy group from the present, but they're transported (either by choice or at random) to various times and places. The heroes then find themselves in the middle of an adventure where they investigate the problem, work to solve it, and then are blipped off to another place where it starts all over again. This is an interesting campaign for the players to run themselves as heroes, or to run very wacky or weird characters. It won't matter how normal or weird the heroes are, when they get to another time or place they'll be weird to the locals.

The major decision you must make in a *Dimension* or *Time Travel* campaign is how the heroes travel. If the heroes have some control over the mechanism, you should make sure the movements can only be in large jumps, so that the heroes can't come back upon themselves. If the travel mechanism is random, you don't have to worry as much, just watch out for paradoxes. This leads into the next question: how time actually works. Will a hero's actions in the past change the present or the future in major ways? Can a



character kill his own grandfather, and if he does what happens to him? Both the players, and you can have lots of fun deciding upon mutually acceptable answers to questions such as these; almost as much fun as they can have mucking about in the past and future. Normally, taking such an action will create an alternate future, where you or your world may no longer exist. This creates many interesting problems for players to solve.

• CAMPAIGN STYLES •

Now that you've chosen a genre to use as your background, you have to decide how you want to run the adventures in that genre. There are two main ways to run your campaign: TV style and Movie style. The major difference between the two is the goal orientation of the heroes.

In the TV style, the long range goal of the heroes is a continuing one, or the goal is so far off that the heroes probably won't reach it during the life of the campaign. A campaign with the goal to stop KGB spies in the US or to stop crime on the streets is a never ending goal, because the KGB and criminals are always going to be there. A campaign to wipe out *THRUSH* is such a big job that the campaign will probably end before *THRUSH* is totally defeated.

In the Movie style, the goal is achievable. During each adventure the heroes get closer to their final goal. When the heroes finally reach their goal, the "movie" is over. A movie like *Rambo* would consist of several adventures: getting into the country, finding the camp and being captured, escaping and defeating the pursuers, returning to spring the prisoners, and the final escape of the whole group. Each scenario might take one or more play sessions, but each is moving toward an achievable goal—the rescue of the American POWs. At the end of the movie, *Rambo's* situation has changed. He's no longer in jail, and his connections with the government have been severed.

So, the first decision you have to make is which style to use. You should decide what kind of stories you're trying to tell and how stable your cast of heroes will be. The choice of a model is not absolute. A campaign may start out in the TV style, then you decide you want to change the background, and you make the new background the goal of several scenarios using the movie style. Once the movie is over the new situation provides the basis for continuing TV style adventures.

•TV STYLE•

In the TV style you set up a continuing background, and each scenario is set within the context of that background. The background normally consists of a physical location, the heroes involved, their situation, and the relationship between the heroes and several important non-player characters. An example of the TV style is the series "The A-Team". The setting is Los Angeles, the heroes are Hannibal, Face, B.A., and Murdoch, their situation is that they are on the run from the Military Police, and their continuing relationship is with the Army Major who leads the Military Police assigned to catch them.

An important part of building up a continuing background is that the background seldom changes radically. From scenario to scenario the heroes can depend upon the same general location and non-player characters being available. As an example, in the "A-Team" Murdoch may start an episode in a mental ward, or Face may be captured by the Military Police for a time, but by the end of the episode the entire team is free and driving away in the A-Team van.

The continuity of background in a TV campaign allows heroes to form relationships with the non-player characters. The heroes also have an incentive for buying local Knowledge Skills, because they know that they will be in the area for a while. The hero's relationships and Knowledge Skills help integrate them closely into the continuing campaign. As an example, by now all of the members of the A-Team know the highways and streets of LA very well. They also know the MPs very well; they have even used the Military Police to capture bad guys by using themselves as bait.

One of the effects of the unchanging background is that most scenarios are short; they're over in one or two play sessions. A longer scenario has a greater chance of affecting the non-player characters and the background. The order of specific scenarios also makes little difference. Since the background is static, you're free to run different kinds of scenarios in any order you want. This is the same way TV shows create their episodes, so that when they are rerun the order doesn't matter.

For a TV style series of adventures to work out, you and the players must both be comfortable with the background. The initial scenarios of a TV campaign may have to be more flexible than later runs, as both you and the players provide input into a mutually acceptable background. If the setting or non-player characters of the first couple of adventures doesn't feel right, have the heroes travel and meet new people and then return to their home base. Sooner or later the heroes will find people and a place where they are comfortable. Then you can run a Movie style scenario where the campaign's background can change. Real TV series often go through a settling-in process while the writers and actors find the best combination for a good show.

•MOVIE STYLE•

With the movie style you give the heroes a long-term goal that they can achieve in several game sessions. Unlike TV style, Movie style changes; each goal brings with it one or more different backgrounds. Each background will include its own location, non-player characters, and short term goals. Each short-term goal should lead the characters closer to their long term goal.

An example of this is the movie "The Terminator". Early in the film the hero and heroine are separated. The location is the area near the heroine's home. After the Terminator is discovered and confronted, the two heroes are united and the location moves to the police station. There are several dramatic confrontations at the station before the Terminator attacks again. The relationship between the heroes also changes as they learn to trust each other after the Terminator's attack.

Next, the movie goes on to a chase sequence with widely varying locations. During the chase the heroine falls in love with the hero and the Terminator itself is damaged. The final scene is in a new location, a factory. The hero dies and the heroine destroys the Terminator. During the course of the movie the heroine has been transformed from a scatter-brained waitress into a competent adventurer. A second Terminator movie could be made, but it would have to be very different. The hero is dead and the heroine has been changed by the first film. Even the non-player characters who survived were changed by the film. Subsequent movies must build on the results of the previous adventures, as opposed to TV shows in which everything returns to normal at the end of each adventure.

Note how each episode moved the plot toward the conclusion. In the first the heroes met. In the second they learned to trust each other. In the third they damaged the Terminator, and in the fourth they destroyed it. Each scenario got the heroes closer to their final goal of destroying the Terminator.

A Movie such as this takes a bit of planning. You must have an idea of your final goal and plan each of the intermediate scenarios to get to that goal. You should lay out your ultimate goal before beginning any of the adventures. You should also decide what major obstacles the heroes will have to overcome in the course of achieving the goal. You can then put the obstacles in a reasonable order, and decide how to connect the obstacles so that the story flows from beginning to end. Finally, you add whatever story touches are necessary to provide flavor, to match the story with the genre, and to get the heroes involved. You now have enough story to start your adventures.

Once the movie starts you and the players shouldn't become too attached to any particular character or part of the background. The essence of the Movie is that anything can change. The players must be willing to accept change in the status of their heroes and friends, while the GM must be willing to accept changes in his campaign background and in the storyline. One of the greatest strengths of the Movie style is that the heroes can have a strong effect on the history of the campaign and the GM can have an effect on the personality and situation of the heroes.



One of the ways to strengthen the "sense of abandon" necessary for everyone to accept all of these changes, is for you to set a time limit at the beginning of the Movie. When you inform the characters that the current Movie will only last for 4 or so play sessions, both you and the players will be more willing to experiment with the adventure. If things go badly the Movie will be over in a few sessions. If the Movie goes well, the surviving characters can be picked up again in whatever background the end of the Movie leaves them in.

There are several ways to continue a group of heroes after a successful Movie. You can use the first Movie's final situation as the basis for another Movie. This will keep the characters moving and changing as they encounter different backgrounds. Or you can use the final situation as the basis for TV style adventures. These adventures can allow the heroes to get to know each other and become an important part of the less volatile TV background.

A film example of following up a Movie with a sequel Movie is the Rambo series: "First Blood" and "Rambo". In "First Blood" the hero starts out as an ineffectual drifter and becomes an angry avenger hungry for the justice he has been denied. After a dangerous confrontation, the hero is finally captured and sent to jail. "Rambo" must deal with the fact that our hero starts as a criminal. "Rambo" changes our hero from a criminal in jail to a government operative to a lone soldier disobeying orders and saving his captured comrades. Rambo's situation and psychology change throughout each movie. Any further Rambo movies will either have to take his current situation into account or be a prequel to the first movie.

An example of following up a movie with a TV series is "Blue Thunder". In the movie, the Los Angeles Police

Department gets access to the Blue Thunder super-helicopter. Our hero, the chopper's pilot, first learns to use Blue Thunder, and then keeps a rogue government agency from misusing it. As a final protest he destroys the helicopter. In the TV series our hero, along with some new supporting cast, get a new version of Blue Thunder. Each week they use the helicopter to help fight spectacular crimes. At the end of each week, Blue Thunder is still around, our hero is still with the LAPD, and the supporting cast is ready to go. Thus there is significant change in the Movie part of the story, but no real change in the TV part.

You have final control over the style of adventure that you'll run. Some genres may lend themselves to the TV style, others to the Movie style. Sometimes you may mix the two styles, running a movie style campaign to set up a background, and then running a TV style campaign while the heroes exploit it. When the heroes become too comfortable with a particular background, you run another Movie campaign to shake things up. By using both styles where they are appropriate, you can get the most fun out of the least effort.

• OVERALL PLOTLINE •

There are three overall plotlines to consider before you create specific scripts for your scenarios. Each Danger International campaign uses one of these overall plotlines (or a variation of it), and these plotlines influence the scenarios. This overall plotline helps center the attention of the players on a common objective, and provides an underpinning for the scenarios run in the campaign. The basis of the campaign could be a long standing war between our heroes and a major enemy, it could be a never ending quest for the characters to fulfill, or it could be the hero's continuing fight for survival. The overall plotline need not dominate every scenario, however; it only provides a common motivational center for all of the heroes in the campaign. You should choose one of these plotlines as the basis for your campaign.

• THE WAR •

Probably the most common overall plotline for a campaign is to pit the heroes against a limitless enemy in a continuing struggle. The characters become the star soldiers in a never ending war against this enemy. The War in this campaign is not necessarily a military campaign; it means being part of a never-ending conflict of any type.

Some examples of a campaign war include police campaigns against crime, spy versus spy campaigns, or guerilla campaigns against invaders. The major feature of each of these campaigns is that the enemy is so large that their total defeat is either impossible or such a momentous event that it would end the campaign. Because of the size of the enemy each of our hero's victories can only be tactical; they can stop the enemy's current plan but never totally defeat him. In some cases the war is not to totally defeat the enemy, it's simply to maintain the balance of power. In a spy versus spy campaign the CIA is not out to destroy the KGB as an agency, but simply to stop their operations around the world.

Running a campaign war setting brings with it several advantages. First, as wars are based on an Us versus Them situation, you always have an easily available enemy for our heroes. Second, our heroes are easily brought together by the polarization of the situation. It's easy for a character to call the other heroes friends when they're all being shot at by the same enemy. Finally, it's much easier to justify the organization and motivation of the enemy in a polarized situation. In a war anyone who isn't for the heroes is against the heroes.

A war setting also brings with it some possible disadvantages. Foremost, you must be careful not to use the same enemy over and over again. Just because the heroes are fighting Mafia hit men doesn't mean all Mafia hit men look and act alike. As the war itself is a never ending struggle, you should go out of your way to individualize the enemy.

Also, you must be careful that the heroes don't become discouraged. Because the enemy can never be totally defeated, players can come to the conclusion that their actions don't make any difference in the campaign. A way to combat this feeling of powerlessness is to divide the enemy up into sections. The heroes can then totally defeat a section of the enemy while not crippling the enemy itself. Characters may get discouraged fighting one mindless KGB scheme after another, but if you use a local KGB mastermind as the basis of these schemes the heroes can attempt to defeat the mastermind himself. So even though they're in an endless war, if the heroes defeat the mastermind they'll have won a major victory.

•THE QUEST•

The second overall plotline for a campaign is to give the characters a long-range target or quest. Finishing the quest means significantly altering or ending the campaign itself. Quests are normally associated with fantasy games, but in this context it simply means moving toward a goal when achieving the goal will have a profound effect on the campaign.

Some examples of a quest include a post-holocaust campaign where the heroes are searching for some kind of high tech sanctuary, an anti-conspiracy campaign where the heroes are searching for the leader of the world-spanning conspiracy, or a horror campaign where the heroes must complete thirteen dangerous actions to banish the armies of the night forever. In each case the achievement of the goal would have a profound effect on the campaign itself.

Each quest has a goal or object. This goal can be to find or travel to a specific location, to retrieve an object or person, or to execute some task or set of tasks. The object of the quest is up to you, but it should reinforce the genre the heroes are involved in. The quest is what centers the hero's attention on the campaign, how it is executed is important to the player's ability to get into the campaign.

There are several important advantages to the quest campaign. First, so long as you keep getting the heroes closer to the conclusion, the heroes feel like they are truly accomplishing something. Second, you always have a hook to get the heroes to investigate something by connecting it to the quest in some way. Finally, the heroes are linked together by a common desire to complete the quest.

There are also a couple of pitfalls to a quest campaign. You must continually move the heroes closer to their goal or the campaign begins to resemble a war more than a quest. Second, you and the players must realize that when the quest is over the campaign will change. The heroes may take up a new quest, or they may go on to be involved in other campaign activities, but the campaign's center will have to be changed. A good GM will plan for this change and have something new ready for the heroes when the current quest is completed.

•SURVIVAL•

The last overall plotline covered here is a Survival campaign. In a survival campaign the heroes are continuously fighting for their lives, either against the elements or against an implacable foe. The key element includes a hostile enemy that the characters cannot defeat, only escape and survive.

The most common form of the survival campaign has the heroes hunted by a giant enemy. While fleeing from their enemy, the heroes get involved with the problems of people on their route, along with dealing with their pursuers. Some media examples include "The Incredible Hulk" and "The A-Team" TV series and the movie "Butch Cassidy and The Sundance Kid". In these series the heroes are hunted by the authorities and continuously have to be on the move or they will be caught.

The heroes' enemy can also be the elements. Heroes who are trapped in an incredibly dangerous environment must often work as hard to survive the elements as they do to survive their enemies. The Mad Max movies "Road Warrior" and "Beyond Thunderdome" typify the hero's struggle for survival in a dangerous world. Note, though, that in each of the two movies the hero becomes involved in situations which have little to do with his normal survival routine. The stories come from the situation he encounters and people he interacts with.

There are a couple of advantages to running a survival campaign. First, in a campaign where the characters are hunted, you need never worry about finding an enemy; the heroes' enemies are the basis of the campaign. Also, the heroes can be easily motivated to move to a particular location or to interact with a set of people. The heroes hold out the hope that any change in their situation will help them to escape their pursuers or be safe from the elements.

The disadvantage of a survival campaign is that the heroes may become disenchanted with running all of the time. Heroes are activists by nature; they'll want to confront their pursuers, no matter what the odds. A partial solution is to split the pursuers into parts and allow the heroes to occasionally defeat a part of their enemy. But, often the heroes' pursuers can retaliate against the hero's friends or acquaintances, so the heroes should fight back only sparingly.

A problem when running survival against the elements is that hunger, thirst, and frostbite are difficult to get across in game terms. Players want someone to interact with and the elements don't offer a lot of conversation. You can get around this problem by using the heroes' need for food, clothing, and shelter as motivators, both for getting characters involved and for getting them on their way after an adventure. Seldom should a scenario be based solely around the hero's confrontation with his environment.

The core of any survival campaign is your ability to create fear in the heroes. The heroes should fear their pursuers and the power of their hostile environment. They should also be able to act in heroic ways outside of their fear so that they can keep their self respect.

Survival campaigns are often short lived, and used as preludes to a longer war or quest based campaign. The survival part of the overall story structure can be a powerful Game Masters tool, however, and should not be overlooked.

•SCRIPTS•

Now that you've chosen the genre for your campaign, the style, and the overall plotline, the final thing you need to do is come up with an adventure for the evening. This section describes three main types of scripts and how to create them, with examples. To get ideas for these scripts, we suggest you watch TV and movies, and read the recommended books in the Bibliography section.

There are three main scripts or scenarios for a *Danger International* adventure. These are the Assault Scenario, the Investigation Scenario, and the Mystery Scenario. Each type can be used in a wide variety of genres, and they can be mixed and matched from adventure to adventure within a campaign background.

Each scenario type first describes what makes each type unique. Its description then includes a simple script of the major events of the scenario. The scenario type will then describe what preparations you must make. Finally, each scenario type includes ways that the scenario can be made more complex and individual.

If you understand the three simple scenario types you can run a large number of different adventures in different genres without a lot of preparation. Each scenario type runs similarly whether you are in a Spy versus Spy campaign or a Mercenary campaign.

To run a scenario, decide which script you're going to use. Then make whatever preparations are indicated under the scenario type. This preparation will include the adventure setting, the enemies, and the goal of the mission. Finally, fit the adventure into the campaign background you've been using and add personal details.

•ASSAULT•

Assault scenarios are unusual because the characters are given most of the important information at the beginning of the run. The characters are gathered together, the mission outlined, and the characters assault the enemy to retrieve a goal. What follows is a simple script for such a scenario.

PREPARATION

1) Assemble the Characters: The GM gets the characters together. If they are a team, this is easy. If the characters are individuals, they all meet through a mechanism consistent with the genre being played.

2) Describe the Goal: Whoever is supplying the characters with their information describes what they are after. The characters will be assaulting the enemy so they can reclaim something or someone, or perhaps just destroy a target. Make the goal important to at least one of the characters to motivate them.

3) Describe the Enemy: Give the players some background on the enemy. Make him a real bad guy so the heroes will want to take him on.

4) Describe the Target: Tell the characters the location and description of the assault. Show the players a sketch map of the area and show where the goal probably is.

THE ASSAULT

5) Sneak In: The characters use disguise, stealth, or a diversion to get to the target without alerting the enemy or his forces.

6) Penetrate the Target: The characters deal with guards, traps, and other problems while they locate the goal within the target area. Not all of the information given at the beginning is totally accurate, so some things will go wrong. The characters work through their problems.

7) Confront the Enemy: The heroes find their goal and confront the enemy. A climactic battle ensues.

8) Achieve the Goal: The heroes achieve their goal and start their escape, often in the middle of a battle. If the enemy has a lot of thugs the heroes should do this as early as possible, before the enemy's reinforcements arrive.

9) Escape: The heroes get away past the enemy's thugs. A chase often ensues.

10) Wrap up: If the goal is a person or object, the heroes return it to where it belongs. The characters interact and the GM then hands out Experience Points.

Your preparation consists of deciding upon a goal for the characters, an enemy, and a target location. A few good names of secondary characters and places would also be helpful. You should sketch the location for the characters and estimate in your own mind the strength of the defenders.

You obviously have a lot of latitude to modify the Assault Script. The characters may have to go through several assaults (maybe in different locations) to reach the final goal. The information the characters were given at the start may have been incomplete or wrong. The characters will then have to improvise as their original plans become obsolete. Many other modifications are embodied in the Investigation or Mystery Scripts; you may mix and match among them as you see fit.

ASSAULT SCRIPT EXAMPLE

In this example, the locale is a hideout in an Everglades swamp, the goal is to rescue the governor's daughter, and the enemy is Juan DeCarlos and his band of Cuban mercenaries. The rest is the important window dressing any Game Master puts around a story to make it his own.

The heroes are members of the FBI Special Tactical Operations team (STOP), a low profile unit engaged in violent crime cases. They have been assigned to Florida where "Cocaine King" Juan DeCarlos and his band of Cuban mercenaries are hiding out. Juan's Everglades hideout has been discovered by state drug enforcement agents. But, unknown to the public, DeCarlos has kidnapped the governor's daughter, Dorothy and is holding her. DeCarlos has made a deal with the governor: he gets safe passage out of the Everglades, and the governor gets Dorothy back.

The governor is willing to let State Police and FBI assault Juan's hideout, but only after his Dorothy is safe. As the STOP team on site, the heroes sneak into DeCarlos' hideout by paddling a small boat up a swampy river. While sneaking up, the heroes avoid several booby traps and silently eliminate two mercenary guards.

At the hideout the heroes rescue the governor's daughter Dorothy. As they make their escape a firefight erupts between the heroes and Juan DeCarlos. The firefight becomes a high speed boat chase. During the chase the heroes destroy Juan's boat. With Dorothy safely away, the heroes radio the FBI and State police. The FBI and police assault the hideout in helicopters and swamp boats and arrest the remaining Cuban mercenaries.

• INVESTIGATION SCRIPT •

An Investigation script often ends like the Assault script. The important difference is the beginning. In the Investigation script, the characters don't start with all of the important information, and are forced to investigate to find the location, enemy, or the goal itself. What follows is a simple script for an Investigation scenario.

PREPARATION

1) Assemble the Characters: Get the characters together. If they are a team, this is easy. If the characters are freelancers, they all meet through a mechanism consistent with the genre being played.

2) Describe the Available Information: Whoever is supplying the characters with their information gives the characters what they start with. Normally, the goal and or enemy is described, but not the final target location.

3) Describe the Source: Give the characters a source for more information. This source is a person or place where they can find the missing pieces of the puzzle.

INVESTIGATION

4) Get Information from Source: The characters travel (if necessary) and communicate with the source. This questioning may include bribery, conversation, or interrogation. The source should provide more information, but not enough for the characters to go on the Assault phase of the mission. Give them a clue to lead the characters to the next phase.

5) Meet the Enemy: The characters should meet the enemy in neutral surroundings. They may not at this time realize who the enemy is. This meeting gives the enemy a chance to size up the characters.

6) Enemy Thugs confront Characters: Because the characters are snooping around, the enemy sends his thugs after them. The characters confront the thugs. If the characters lose, they are captured and go on to the optional Escape phases. If the characters win, they should gain enough information to complete the puzzle and go on to phase 5 of the Assault script and complete the mission.

ESCAPE (OPTIONAL)

7) Enemy Tells You His Plan: After one or more of the characters are captured they are brought before the

enemy. The enemy revels in the character's helplessness and then reveals his master plan. He then sends the characters to be imprisoned or killed.

8) You Escape: The characters escape from their captivity or imminent death. Now armed with complete information they go to phase 5 of the Assault Script.

Your preparation for the Investigation is more elaborate than for a simple Assault. Along with deciding on a goal for the characters, an enemy, and a target location, you must also generate a way for the characters to get the information. At least one secondary character and location is a must as the source of this information. You also need to prepare the enemy thugs for the confrontation in phase 6 and decide the location, strength, and weapons of the battle. Of course you'll still have to sketch the target location, estimate the strength of the defenders, and be ready to run the final assault.

The Investigation scenario can be modified in even more ways than the Assault scenario. Characters may have to go through several different sources, each giving information about the next, until they get all of their information. You can engineer several meetings with the enemy, or supply a bogus enemy at first, just to keep the characters on their toes. You simply need to decide how much interaction is going to take place before the final assault.

INVESTIGATION SCRIPT EXAMPLE

In this example the goal for the characters is to destroy a case of dangerous biowarfare agents. The location is an oasis in the Egyptian Desert. The enemy is Leonid Vaslov, rogue KGB agent, along with Herik Makal, leader of the Arab Retribution terrorist group. The source of additional information is sheik Ali Al Shem, leader of a tribe of nomads. The GM has decided that the heroes will be heavily outnumbered by the enemy; he expects the heroes to be extra clever to win.

The heroes are an Action Team for the World Intelligence Organization. They are currently assigned to Egypt where they're tracking a rogue KGB agent who's about to turn over Russian biowarfare secrets to a fanatical terrorist group, the Arab Retribution. Their sources tell them the transfer will take place deep in the desert on the Egyptian-Libyan border. Their job is to find the KGB agent, stop the transfer, and return the bio-agents. Their only information source is Ali Al Shem, the chieftain of a nomadic desert tribe.

The heroes travel by jeep into the desert and meet Ali Al Shem. He welcomes them and tells of a group of Arabs that skirmished with his tribesmen at an oasis whose well had been poisoned with gasoline. The enemy rode in Russian jeeps and carried Russian assault rifles. The heroes travel to the oasis but are ambushed along the way by the Arab Retribution terrorists and taken prisoner.

When the heroes awake they are confronted by Herik Makal, the leader of Arab Retribution. He lectures the heroes on the evils of western culture and gloats about how he will get the vials of biowarfare agents this afternoon. Arab Retribution will use the bio-agents first in the Israeli water supply and then against "The Great Satan", the United States. At this point the KGB agent, Leonid Vaslov, arrives in another Russian jeep. Leonid and Makal leave to make the transfer of money for the bio-agents.

The heroes use the old "sick captive" trick to fool their guards. The guards come in to check on the captive who is groaning in pain and the heroes ambush them. After a short, silent, fistfight the heroes put on the guard's burnouses and grab their weapons. They are still heavily outnumbered and don't know exactly where the bio-agents are located.

While walking through the camp the heroes notice that the KGB and the Arab terrorists have a mutual distrust. The heroes split up; half go among the Arabs and begin a whispering campaign that the Russians will kill all Arabs after receiving the money. The other half go among the KGB and begin whispering in Russian that the Arabs will kill the Russians after receiving the bio-agents. Soon both sides are arguing. The heroes then fire a shot into the air. The KGB and Arab Retribution begin a vicious firefight at very close range.

In the confusion the heroes meet up again and identify Herik Makal and Leonid Vaslov. Both are running toward the poisoned well and fighting. A hero shoots Leonid and he falls. The case with the bio-agents is flung into the well. One of the heroes throws a grenade into the well. The grenade explosion ignites the gasoline in the well. The fire and explosion kill Herik and Leonid; it also destroys the bio-agents and Herik's briefcase full of money.

After the explosion and firefight all of the Arabs and KGB run off into the desert with the vehicles. The characters are rescued by Ali Al Shem and grab a ride home on his camel train.

•MYSTERY SCRIPT•

A mystery script is quite unlike the two previous script types. Mystery scripts don't end with an assault, only a confrontation with the criminal. The characters start out only knowing that a crime has been committed, they have to find out "whodunit".

Unfortunately for mystery fans, mysteries are difficult to run in a roleplaying game. You have to give the characters the benefit of the doubt because they are operating on very little information. The simple mystery described in the Mystery Script reduces investigation to interrogating different witnesses. It's suitable to the Mike Hammer style investigation which includes a little detective work and lots of fist fights.

PREPARATION

1) Assemble the Characters: The GM gets the characters together. If they're a team, this is easy. If the characters are individuals they all meet through a mechanism consistent with the genre being played.

2) Describe the Crime: Whoever is supplying the characters with their information gives the characters the details of the crime, its location, timing, victim, and method.

3) Describe the Suspects: The characters then are introduced to at least four suspects to the crime. If possible, connect one of the suspects to the characters to motivate them.

4) Describe the Witnesses: The characters are finally informed of two witnesses who know of the crime or who have information on the suspects. The characters will question the witnesses to gain more information.

INVESTIGATION

5) Question the First Witness: The characters ask questions of the first witness, which may include Bribery,

Conversation, or Interrogation. The witnesses should provide enough information to eliminate one suspect. He should not provide enough information to solve the mystery.

6) Enemy Thugs Confront Characters (optional):

Because the characters are snooping around, the criminal sends thugs after them. The characters confront the thugs. If the characters lose, they learn nothing and have to go on to interrogate the second witness. If the characters win, they should gain enough information to eliminate a suspect, reducing the number to two. The victorious characters can then go to phase 8, the confrontation.

7) Question the Second Witness: The characters ask questions of the second witness, which may also include bribery, conversation, or interrogation. The witness should provide enough information to eliminate another suspect, reducing the number of suspects to two. If the characters have already reduced the number of suspects to two, this witness won't be able to help any more.

CONFRONTATION

8) Gather the Suspects: The characters gather the remaining suspects for a confrontation.

9) Confront the Criminal: After gathering the suspects the criminal makes a slip or otherwise reveals himself.

10) Fight the Criminal (optional): If the criminal resists arrest, the characters have to fight him and any thugs he has for support. This fight often includes a chase of some kind. If the characters are beaten, they may have another chase of some kind, or the cops might catch the criminal at a later time.

11) Wrap up: The heroes return to the suspects they have cleared, bask in the glory of their successful investigation, and get their Experience Points.



The mystery listed here is not as generic as the investigation and Assault Scripts because mysteries are more varied stories. This mystery allows the characters to try and deduce the criminal, without forcing you to prepare a huge amount of information before the run.

Your preparation for a mystery will be more elaborate than for any of the other runs, however. First, you have to think of a crime. The more unusual the crime, the better the players will like it. A crime includes the criminal act, its location, and the time the crime takes place. Second, you have to come up with at least four suspects. Each suspect needs a name, motive, and basic alibi for the time of the crime. Obviously one of the suspects is the criminal.

Next, create two witnesses. Each witness needs a name and the information they will tell the characters. Each witness should be able to clear one of the suspects.

Then you have to figure out how the criminal slips up. The criminal may break when the characters confront him and try to eliminate them. The criminal may have left a hole in his alibi that the characters catch. If you're going to have the criminal fight the characters, the fighting abilities of both sides need to be balanced.

The mystery scenario is wide open to modification. You can add suspects, witnesses, or multiple crimes. New suspects can pop up in the middle of the story and witnesses can become suspects. Most Game Masters will have to be careful not to complicate the story too much. The vagaries of a roleplaying game can make even the simplest mystery quite difficult.

MYSTERY SCRIPT EXAMPLE

This example (like the Mystery Script itself) is more specific than the other two examples. It's designed so that you realize exactly what preparation is necessary to run a mystery. In this example, the crime is the murder of Kenneth Richardson, the location is a cliff overlooking a beach, and the time is a Monday evening. There are four suspects: Mary the wife, Michael the brother, Cynthia the secretary, and Bob the business partner. Each has a motive and alibi listed below. The witnesses are Steve the tennis pro and Garth the security guard. Armed with this information you might run a mystery like the following one.

The heroes are private detectives who work out of a beachfront office in Southern California. While one of the heroes is out jogging on the beach early one morning he stumbles across a dead body that has fallen from the cliffs overlooking the beach. Along with the broken bones, our hero discovers marks on the body's neck: strangle marks. The body has seemingly been on the beach several hours. Our hero calls the police.

The police identify the body as that of Kenneth Richardson, a partner in a small electronics firm at the top of the cliff. They also confirm that Richardson was strangled before he was thrown over the cliff. Our heroes tag along as the police gather several suspects who are mourning Kenneth's death.

The police reveal some facts to the heroes as they travel to the gathering. Kenneth Richardson was last seen alive at his office at 7 pm by the last clerical worker to leave. The night security guard, Garth Maxwell, didn't see anyone enter or leave. Forensics shows Ken was strangled with a smooth flexible object, possibly a computer cable, and then dumped over the cliff between 8 and 10 pm.

At the gathering there are four prime suspects: Ken's wife Mary, his brother Michael, business partner Bob Sanders, and secretary Cynthia Allen. Questions among the suspects reveals the following information.

Mary says that Ken had been cheating with Cynthia. After Mary had caught him, Ken had decided to cut the relationship off. Ken had been supporting Cynthia in a very high life style, which she wouldn't want to lose. Anyway, Mary couldn't have killed Ken; she played bridge at the club through the whole evening.

Cynthia points out that Ken and Bob fought a lot at work. Normally Ken did Research and Development while Bob handled administration, personnel, and marketing. Ken had accused Bob of extorting money from the company, and threatened to reveal his dealings to the board of directors. Cynthia was also at the club, talking to Steve Vidas, the tennis pro.

Bob denies the accusation, but points out that business had been a bit slow. Because of the downturn, Ken had brought his brother Michael into the office and demanded repayment of loans Ken had made to Michael in better times. Bob had to come in to the office and break up a fist fight between Michael and Ken. Bob's alibi is that he was at home watching Monday Night Football; ask him, he'll tell you about the game play by play.

Michael denies that he had a fistfight with his brother. Yes, he did owe Ken some money, but he was going to pay it back. He spent last evening working out on his home exercise machine.

The characters first travel to the Country Club to question Steve Vidas, the tennis pro. They note that the club is about 45 minutes away from the murder site. At the club, Steve tells the characters that he did see Mary Richardson playing bridge at 8:15 and again at 9:30. Between those times he was with Cynthia. When pressured he admits he has had his eye on Cynthia for a while. Last night she said that she had broken with her old lover. They spent their time together in the club's hot tub, alone.

The characters decide to check out the company's security guard, Garth Maxwell. They talk to him at his small apartment in a rundown building. Garth explodes into anger when the characters approach him. He shouts at them when they persist and finally throws himself at one of the heroes. Garth was a heavyweight Golden Gloves contender and lays in a few good punches, but our heroes finally put him down. Defeated, Garth admits that he had been paid off to be elsewhere between 7:30 and 9:30 pm the night of the murder. The payments had come through an envelope and the letter inside had been typed. Garth had assumed it was industrial espionage, and that no one would get hurt. Besides the letter threatened to expose a felony conviction for grand theft auto. The conviction was sealed in his juvenile records, but if it came out he would lose his job.

The heroes call their two remaining suspects Michael and Bob together at the electronics company. They tell how Garth was away from his post when the murder took place; how Garth had been blackmailed to be away by someone who knew about his criminal record, and who had access to his personal records. Bob inquires how the heroes could believe a man who would accept a payoff to be away from his post? "Such a man could be paid to say anything", Bob says.

"How did you know he was paid off?" asks one of our heroes. "We never said anything about a payoff!"

Bob realizes the jig is up. He grabs a pistol from the open drawer of his desk and threatens to shoot if anyone moves. As Bob turns to open the door, one hero jumps him while the other knocks Michael out of the line of fire. Bob and our hero wrestle for the gun, the gun goes off harmlessly, and our hero knocks Bob out. Minutes later the police come and take Bob away.

•RUNNING COMBAT•

Combat is an integral part of most Danger International adventures. In combat the players will be making life or death decisions and using their superior skills to advantage. You must be careful, however, that you don't make a combat too unfair. It's just as boring for a character to overwhelm a small number of lesser opponents as it is frustrating for the character to be killed instantly by an unseen sniper with a rifle.

There are several ideas that can allow a you to run interesting, balanced combats. First, the enemy thugs should come against our heroes in small groups. Three heroes have a good chance of taking out a dozen or more thugs if the thugs are encountered three at a time.

In most combats, the villains will define the weaponry used. If the enemies are only using their fists then the characters wouldn't be very heroic to fight back with submachine guns. Using a huge weapon against an unarmed man is a sign of weakness, not of strength. Using too heavy a weapon can damage a character's reputation and a player's image of his character.

A fistfight can often be stopped by separating the opponents, and neither character will probably have taken much permanent damage. Once a confrontation degenerates into gunplay it's almost impossible to stop, especially after a character has been hit and has taken damage. You should be willing to "punish" a character who uses unnecessary force by having NPCs sneer at him, or having his friends mistrust him.

You'll have to decide exactly how good in combat the enemy forces are. In general, the enemy will be split into thugs and the leaders. Thugs are the enemy's foot soldiers, and are normally not as combat effective as our heroes. The competent and veteran NPC descriptions work for thugs of different skill levels. A group of heroes should be able to take on an equal group of thugs and take few casualties. On the other hand, the leader or leaders are at least as combat effective as our heroes. There are normally only a couple of leaders in a scenario.

•COMBAT EFFICIENCY•

There are five basic factors that represent the combat efficiency of a character: Combat Value, Dexterity, Speed, Weapons Damage, and ability to take damage. To find the combat efficiency of the heroes, find the average DCV of all the heroes (the best DCV each can generate without Dodging, averaged together), the average Dexterity in the group, and the average Speed in the group. These will be the base line values that the thugs will be compared too. Weapons damage and ability to take damage will depend upon

whether the character should be a thug or a leader, and exactly how the heroes are equipped.

Thugs should not be as combat effective as the heroes in the run. They should, in general, be 1 to 3 points of Combat Value lower than the heroes, 1 to 5 Dexterity Points less, and about 1 Speed point slower than the heroes. To make the thugs go down when they are hit hard they should not use body armor, have extra Body Pips or buy extra CON or STUN. Thugs should, however, be better than normal people. At a minimum, any combat trained individual should be Dexterity 11.

What kinds of weapons the thugs carry is dependent upon the situation and how tough the heroes are. A hero with 3 DEF body armor, a CON of 13 and 13 BODY is far tougher than an unarmored target with Characteristics of 10. To keep the thugs from slaughtering unarmored heroes, have them carry pistols in undercover situations. Against armored heroes, thugs should carry submachine guns. Remember that if thugs take more than a couple of losses in combat they tend to run away.

Leader Characteristics should be as good or better than the average hero. The elite NPC works well as a model for leaders. If there's only a single combat effective enemy his stats should be equal or better than the best the heroes have to offer. If the villain has a specialty like karate or pistol shooting, he should be 1 or 2 points of Combat Value better than the heroes in his specialty. This also goes for the heroes, who should be 1 or 2 points of Combat Value better than the enemy in their specialties, if they have one. The enemy should



also have a large number of Skills, though the rolls should be 1 or 2 points below the Skill Rolls of the heroes.

A truly combat effective leader will have increased Constitution, Body Pips, Physical Defense, and a couple of points of body armor. These will help keep the enemy around long enough to be a good adversary. Often the leaders should also be good in hand to hand or melee combat. This allows the hero and villain to have a climactic confrontation without resorting to gunfire. If a firefight is a possibility, then the enemy should carry as large a weapon as is necessary to impress the players. Assault rifles (and light machine guns for strong enemies) work well in this regard. The enemy should inspire respect by inspiring fear.

• CHARACTER DEFEATS •

So what happens after you've run a combat? You balanced both sides, and followed the directions. But the heroes rolled badly, and they made tactical mistakes; your thugs and leaders rolled well and got in some good shots. The heroes are left unconscious and bleeding on the floor. What do you do now?

First, the enemy never "finishes off" a hero. They should capture him if possible. This will allow the hero to go to the enemy's base, hear his plan, and then engineer his own escape. Or, perhaps the enemy thinks the hero is below his notice. In this case he will humiliate the hero and leave him alive. The hero will be angry and want revenge.

The hero can also be saved by an outside force (as opposed to being saved by other characters). An innocent bystander can try to save the hero. The villain might hurt the innocent; the character would then feel guilty and want revenge. Other NPC operatives might save the character or scare away the enemy. But outside operatives should never save the hero and defeat the enemy. Defeating the enemy should be left to the heroes, the next time they confront him.

• SIMPLE COMBAT RESULTS •

When dealing with dozens of targets, combat can bog down while you deal with a dozen different Stun and Body totals. Here is a simplified system to generate the results of a killing attack against a thug; you can use this system instead of the normal combat rules to help speed things up. This system closely approximates the effects of the normal combat system. These rules are best used to determine the effects of player-character attacks upon NPCs; you shouldn't use these rules against player characters.

You should determine the target's modifiers for his Characteristics and body armor before entering combat to speed things even further. The attacker (one of the player-characters, normally) rolls his Body Damage for his weapon and adds the weapon's Stun Modifier as if using the Hit Location table (example 1D6-1 = 0, 1D6 = +1, and so on). The Game Master then rolls 3D6, adding the amount of damage done and any target modifiers (as in the equation given). He then refers the total to the Simple Combat Results table to find the results of the attack.

Damage Value = 3D6 + Body Damage + Stun Modifier + Target Modifiers

TARGET MODIFIERS

Modifier	Condition
-1	CON 13+
-1	BODY 11+
-1	EGO 13+
-*	Wearing armor
+1	CON 8-
+1	BODY 8-
+1	EGO 8-
+2	Wounded

*Penalty equals Average Armor DEF.

SIMPLE COMBAT RESULTS

Damage Value	Combat Results
up to 14	Target is Wounded, continues fighting.
15 - 18	Target is Wounded and Stunned for 1 phase.
19 - 20	Target is Wounded and Knocked Out.
21 and over	Target is Dead

Example:

Jim Sledge fires his FN-FAL autofire and hits 3 thugs. The FN-FAL does 2D6+1 Damage with a +1 Stun Modifier. Jim's attacks do 5 Body, 8 Body, and 11 Body. The targets are unarmored and have CON 13 and BODY 11 for a total Target Modifier of -2.

Against the first target, the GM rolls 3D6 and only gets a 7, for a total Damage Value of 7 + 5 + 1 - 2 = 11. The first target is wounded, but is otherwise unaffected. Against the second target, the GM rolls 3D6 and gets a 15, for a total Damage Value of 15 + 8 + 1 - 2 = 22. The second target dies instantly. Against the last target, the GM rolls 3D6 and gets a 10, for a total Damage Value of 10 + 11 + 1 - 2 = 20. The last target is wounded and knocked out of the fight.

This system works well for thugs with Characteristics in the 5 to 15 range. If the target's Characteristics are outside this range, then this system no longer mirrors the normal combat system.

• SAMPLE CHARACTERS •

When you need generic Non-Player Characters you can use the numbers given here as a guideline. Most generic characters have neither the Skills or the physical abilities of most player-characters. An NPC may often have an unusual skill or physical specialty in addition to those listed.

INCOMPETENT CHARACTERS

The Incompetent character can represent any untrained normal person, teenager, or elderly individual. The fat shopkeeper, the sick wino, and the active little leaguer are all considered Incompetent. These characters are very vulnerable in combat, and are often used as victims or as bystanders. In combat they are Speed 2, OCV 3, DCV 3.

INCOMPETENT

STR: 8	DEX: 8	CON: 8	BODY: 8	INT: 8
EGO: 8	PRE: 8	COM: 10	PD: 2	ED: 2
SPD: 2	REC: 4	END: 16	STUN: 16	Cost: -22

Pts. Skills

- 2 KS: own profession (11-)
- 2 KS: hobby (11-)
- 2 -1" Running
- 22 Characteristics Cost
- 20 Total Cost

NORMAL CHARACTERS

The normal character represents the vast majority of fit, but generally untrained people in the world. Delivery men, secretaries, and architects are all normal characters. The character may know the rudiments of how to use some kind of weapon and is not physically limited in any way. Most characters the players meet will be normals. In combat they are Speed 2, OCV 3, DCV 3.

NORMAL

STR: 10	DEX: 10	CON: 10	BODY: 10	INT: 10
EGO: 10	PRE: 10	COM: 10	PD: 2	ED: 2
SPD: 2	REC: 4	END: 20	STUN: 20	Cost: 0

Pts. Skills

- 1 Fam. w/specific weapon
- 2 KS: own profession (11-)
- 2 KS: hobby (11-)
- 0 Characteristics Cost
- 5 Total Cost

COMPETENT CHARACTERS

The competent character represents the majority of trained personnel. Most police, gang members, security guards, national guardsmen, and other part-time fighters are competent. These characters are trained with a specific weapon and have some Combat Skill. In combat they are Speed 2, OCV 5, DCV 4 with their weapon class.

COMPETENT

STR: 10	DEX: 11	CON: 13	BODY: 10	INT: 10
EGO: 10	PRE: 10	COM: 10	PD: 3	ED: 3
SPD: 2	REC: 5	END: 26	STUN: 23	Cost: 9

Pts. Skills

- 2 Fam. w/Small Arms
- 3 +1 Level in specific weapon group
- 3 A combat skill: Climbing, Breakfall, etc.
- 2 KS: own profession (11-)
- 1 KS: own hobby (8-)
- 9 Characteristics Cost
- 20 Total Cost

VETERAN CHARACTERS

Veteran characters are combat specialists. They are often SWAT team members, active duty soldiers, professional mercenaries, and any other character highly skilled in combat. In combat they are Speed 3, OCV 6, DCV 5 with their weapon group.

VETERAN

STR: 13	DEX: 14	CON: 13	BODY: 10	INT: 13
EGO: 11	PRE: 13	COM: 10	PD: 5	ED: 3
SPD: 3	REC: 6	END: 26	STUN: 26	Cost: 27

Pts. Skills

- 2 Fam. w/Small Arms
- 3 +1 Level in specific weapon group
- 3 A combat Skill: Climbing, Breakfall, etc.
- 3 KS: own profession (12-)
- 2 KS: own hobby (11-)
- 37 Characteristics Cost
- 50 Total Cost

ELITE CHARACTERS

Elite characters are the equal or superior of many player-characters. Leaders of combat-oriented organizations, highly trained soldiers like Rangers, and high-class mercenaries like ninja can be considered elite characters. In combat, elite characters are Speed 3, OCV 8, DCV 6 with their best weapon group.

ELITE

STR: 15	DEX: 18	CON: 15	BODY: 12	INT: 15
EGO: 14	PRE: 15	COM: 10	PD: 6	ED: 4
SPD: 3	REC: 6	END: 30	STUN: 28	Cost: 67

Pts. Skills

- 4 Fam. w/Small Arms & Melee Weapons
- 5 +1 Level in a type of weapon
- 3 +1 Level in specific weapon group
- 3 A combat Skill: Climbing, Breakfall, etc.
- 3 Brawling, +1D6 in HTH combat
- 3 KS: own profession (12-)
- 2 KS: own hobby (11-)
- 67 Characteristics Cost
- 90 Total Cost

•BROWNIE POINTS•

If the characters are members of an organization or an agency, you as GM need some idea of how much help the agency will be to the characters. You can decide off the cuff, but Brownie Points are a more exact method (though they require some bookkeeping). All agencies rate the performance of their 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 table lists a number of actions which may generate Brownie Points. Note that there are many negative Brownie Point actions; it's quite possible to have a negative Brownie Point total.

BROWNIE POINT TABLE	
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 which 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. You should use this table as a guideline, and modify to fit the circumstances.

• 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 Agency Roll Modifier table.

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.

You should modify the Agency Roll depending on what the character is trying to do. Agencies usually

AGENCY ROLL MODIFIERS

Total Brownie Points	Modifier
-16	-5
-8	-4
-4	-3
-2	-2
-1	-1
0	+0
1	+1
2	+2
4	+3
8	+4
16	+5
32	+6
64	+7

work on a need to know basis; if the character is requesting information obviously important to his mission, the agency will supply it. 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 won't 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.

• MONEY POINTS •

Characters will earn money in the course of the campaign, and they'll want to spend it. You have to be careful that the characters don't get too rich, since that tends to reduce their desire to adventure (depending of course on their motivations). One way to control things is to use Money Points instead of dollar amounts. Characters will part more easily with Money Points than they will with money (funny how symbolism works, isn't it?).

A character's basic needs like a house, a car, clothing, and so on are considered part of the character conception. Spending money is taken care of by Money Points (MPs). One Money Point is worth about one to two hundred US dollars. The more MPs you have, the easier it is to purchase equipment, facilities, vehicles, and weapons while on an adventure. Generally, if you have enough MPs to buy the item you want, just subtract that many from the character's total MPs and the item is his. Special equipment or rush orders require a roll of 8 + MP modifier or less on 3D6. The modifier is taken from the character's total MPs to reflect the buying power of wealth. If the roll is made, deduct the cost from the character's MP total. If not, then that

equipment isn't available from that dealer (your credit isn't good, or some similar reason).

Additional positive modifiers can be gained using Bureaucratics or Streetwise Skill, but only a +1 to the MP Roll for either successful Skill Roll. Bribery Skill can also help; for each point you make the Skill Roll by, one extra MP is added to the cost and you gain a +1 to the MP Roll. Failing the Bribery Roll may mean activation of a Watched or a Hunted, though this won't be immediately obvious to the character.

Characters who are on assignment in the adventure (like cops or agents) will usually use their Agency Rolls to get equipment from their agency. However, they can use their own MPs to buy equipment (though this is usually unauthorized). Many adventures are on a budget, especially for PIs or mercenaries. The GM may want to give such freelancers a MP budget for them to spend on equipment and expenses.

Any illegal equipment (like machine guns) must be located with Streetwise Skill or KS: Arms Merchants before you can buy it. Longer and more difficult searches are required if you want to purchase more than one or two of such items. Check all Watched Disadvantages while conducting such a search.

Characters may have a regular job that pays their normal bills, and their adventures on the side will generate extra revenue. Regular jobs will range from

about 1 MP per week to 5 MP per week or more, depending on the profession. PIs and such get paid by the job (usually at least 1 MP per day plus expenses). Mercenaries usually work on a monthly basis, with pay based on their experience and the risk factor of the mission, ranging from 20 to 200 MP per month. Standard living expenses usually run at a minimum of 3 MP per month; if you want to live well, spend more.

MONEY POINTS	
Total Money Points	Money Roll Modifier
0	0
1	+1
2	+2
4	+3
8	+4
16	+5
32	+6
64	+7

• PACKAGE DEALS •

A Package Deal is essentially a framework for building a character. The Package Deal represents the set of Skills, Disadvantages, restrictions and bonuses that a character would acquire because of his membership in an organization, or his background, or some other part of his past. The Package Deal represents the minimum requirements for membership in the organization, or the minimum knowledge that a character would have if he had been through the experience outlined in the Package Deal.

For example, a Police Package Deal represents the fact that the character is a member of the police force and has gone through some training. He's required to know how to use a weapon, have legal training, have some knowledge of the city and its inhabitants, and perhaps have Streetwise Skill. An active policeman would have the disadvantage of having to follow orders or face the consequences (in this case, reprimand or dismissal). Someone who is an ex-policeman wouldn't have this disadvantage. Of course, being an active policeman means that the character can also use the information, tools, and backups of the police.

Package Deals have advantages for both the player and the GM. For the player, it's easier to build a character because he has some place to start, and he's getting some extra points for his character (due to the disadvantages connected with the Package Deal). The GM, in turn, now has at least one good handle on the character, and probably has a much better idea of his background. So it's easier for the GM to get the character into adventures and provide campaign background.

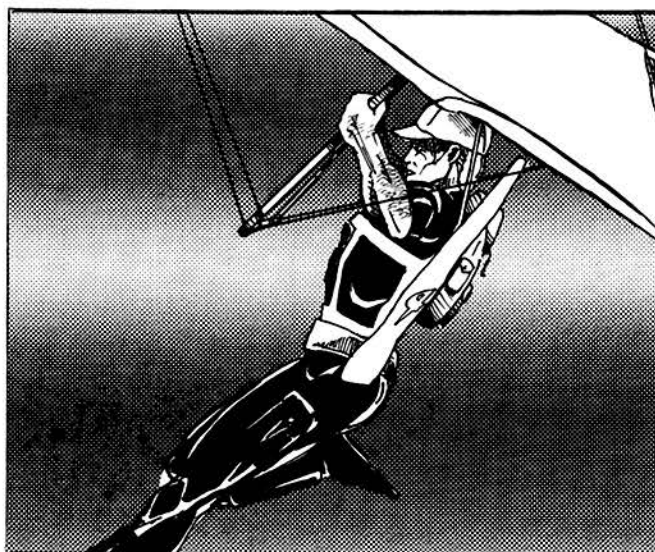
• CREATING PACKAGE DEALS •

When constructing Package Deals, the GM should be careful not to include too many things in the Package. The more items in the Package, the less individual the characters taking the Package. The problem with many role playing games lies in characters that are indistinguishable. Package Deals are intended to promote individuality within a framework, but the framework shouldn't be very dense. Generally, Package Deals should cost the character between 3 and 10 points. Package Deals that are more disadvantageous are possible, but you should try to give the player some incentive to take the Package.

When the player writes down the Package Deal on his Character Sheet, he should put any or all points from Disadvantages in the Disadvantage section, and write down the Skills in the Skills section. The name of the Package(s) that the character has taken should also be written down.

• CHARACTERISTICS •

Many Package Deals would logically have some effect upon Characteristics. For instance, some elite troops might be given physical training which builds up the weaker recruits in both Strength and Constitution. Thus, these Characteristics should be higher than normal for characters taking this Package.



Raising Characteristic maxima is another possibility, as the Age Disadvantage does. However, the GM should be extremely careful about this possibility. Unpleasant game balance results could easily occur. If you really want to alter Characteristic maxima, figure that for every 3 Power Points the maximum is raised, the Package Deal cost is +1 point. When lowering the Characteristic maximum, the Package Deal gets a -1 point cost for every 2 Power Points lowered.

•PACKAGE BONUS•

This is the most important part of a Package Deal. The intent behind a Package Bonus is to encourage a character to take the Package, since he gets a "bargain price". The Package Bonus also serves to compensate the character for the fact that not all of the Skills in the Package may be equally useful. Assessing the bonus for a Package takes some time and judgement on the part of the GM, but once done he doesn't have to do it again. The character can list the Package Bonus under that title in his Disadvantages area on the character sheet.

The Package Bonus is determined by looking at each Skill individually and judging how useful the Skill is in the context of the Package and the campaign. Thus, Greek would be very useful to a Greek Scholar Package, but would be rarely useful for a Police Package. However, if Greek was the primary language of the campaign, Greek would be very useful for any Package. Context is all-important.

Rate each Skill as Very Useful, Sometimes Useful, or Rarely Useful. Then multiply the amount of points spent on the Skill by the multiplier given. The result will be the Package Bonus for the Skill. DO NOT round off this number if it's a fraction. Leave it as is, then add up all the Bonuses for the individual Skills, then round off. The number remaining is the total Package Bonus.

Package Deals should never add Characteristics. This can lead to problems when a character is already near their Characteristic maximum. Instead of adding Characteristics, the Package Deal should require certain Characteristic minimums of the character. For instance, a character joining an organization that requires tough physical training, or only accepts strong

people, might have to have STR 13 to be a member of the organization (to buy the Package Deal, in other words).

Such Characteristic minimums are worth a bonus to the character of 1 point for every 5 Character Points of Characteristics that the character is required to buy over the normal 10. Thus, for a Package that requires characters to be STR 13, DEX 11, and CON 11, this means the character must spend at least 8 points on Characteristics; so the Package Deal would include a $(8/5 = 2)$ 2 point bonus.

PACKAGE BONUS

Multiplier	Rating
x0	Very Useful
x¼	Sometimes Useful
x½	Rarely Useful

Most combat Skills in a Package Deal will be Very Useful, perhaps not because of their utility to the Package, but because they are Very Useful in almost any campaign. (Combat is a fact of life in role playing adventures.) For examples of how the Package Bonus and Package Deals work, see the Package Deals listed in the different genre writeups.

•PACKAGE DISADVANTAGES•

This section lists some common Disadvantages associated with Package Deals. These Disadvantages aren't listed with the standard Character Disadvantages, because these are almost always associated with Package Deals.

FOLLOWER

The character is a member of an organization, and is subject to some restrictions concerning his actions. In other words, he has to follow orders or face the consequences. The bonus is dependent on just how "tight" the organization is in terms of exacting orders and restrictions, how difficult, dangerous, or unpleasant the working conditions, and the consequences of failure or disobedience.

FOLLOWER BONUS

Structure	Points
Lots of freedom, few restrictions	1
Some latitude, many restrictions	2
Little choice, very restricted	3
Working Conditions	Points
Some danger, or some unpleasantness	0
Dangerous or ugly work	1
Very dangerous or repulsive	2
Consequences of Disobedience	Points
Minor (get fired, minor punishment)	1
Major (blacklisted, flogging, imprisoned)	2
Death (if they catch you)	3



● INTRODUCTION ●

The next several pages of this book cover the nature of the world in the 1980's. Who rules where, and how? What are the odds of getting busted for firearms possession in Brazil? When you, the GM, set a run in Bhutan, it would be nice for your players to know where Bhutan is and what the appropriate Knowledges and Languages are, as well as knowing which of the near-by countries are friendly or hostile to their cause. Now, of course, a good atlas, almanac, or gazetteer, or a National Geographic subscription, or a collection of the world's Michelin maps are all more detailed and more current than the following overview. However, this section is designed to make you read the newspaper. This quick synopsis of the countries of the world should point you in the right direction, especially if the adventure is set in East Africa or the Mediterranean area where alliances are many and the cast of diplomatic players can be rather unusual. If the overview is not enough for you, note then the Agency List, which deals with the powerful organizations of many nations.

The Equipment section covers all sorts of high-tech gear that characters might find useful. The GM will find it a useful source for gadgets and gizmos that he makes up himself. Depending on the campaign, these gadgets may seem low-tech.

The State of the World essay describes briefly the current world political, social, and economic condition. Some projections for the future are included. This section only scratches the surface; a detailed look could (and does) occupy whole volumes. If you're interested in current events, newspapers and newsmagazines are good sources of information.

The World section shows the GM how the world is divided politically, and gives information and tips on how to use this for roleplaying.

The Agencies section lists organizations and agencies from around the world that the GM might find useful in a *Danger International* campaign, as well as giving some details so that players can create characters from those agencies.

A conversion system between GDW's *Twilight: 2000* game and the Hero System is provided for those who want access to another game and its supplements.

The research methods of our playtest GM's are also available under the Bibliography section. This should allow the average GM or player to become familiar with the location of each adventure without being an expert on current world affairs (you try reading four daily newspapers and two weekly European journals on a regular basis!) Also included is the list of "source material" for *Danger International*: a Bibliography and a Cinemography (yes, also current TV) to point out some of the excellent reading and video available on the modern adventure.

So stop thinking in terms of Sunnyvale or White Plains or Bartlesville and start thinking of Zermat and Corfu and Singapore and Malibu. Adventure is the game and the world is the field. Try to build upon what's included here to give the best background possible for your *Danger International* adventure. This is only the beginning!

● EQUIPMENT ●

Characters in *Danger International* will often want some special equipment to help them through a tight spot. Such equipment may be provided for them by their agency (if they have one) or their employer, or they can buy it themselves. Many of these devices are quite expensive, though, so they tend to be used more by agents. Many devices are only supposed to be sold to authorized personnel, like law enforcement professionals or government agents.

The devices listed are only a representative sample. Many other devices are possible, as well as variations on the existing ones. Combinations of functions, smaller size, concealment of their purpose—these are just a few of the possibilities. A few simple rules will enable the GM to make a wide variety of equipment available to the characters.

Reducing the Size of equipment is of great importance to characters. When you reduce the Size by half, double the MP cost (for instance, a Size 5 widget becomes Size 2, and its original MP cost of 7 becomes 14). The Size is rounded down when doing this; the minimum Size is 0 for most practical game purposes. When combining functions, use the largest Size of any of the devices as the base Size, and add one for every

additional function. Add the MP costs for all the devices together; any savings in manufacture or the assembly cost will be offset by trying to make the things fit together. Concealing the device's function or purpose will cost 1 MP for every 5 MP the device costs, with a minimum cost of 1 MP. Some devices really don't need to be concealed, like binoculars. Other devices may be extremely hard to conceal, since there's not much else they can be mistaken for—like a gas mask. In such cases, the GM should raise the cost even more.

Just because the GM can provide a vast array of gadgets doesn't mean that he should. Equipment should be given to player-characters on an as-needed basis, not just because they'd like to have it. Equipment that can make adventures dull, boring, or over too soon should not be provided. The Agency Rolls are intended to help keep unnecessary equipment out of the hands of player-characters; the Money Point costs serve the same function for player-characters that don't belong to an agency. Of course, anything that's really needed (like a geiger counter for the *Merchants Of Terror* adventure) should be provided without any roll or difficulty in procurement.

The Agency Roll Modifier for equipment is usually the

MP divided by 10, rounded down. Anything below 10 MP has no Agency Roll Modifier.

The GM should allow characters that are members of an agency access to any of the gear on this list, assuming it's appropriate to the mission and they can make any required Agency Rolls. For free-lance characters or in postholocaust setting, availability of some of these items is more difficult. Characters must make a Streetwise Skill Roll to find this gear; the GM may apply the Agency Roll modifiers to the Streetwise Skill Roll, and add any other modifiers for the situation. The MP cost listed is for authorized buyers; buying on the black market will cost you twice the listed amount at best, and possibly up to five times the amount at the GM's discretion.

•DETECTION DEVICES•

These devices are designed to detect various substances or situations. Generally, detection devices come in two varieties: a simple yes/no detector, or a variable detector. The yes/no type detector isn't very sensitive or good at detecting borderline conditions, but the results can be read by anyone. A variable detector is much more sensitive, but needs an appropriate Knowledge Skill to use and to interpret the results. All of the detectors are listed in one of the two types; the type listed is the way the detector commonly appears, though any detector can be made in either type.

The yes/no detector will work on a 14 or less roll, which is secretly rolled by the GM. He then tells the player whether or not the detector registers, and the player must draw his own conclusions. The GM should modify this roll according to conditions, like range, distracting devices, and so on. The variable detector will work all the time, though the operator has to make his appropriate Knowledge Skill Roll to see this. The GM should allow a variable detector to give much more information to the operator; direction and range are much easier to find out with this type of detector. Each detector will have its own Knowledge Skill; for instance, KS: Broom.

Broom: This is the top-of-the-line device that detects (or "sweeps") for "bugs" (hidden transmitters or recorders). This detector will register any semiconductor material within about a foot of the detector head; since semiconductors are used in all electronic devices, this detector is quite useful. Requires a Knowledge Skill to operate and interpret the results. Size: 15. MP: 110.

Explosives Detector: Finds chemical explosives by detecting trace elements in the air, at a range of about 3 game inches. Requires a Knowledge Skill to operate and interpret the results. Size: 13. MP: 27.

Geiger Counter: Detects radioactivity; useful in finding nuclear weapons. Radioactivity is blocked by materials, especially dense materials like lead. Size: 4. MP: 2.

Metal Detector: Detects metal by its magnetic disturbance; since almost all metals exhibit some magnetism, this will locate any metallic object. Can detect metal through several feet of a non-metallic substance (like dirt). Size: 5. MP: 1.

Polygraph: This machine detects lies by measuring changes in the subject's skin conductivity, heart rate, and other factors. The subject must be in contact with the detector mechanism, and is usually strapped in a chair.

Portable Bug Detector: This is a simple detector of FM radio transmission, the most common way that bugs transmit. The red light shows that a transmitter is operating in the immediate (6" range) area, and the flashing light can guide you to the transmitter. Size: 0. MP: 1.

Spectrum Analyzer: This is a sophisticated device for analyzing radio frequencies around a one block area over a period of time, and it will detect any illicit transmitters operating in that area. Requires a Knowledge Skill to operate and interpret the results. Size: 12. MP: 45.

Telephone Analyzer: This device looks for someone "tapping" electronically into a telephone line. Size: 6. MP: 21.

Voice Stress Analyzer: Another method of detecting lies, though its accuracy has been questioned. It works by analyzing sound frequencies; supposedly, when the subject tells a lie, it creates greater stress in his voice which can be detected. Size: 8. MP: 22.

•MISCELLANEOUS DEVICES•

Gas Mask: This offers complete protection from most poison gasses or anesthetic gasses. However, some types of nerve gas work by skin contact, which a gas mask won't prevent. Size: 8. MP: 2.

Handcuffs: The most common form of restraint used by law enforcement personnel. Handcuffs are DEF 6, BODY 1. Handcuffs are inexpensive, and you can get 5 pair for 1 MP (which includes the keys). Also available are plastic handcuffs (250 for 1 MP), which are DEF 4, BODY 1 against normal attacks, DEF 2 BODY 0 against killing attacks. These handcuffs don't have locks; you simply cut them off with a knife. Size: 0. MP: 1.

Portable Computer: Several models are available with varying capabilities. Their primary use for someone in the field is accessing data over phone lines. A scrambler could be built in to conceal any data transmitted. A high-speed modem could transmit a great deal of data in a short time, for the agent to review later at his leisure. Pictures could also be transmitted. Agents could use the computer to transmit data back to base. The creative GM can use this gadget as an effective way to give the players information during an adventure. Size: 6. MP: 4.

•PERCEPTION DEVICES•

These perception devices should be used with the advanced Perception rules listed in The Environment section. Generally, these devices will take a half phase or more to use, and they tend to restrict your field of vision a great deal.

Binoculars (7x50): The standard tool for observation at a distance, this set is waterproof and it floats. Adds a +3 to sight Perception Rolls. Size: 3. MP: 3.

Lowlight Camera: This television surveillance system includes a monitor. Works with the light available, electronically boosting it to normal levels. Doesn't work in total darkness. Treats darkness as normal lighting. Size: 6. MP: 9.

Nightvision Binoculars: Also called "starlight" binoculars, since they work by electronically boosting the available light. Treat darkness as normal light, as long as there's at least some light available. Also provide visual perception bonus like normal binoculars. Bulky and not easily concealed. Size: 8. MP: 50.

Nightvision Goggles: Works like nightvision binoculars, without adding any perception bonus. Are worn, not carried. Size: 5. MP: 35.

Parabolic Microphone: Adds a +3 bonus to hearing Perception Rolls, works by amplifying sound. Size: 7. MP: 2.

Pocket Nightviewer: A small, monocular nightvision piece. Works like nightvision binoculars, but only adds a +2 to sight Perception Rolls. Size: 4. MP: 20.

•PROTECTION DEVICES•

These devices provide some protection against snooping of various sorts. The simple method is to let them provide absolute protection against their particular snooping device, no roll necessary. If someone with the proper Skills (like Bugging, Electronics, or special Knowledge Skills about these devices) tries to break through the protection, treat this as a Skill versus Skill situation, with the devices all having a Skill Roll of 14 or less. Of course, the GM could let you have devices with a better Skill Roll if he wants to, but they would cost more.

Anti-spy Telephone: A special telephone designed to scramble all voices sent over it; a descrambler is needed on the other end. Designed to foil telephone taps. Size: 5. MP: 5.

Noise Generator: A white noise generator that will "jam" all microphones within a three game inch radius. A useful precaution against being bugged, though loud radios will do almost as well. Size: 4. MP: 4.

Radio Scrambler: A device to scramble your radio transmissions; again, requires the appropriate descrambler on the other end. Size: 4. MP: 27.

Telephone Scrambler: A small device that hooks into any phone to scramble your voice. Requires a descrambler. Size: 2. MP: 2.

Voice Mask: A useful device that changes the sound of your voice as you speak into a telephone. This prevents voice recognition, even electronically. The voice mask can even make a woman's voice sound like a man's voice. Size: 2. MP: 7.

•RECORDERS/TRANSMITTERS•

These devices are designed for communication; some of them are concealed in use, so that you don't know you're communicating. Bugging Skill helps you plant and operate bugs, as mentioned in the Skill description.

Body Microphone: A small microphone and transmitter that can be easily concealed on your body, and will transmit up to a mile away. Often used by vice agents to gather evidence. Size: 0. MP: 14.

Bug: There are many different styles of bugs. The most common type transmits an FM radio signal to a receiver nearby. In fact, these bugs can be detected with an ordinary FM radio, which is why they're not used too often by professionals. More sophisticated bugs have wires leading to transmitters or tape recorders. Bugs can be as small as a penny in size. Some bugs are designed to tap telephone conversations or data lines. Size: 0. MP: 1.

CB Radio: This is a citizen's band radio, useful for communication over a city-sized area. This model receives police signals. Size: 4. MP: 2.

Micro-recorder: A small tape recorder, about the size of a paperback book. Size: 1. MP: 3.

Mini Two-Way Radio: A small walkie-talkie, useful for communications between agents or assault troops. Size: 1. MP: 2.

Telephone Tap: A device for tapping phone lines. May be used at the local junction box, usually located on the street nearby the dwelling, or inside the basement in a large building. Size: 6. MP: 4.

Vehicle Direction Finder: This is a combination of a Size 0 bug that's placed on a vehicle or a person, and a Size 10 tracking unit that displays the object's position on a scope. Good for a twenty-mile range. Size: 10. MP: 25.

•TOOL KITS•

These tool kits provide a bonus to the applicable Skill Rolls. The kits listed will all provide a +2 bonus to the Skill Rolls that they apply to; the GM can create tool kits that add a +3 or more, but the cost should increase (perhaps double) for every +1 after the first +2.

Climbing Gear: A standard kit that adds to Climbing Skill, containing 50 meters of climbing rope, pitons, carabiners, and other such gear. Useful for swinging down into windows (a favorite anti-terrorist tactic). Size: 9. MP: 4.

Detection Kit: A selection of various tools and test equipment that adds to Criminology Skill. Size: 6. MP: 2.

Disguise Kit: The basic makeup kit for characters with Disguise Skill. Size: 6. MP: 2.

First Aid Kit: A medic's delight, packed with emergency medical supplies and drugs for a complete field medical kit. Adds to Paramedic Skill and KS: Medicine. Size: 8. MP: 1.

Forgery Kit: Just the thing for making up those fake papers in a hurry, or altering real ones. Contains pens, inks, papers, stamps, some photographic gear to add to Forgery Skill. Size: 6. MP: 2.

Lockpick Pen: This tiny tool, disguised as an ordinary pen, adds a +1 to Lockpicking Skill. Size: 0. MP: 1.

Lockpick Tool Kit: A more complete locksmith's helper, this adds +2 to Lockpicking Skill. Size: 1. MP: 2.

Portable Police Lab: A fairly complete selection of basic tests, useful for Criminology and Forensic Medicine Skills, including ballistics comparisons. Size: 10. MP: 4.

Technical Tool Kit: The all around kit for the person with Mechanics or Electronics Skill. Size: 8. MP: 1.

STATE OF THE WORLD

It is 1985. The situation is one of transition. It is, of course, unknown what the final alignments will be. Still, certain trends are apparent. The fundamental power blocs of the late 20th century are quite intact, and some would say more stratified than ever. War grows closer in the minds of many after a 10 year "disengagement" by the First World powers (the Western allies). Economic growth eludes the Second World powers (the Soviet bloc) and it seems that even their awesome resource base is running a bit low. The Third World (those developing countries with meaningful resources, populations, or military capabilities) also sees the dark at the end of the tunnel, as oil gluts and nuisance wars limit their ability to "bootstrap" themselves into the developed world economy. And the Fourth World, that impoverished collection of "nations" with a strong heritage, but little hope for the future, can do little more than cry out for help as the double threat of over-extended credit and drought-caused famine threaten to crush any chance of mankind feeding itself...this year. It is the desperation of these Fourth World nations and those nations and organizations that they owe their continued livelihood that may very well be the force that shapes the coming years. To address the situation in more specific terms:

NORTH, CENTRAL, & SOUTH AMERICA

Leading the world economic recovery, the United States is divided between the historical power of its industry and the proven capacity to manage, advise, and research in a very successful way. Priced out of most of the Third World markets by the inflation of the 1970's, the United States dollar has become the strongest currency in the world. Always a good investment currency, the current strength of the dollar has destroyed the U.S. balance of trade, with a substantial excess of "cheap" imports drawn to the large and "wealthy" American market place. Still, this bodes ill for all segments of the U.S. economy, as all foreign markets turn to the other First World countries for material goods priced well below what the American marketplace could possibly afford.

The remainder of the Americas still struggles to get their workforce back to work, as Canada and the Latin American industrial economies try to recover from a decade of high inflation. Politics in the Americas drive different nations to opposite extremes as the conservative tide in the Caribbean and North America is confronted by a new "Latin-Marxist" of a sophistication that makes the clever Fidel Castro of Cuba appear slightly dense. Media manipulation, sabre rattling, guerrilla wars, and military maneuvers all show a trend toward violent confrontation. Grenada and El Salvador may only be the beginning.

In South America, a rebirth of democracy is threatened by the efforts of "fascist" military juntas and the rise of terrorist organizations like Shining Path in Peru. Still, in terms of their economies, the nations of South America all virtually stand poised to leap from the Third

World to the First World as industry continues to grow and new resource bases are established. Mismanagement and staggering foreign debt stand in the way. The North-South disparity is not so great here as in the Eastern Hemisphere, but it is still the rich Norte Americanos who usually call the shots. Time may change this.

• EUROPE •

In continental Europe, it is a strange time. Conservatives run the governments of the U.K. and the BRD (West Germany). Moderates rule in Spain and (surprise!) Turkey, as well as most of the rest of "western" Europe. The Socialists in France are sounding like American Republicans, while the rest of Socialist International (British Labor, German S.D.'s, Greek Socialists, etc.) all move closer to the Soviet political line. But not the Euro-Communists; Italy and France, in particular, steer clear of Moscow. Filling the vacuum: the "Green" (Grun) party in Germany, and a host of minor league political parties of the same ilk. Their platform: No Nukes, No War, No Pollution. Total Freedom of Thought. Admirable goals...but welcome to the real world.

The real world in Europe is one of slow, steady economic recovery as export markets pick up. Coattailing the American economic (Reaganomic) recovery, the socialized states of Western Europe find a huge burden of debt at their doorsteps as unemployment lingers longer than planned. In addition, with the dollar crushing all other currencies, interest rates go up in the U.K. and BRD while the French and the Scandinavians try to curtail the flight of capital legislatively. Fears are that the E.E.C. (European Economic Community) will have 10 cash-short members just when the farm-price supports go through the roof. The cause? Spain and Portugal will likely join the European Community this year, and both have impotent agricultural sectors similar to the Greek fiasco that caused the whole price support system to breakdown when they joined the E.E.C. back in the 1970's.

On the Soviet side of the fence, life is also a little rough. In the Soviet Union, the bureaucracy is undergoing an upheaval as the new broom (Gorbachev) sweeps clean. Yet the system prevails, and it looks like Gorbachev is good for quite a few years as leader of the Soviets. Perhaps change is now possible, since the power blocs can depend on having the same person at the helm for a good many years (probably well into the year 2000).

The DDR remains loyal to the official Soviet plan, but an undercurrent of discontent exists even in this staunchly loyal client-state. Lutheran ministers have become involved in efforts to form a "Greens" type consensus on War and Nuclear Weapons, but this is a pathetically small effort. The government survives by pure inertia, and the willingness of the BRD to give loans at enviable rates, in exchange for border privileges.

Czechoslovakia and Hungary are model clients, and thus have the greatest freedom of contact with the West. Still, throughout the East-bloc states, only Hungary

allows strong economic ties or reasonably free transit. Poland still tries to commit national suicide as Solidarity (Solidarnosc) attempts a comeback, fueled by dissent with price increases and the continued military government. Speaking of dictatorships, Romania continues its maverick foreign policy and "independence" while internal restrictions intrude even into family planning. The Ceausescu government must learn to live with a petroleum import situation for the first time in the history of the nation, as well as the historically inept consumer sector of the economy.

Bulgaria, the most loyal Soviet ally, bar none (because of historical debt and friendship), plods along its slow economic path, pausing only to aid drug smugglers and terrorists in its role as the Soviet thug in matters diplomatic. Throughout these states, the Soviet-led COMECON common market allows the inefficient to supply the incapable. Only Hungary survives as a producer capable of penetrating western markets, although the DDR and Czechoslovakia could be quite capable of such industry, given the chance.

Yugoslavia, the Balkan state that Marshal Tito has run since WWII, continues to exist, much to the surprise of many observers. Since Tito's death, various sources have predicted collapse or Soviet (or Western) meddling. All have been wrong and Yugoslavia continues to be the strange neutral of Europe. Its communist economy and one-party federal state are somewhat of a wonder to behold (wonder how it works at all) and every year the nation becomes more open to the west, including an excellent job of hosting the 1984 Winter Olympics. And, just so we don't forget, the Greeks and the Turks still hate each other, but remain in NATO.

This brings up the point of militarism. East (Warsaw Pact) and West (NATO) remain quite ready to slug it out, but a good reason is more lacking than ever. Still, both sides have increased the number of weapons aimed at each other, and at the unfortunate neutrals in the middle. This season's big favorite is still IRBMs (Intermediate Range Ballistic Missiles). At least this year both sides are talking about disarmament and disengagement. This is not to say we (they) trust them (us), but the talks will go on. The other big topic of conversation is the American SDI (Strategic Defense Initiative) that might someday defend the West against incoming missiles. The average European is a little nervous about this, as the missiles are rather much closer to them than the Americans. Then again, the system may protect them too, if it is ever built (though the cost would be tremendous: \$100 billion, minimum). The Soviets see all this a clever American ploy to strike first, and point out the 1974 ABM treaty which "outlaws" such a system, while they try to figure out how to build one also.

Then, there is Euroterrorism. Funny thing that the East-bloc has not been troubled by a great deal of terrorism. It must be their efficient police forces. Of course, the other fact is that terrorists thrive on publicity, and even blowing up the Kremlin would only result in a small blurb on page 12 of Izvestia. There are many groups in the USSR that would like to resist: the Ukrainians, the Uzbeks, even the Estonians, but the efficiency of the KGB forces them to settle for just getting a few people out of the country.

The West, on the other hand, has been hit with a new wave of terrorism. The difference this time is the level of co-ordination. The various terrorists are issuing joint communiques and timing simultaneous raids. France,

Belgium, the Netherlands, and the BRD are the main locales, with sideshows in Spain and the U.K. NATO installations are a favorite target, as are rich industrialists and expatriate Middle Easterners. The various national police forces are quite capable of handling things, but it will take time.

• AFRICA •

Times are tough all over. Drought and over-population brings famine to East Africa and threatens the rest of the continent. Water is the critical factor throughout. Even the Republic (RSA, Republic of South Africa) has suffered some agricultural and industrial cutbacks caused by low water levels in the Orange and Vaal rivers. Power shortages are a danger since much of their electricity comes from hydropower. The prosperous West African countries have been hurt, as low water in the Volta river causes shutdowns in the aluminum industry (a very power-intensive industry). World metal market prices are so bad now that they might have been shutdown regardless. Zambia and Zaire also suffer from low metal prices, as their one-product economies (copper) are blown out by the current glut of the metal. Gluts also hurt the vital oil sectors of Nigeria and Angola, but at least oil is cheaper for the rest of the nations (who are virtually dependent on imported oil). Even diamonds and gold are not fetching the prices they did in the late 1970's. Economic austerity has become the rule, not the exception.

This is also a bad time to be a democracy in Africa, as even reliable old Liberia went down to a military coup last year. Zimbabwe is headed toward a one-party state, leaving only Kenya and the Republic as democracies. The Republic is not very democratic, but at least in the last year some reforms were made giving limited franchise to citizens of East Indian and "colored" (mixed breed) descent. The "black" citizen is still denied many freedoms and is encouraged to move to "independent" homelands, similar to the American Indian reservations of the 1800's. Lots of politics will go on about these efforts especially as Americans become involved; but the Republic still has the highest standard of living in Sub-Saharan Africa and the populace is free of the tribal warfare that kills so many in some adjacent nations.

In the north, in the desert nations of Sudan, Chad, Mali, etc. the tribal warfare takes on a different light, as Moslem northerners battle Christian and Animist southerners. A strange game, but in many ways more deadly since it has the potential to involve powerful foreigners. Militarily, most of Sub-Saharan Africa is not capable of fighting their way out of a wet paper bag, but the "front line" nations (against the RSA) are fairly well armed, and Angola in particular has as many Cuban troops as it does nationals (approx. 25,000 each). Nigeria has the largest standing army in "black" Africa, and of course, the RSA has a first-rate army well equipped with the products of its First World economy, even though many nations have sanctions against the Republic.

• MIDDLE EAST •

North Africa, Central Asia, and the Middle East are the setting for a rise in the power of the religion of Islam. Only Israel is run by a non-Moslem ruling party, although most nations are not run by fanatics. Still, this year will be a difficult time as the rich Arab states will have to deal with the continued spread of the minority Shi'ite sect.

The Shi'ites are inspired by the success of the revolutionary government in Iran, and the "defeats" of the First World in Lebanon. The Arab states are, as a whole, moderate politically and have a healthy fear of the fanatic efforts of the Shi'ites. Adding to the difficulty is a continued oil glut which pinches off the economic growth of the Third World Arabs. On the bright side, SABIC (Saudi Arabian Basic Industries Corp.) and the Bahrain iron project are coming on stream this year, giving the Arab world a little diversity in products (petrochemicals, plastics, metals, and some fabricated goods). None of this makes up for the drop in oil prices.

If economics and social upheaval are not enough for the Islamic world, then the constant efforts to kill one another should keep them happy throughout the year. The Soviets are in Afghanistan for the fifth year running, and nothing seems to be getting better. Pakistan is tired of the refugees and the border violations, but dares not do anything about it. Iran and Iraq have about a million men lined up against each other in another long running war; Iraq intends to wait out the threat and Iran looks for Iraqi mistakes.

In Africa, Libya is still a world nuisance, tweaking the French with a "fake" pullout from Chad. By the way, a rousing good try was made at slaying Qaddafi by a band of assassins. The East German Guards unit and Qaddafi's own all-female guard did them in with a guest appearance by the Libyan army. There will probably be other attempts, since there are at least eleven different resistance groups in Libya. The moderate kingdom of Morocco talks of unity with Libya to defuse the Polisario guerrilla war in southern Morocco. Israel seems tired of fighting after the way things went in Lebanon. Expect Jordanian participation in the next round of peace talks, especially if the Israelis can withdraw from Lebanon without having to set up a puppet-state. But the Israeli Army and Airforce are still the best in their corner of the world. If further troubles break out, expect the Israelis to wipe out any attackers in short order. If only they were as good at economics.

• ASIA •

In 1985, Asia sits on a steep slope near the top of the mountain. The strong nations or the lucky ones will reach the top. The weaker countries will lose their footing and slide back a bit. Economics is the subject of note in Asia. In the last few years, Japan, South Korea, Chinese Taipei, Hong Kong, and Singapore have all made a name for themselves as serious competitors in the First World economy. The rest of Asia is of lesser strength. Still, the PRC (People's Republic of China) appears to be reorganizing its helpless giant economy to a more nearly First World model. This will give the PRC a fantastic advantage in later years if the Communist Party can stand success. Deng Xiaoping has recently removed a lot of elderly conservative members of the government, replacing them with young successors handpicked to follow Deng's policies. Chances are the economic reforms will continue, though not without stress as China attempts to become capitalist while remaining communist.

The other Communist states in Asia are mere puppets on the string of the Soviet Union. Viet Nam, North Korea, Laos, and Kampuchea are all burdened by tremendous "war" efforts and thus probably could not feed themselves without the massive aid they receive from

the Soviets. On the other hand, India feeds itself quite nicely with the advancement of its agricultural programs. It remains to be seen whether the new Prime Minister (Rajiv Gandhi) will continue to keep the close ties with the Soviet Union, or re-establish a cordial political tone with the West. The rest of Asia continues obliviously on its way as the Burmese, the Thai, and the Indonesians (in particular) still approach economics the way they did in the 1960's (highly internalized markets).

Politics are also important in Asia this year, as Hong Kong learns to live with a fated 1997 reunification with the PRC. Dictators are not faring too well, with Chun in Korea and Marcos in the Philippines under pressure from the electorate to loosen up and allow real elections; however, Suharto in Indonesia is in no real danger. Japan still looks like the Germany of the Orient in politics as well as economics with a conservative government and a vocal leftist minority. And the big "if" is: what will the PRC government look like as the economy changes? Unknown at this time. The PLA (Chinese Army) is looking forward to its first modern weapons from the First World. Main purpose? Scare off the Soviets, who still distrust the Chinese more than they do the West. And there is no love lost on the Chinese side either.



• OCEANIA •

Australia and New Zealand are once again under Liberal governments, but with a difference. Australia's Prime Minister runs the show like a pragmatic moderate, dealing quite efficiently with the variances in Australia's agriculture/mining/service economy. Across 1400 miles of ocean, New Zealand finds itself with a new Prime Minister swept in on a classic Labor-Liberal tide. A tough time ahead for Mr. Lange as he tries to keep up the ANZUS treaty commitment and not break a big campaign promise to ban nuclear weapons from New Zealand territory. Thus is an issue Bob Hawke in Australia successfully ducked, but things will be interesting "Down Under" this year. The rest of Oceania continues its impersonation of a tropical paradise, with only a few rough spots of unemployment (American Samoa). New Caledonia, the French possession in the Southwest Pacific, is headed for more trouble though, as the minority native Kanaks slug it out (literally) with the European colonials who wish to remain a part of France. France, it should be noted, wants to give New Caledonia independence. Not quite Algeria all over again, but this will get ugly before its through.

WORLD INFORMATION

A full almanac is impossible to present in the space we have available. What we have provided is a quick reference guide to the countries of the world, with a few of the important facts that GMs and players need to know. We recommend strongly that you have an almanac and an atlas available when you're playing *Danger International*. These references will answer innumerable important questions, like how far it is to the next town, what's the terrain like, is there a river nearby, and so on.

•WORLD INFORMATION TABLE•

The World Information Table is split up into the areas North America, Central America, South America, Europe, Middle East, North Africa, Central Africa, South Africa, Asia, and Oceania. These groupings correspond to the labels on the World Map provided; individual countries aren't labeled because of space, but at least this will tell you the general area. More specific locations can be found in an atlas.

Each country is listed on the table with its capital city; the capital city is usually the largest and most important city in the country. Not all countries of the world are listed, but certainly all of the large ones are.

LANGUAGES

The languages spoken in the country are listed along with a number in parentheses. This number is the chance on 3D6 or less for any person you encounter in that country to speak that language. The first language listed is the official language of the country. In most cases, people will only speak one of the languages listed, so once you've made a roll for a language, other languages should roll at -1. Some languages are listed without a roll; this means that virtually everyone in the country speaks that language. Most of these languages can be found on the Language Table in the Skills section; those that aren't have no similarity to any of the languages there. Often listed will be the word "native"; this means that there are one or more native languages in that country.

Each creole listed is based on the language listed next to it; assume two points of similarity between the two languages. Each creole is different from other creoles, too.

Dialects are common to most countries. Speakers of a language when geographically separated will often develop different ways of speaking the same language. Whether differences are defined as dialects or new languages often depends on national boundaries. Norwegian and Danish would probably be considered two dialects of one language if Norway and Denmark were one country. Characters should define the region that their 4 point language ability applies to in large countries; generally, this means a 200 mile radius where he'll be able to pass for a native.

Some languages have gained widespread use as trade languages. These languages include English, Arabic, Indonesian, Swahili, and Hausa. French,

Portuguese, and Spanish are similarly useful, though to a lesser extent. These languages will be more common in cities everywhere, with government officials most likely to speak them.

The situation around national borders is by no means as clear as maps indicate. People living near a border are more likely to speak the language of the people across the border, especially if they're tradesmen.

STANDARD OF LIVING (SOL)

This is a general index of how well off the country is, how easily characters can move around in the country and contact the rest of the world, what goods are available. The specifics will vary by area of the world, as mentioned in the paragraphs on those areas. Some countries, like Saudi Arabia, have a notable difference between the cities (very well off) and the countryside (dirt poor). Such cases are listed by the conditions in the city, with a footnote or mention in the area section about this difference.

SOL 1: The country is dirt poor, with starvation a constant problem, no roads outside cities (and damn few inside), no rail system to speak of, poor port facilities, telephone service that's barely functional (only in the capital city), no foreign goods available (occasionally, some in cities at two or three times the normal price, no special gear anywhere), high illiteracy, low employment. Example: Ethiopia.



SOL 2: The country is poor, with starvation an occasional problem, paved roads in cities but no highways or rail network, a large peasant population making a subsistence living, telephone service in the cities, a few foreign goods available in the cities at twice the normal price, some medical care and public schooling available. Example: Iran.

SOL 3: The country is getting by okay as the world goes, with starvation no longer a real problem (though food rationing is common), some highways linking cities, a railroad network, public schools, telephone service that works in the cities and some in the countryside, some electric power in the countryside, medical care available in the cities, selected foreign goods available in cities (though with rationing), medium employment. Example: USSR.

SOL 4: This is a wealthy country, where food is readily available, all children attend some school, medical care is readily available in the city or the countryside, there's a good transportation network, foreign goods readily available at standard prices (though the selection may be limited), the populace is mostly employed. Example: Italy.

SOL 5: This is a rich country, with the very best of education, medicine, transportation, and availability of goods. Example: USA.

LAW LEVEL (LAW)

This number represents the amount of control exercised over the people, on a scale from one to five.

LAW 1: None. This country is a free-fire zone, where people can and do carry any weapons they feel like. The country is divided into armed camps, bandit gangs, and poor peasants caught in between. Central government is effectively nonexistent, though occasionally an effort may be made in the capital city. Example: Lebanon.

LAW 2: Some control is exercised, particularly in the cities, where police or army units may be found. Guns are usually controlled in the cities, though a small bribe will probably get past this problem. In the cities, the law is usually very strict and repressive, though the police or soldiers are easily bribed to overlook trifles like automatic weapons. Once you're in the countryside, anything goes, unless you happen to run into a wandering army unit. Crime is a constant problem for the people and tourists, with the police usually helpless unless the crime happens in front of them. Example: Colombia.

LAW 3: Police (or army units that function as police) are found in the cities and in the countryside. Guns are allowed, though not in city situations. Heavy weapons are not allowed at all (just don't get caught). Identity cards are required, though not often checked. Crime is under control, with a strong investigation ability leading to arrests in many cases. Example: USA.

LAW 4: Strong police control in cities and countryside; guns aren't allowed by anyone (except for sporting shotguns and rifles). Some limitations on freedom of speech (like official secrets) and the like may occur. Identity papers are required and are more frequently checked. Police may carry submachine guns. Crime is controlled well, with strong investigation ability that leads to arrests in many cases. Example: Belgium.

LAW 5: Repressive control, with identity papers checked at all transportation terminals, no freedom of speech or press, weapons are not allowed under any circumstances. Cities and countries fully controlled. Secret police and informants are everywhere. Automatic weapons are carried by most police and soldiers acting as police. Very strong control of crime, with a good investigative ability that (somehow) leads to arrests in 100% of the cases. This is not to say that they get the right people, but there's an arrest in every case, you can be sure. Example: USSR.

TYPE OF GOVERNMENT (GOV'T)

This column identifies the type of government in general terms. This listing is more concerned with the reality of what the player-characters will experience, rather than convenient fictions that the governments may use.

Prot.: Stands for protectorate or colony, meaning that the country is ruled by another country, regardless of face-saving efforts to say that it is "independent". Example: Afghanistan (ruled by USSR).

Dict.: This means a repressive dictatorship ruled by a strongman, even though it may be called a republic, a socialist worker's paradise, or the like. Freedom of speech, assembly, and press are usually strongly curtailed. Example: Philippines.

Com.: This means a communist government, usually tied closely to the USSR or China. A one party system with a strongman at the top, usually with several strong power groups (the military, the secret police). Very repressive, with no freedoms of any sort particularly allowed. Example: Poland.

Mon.: This means that the government is a constitutional monarchy; essentially, it functions like a republic for game purposes, but there's royalty hanging about (useful for game play, with royal parties, romances, and kidnappings). Example: United Kingdom.

Rep.: This stands for a republic or some similar form of participatory democracy (though the degree of participation varies). This is an oversimplification, but useful for game purposes. Allows great freedom of the press, personal liberties, and so on. Example: USA.

ALIGNMENT

This shows whether the country frowns on Communists (a Western country), frowns on Capitalists (an Eastern country), or dislikes both equally (a Neutral country). Western country characters in an Eastern country (or vice versa) will find themselves monitored by the police or secret police (14 or less) while they're there. In a neutral country, nobody is watched (in a republic) or everybody is watched (11 or less) in a dictatorship.

• AREA SPECIFICS •

Each area on the World Information table has some peculiarities that will help you interpret the table somewhat better. This section gives some background on each of the areas. For more information, see the State Of The World essay.

NORTH AMERICA

In most US cities, there will be a substantial foreign minority who speaks a foreign language. In Southern California, Arizona, New Mexico, and Texas, there's an 8 or less chance that someone will speak Spanish.

CENTRAL AMERICA/CARIBBEAN

Many poor countries, mostly with police or army units in the cities and very spotty law enforcement in the mountains or jungles. The Lesser Antilles refers to all of those tiny Caribbean islands, most of which are English or French protectorates; some are independent, like Grenada. Puerto Rico is a US protectorate.

SOUTH AMERICA

Many more poor countries, again mostly with police and army units in the cities and nothing in the jungles or mountains except bandits, drug smugglers, and itinerant revolutionaries. French Guiana is, of course, a French protectorate. German is spoken on an 8 or less in Buenos Aires, Montevideo, Asuncion, and Rio de Janeiro. Italian is also spoken on an 8 or less in Buenos Aires.

EUROPE

Mostly well-off countries, with the Eastern European communist countries being on the poor side. Albania is

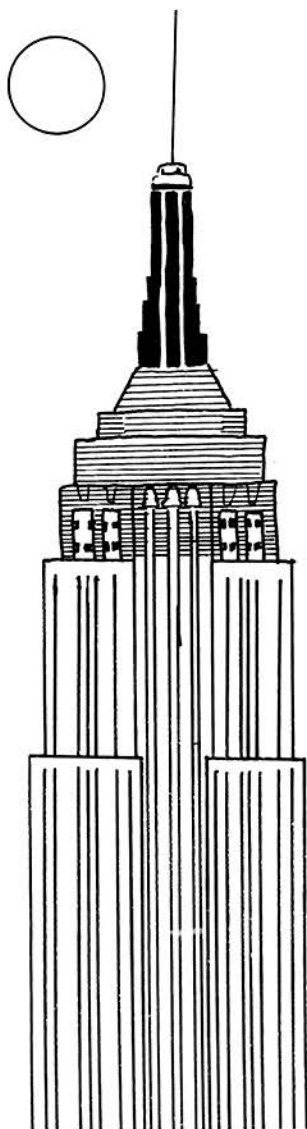
rapidly heading back toward the Bronze Age as fast as their social policies will take them. Andorra is a joint protectorate of Spain and France. The USSR (Russia) has a peculiar problem: while Russian is the language of about 70% of the people, there are about 100 widely varying languages spoken in the various Socialist Republics, 19 of which have more than one million speakers. In particular, Latvian, Lithuanian, Byelorussian, Ukrainian, Armenian, Georgian, and Estonian are the languages of the appropriately named Soviet republics.

MIDDLE EAST

The standard of living for Saudi Arabia reflects the standard in the cities; the Bedouin out in the desert are SOL 2. Lebanon is effectively a protectorate of Syria.

NORTH AFRICA

North Africa is in the grip of a long starvation, which has caused many of the governments to effectively fall apart. Berber tribes wander about in the middle of the Sahara, not particularly belonging to any country (nor do they care).



WORLD INFORMATION

NORTH AMERICA

Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Canada	Ottawa	English (13), FR (9)	5	3	Rep.	Western
U.S.A.	Washington, DC	English	5	3	Rep.	Western

CENTRAL AMERICA/CARIBBEAN

Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Bahamas	Nassau	English, Creole	4	4	Rep.	Neutral
Belize	Belmopan	English, Creole	2	2	Rep.	Neutral
Bermuda	Hamilton	English	4	4	Prot.	Western
Costa Rica	San Jose	Spanish	2	2	Rep.	Western
Cuba	Havana	Spanish	2	5	Com.	Eastern
Dominican Rep.	Santo Domingo	Spanish	2	4	Dict.	Western
El Salvador	San Salvador	Spanish	2	2	Rep.	Western
Guatemala	Guatemala	Spanish	2	2	Rep.	Western
Haiti	Port-au-Prince	French, Creole	1	5	Dict.	Western
Honduras	Tegucigalpa	Spanish	1	2	Dict.	Western
Jamaica	Kingston	English, Creole	2	3	Dict.	Western
Lesser Antilles	(colonies)	English, French	2	3	Prot.	Western
Mexico	Mexico City	Spanish	3	3	Rep.	Western
Nicaragua	Managua	Spanish	2	3	Com.	Eastern
Panama	Panama	Spanish	2	3	Rep.	Western
Puerto Rico	San Juan	English, Spanish	3	3	Prot.	Western

SOUTH AMERICA

Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Argentina	Buenos Aires	Spanish	3	3	Rep.	Neutral
Bolivia	La Paz	Spanish	2	2	Dict.	Neutral
Brazil	Brasilia	Portuguese	3	2	Rep.	Neutral
Chile	Santiago	Spanish	3	2	Dict.	Neutral
Colombia	Bogota	Spanish	2	2	Rep.	Western
Ecuador	Quito	Spanish	2	3	Rep.	Western
French Guiana	Cayenne	French	2	2	Prot.	Western
Guyana	Georgetown	English	2	2	Dict.	Western
Paraguay	Asuncion	Spanish	2	3	Dict.	Western
Peru	Lima	Spanish	3	3	Rep.	Western
Suriname	Paramaribo	Spanish	2	2	Dict.	Western
Uruguay	Montevideo	Spanish	2	3	Dict.	Western
Venezuela	Caracas	Spanish	4	3	Rep.	Western

CENTRAL AFRICA

Many poor, starving countries here, though they are slightly better off than their northern neighbors. An incredible profusion of native tongues is a notable feature; about one language for every few hundred square miles is the rule for most of Central Africa. The official language is only really spoken in the cities, and then only on an 8 or less or by government officials. Native tongues are spoken everywhere else; the official language occurs on a 6 or less in the countryside. The law tends to be strict in the cities and nonexistent elsewhere.

SOUTH AFRICA

Slightly better off than the rest of Africa, with the Republic of South Africa leading the way. However, the large black population of South Africa is dirt poor; the government seems to helping matters only very slowly. Namibia is effectively a South African protectorate.

ASIA

A large number of different languages in this area is perhaps one of the causes of unrest. Hong Kong is a British protectorate, although it will be turned over to the People's Republic of China in 1997. Kampuchea (formerly called Cambodia) is effectively a Vietnamese protectorate, though several rebel groups contest their control. Afghanistan is a Russian protectorate.

OCEANIA

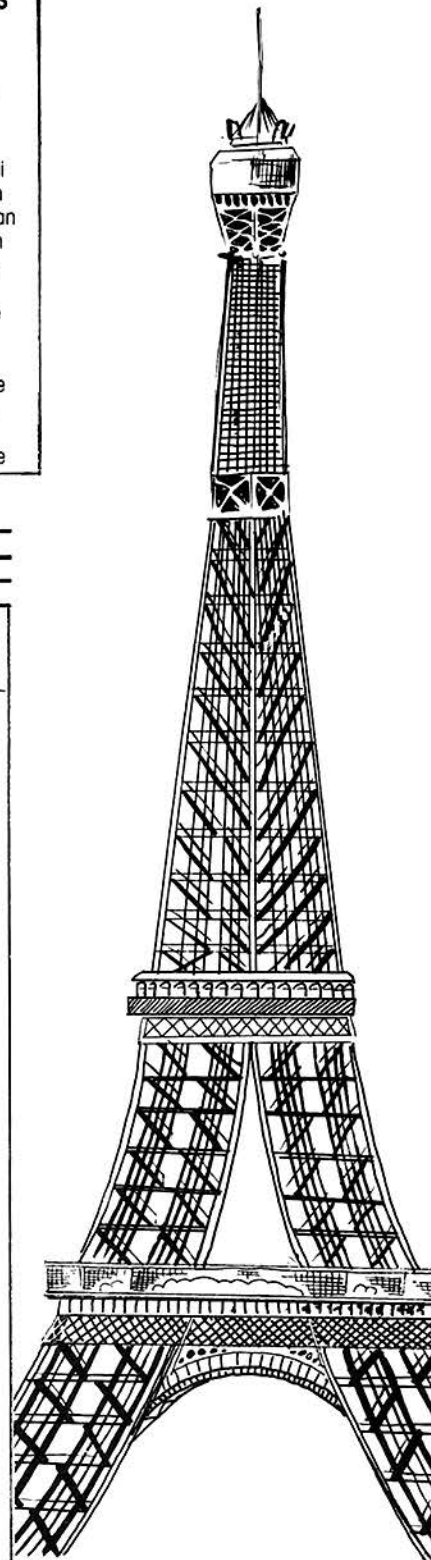
There are many more tiny island nations in the Pacific; a representative sample is listed here. Most of the unlisted islands are protectorates of the USA or France. Micronesia is a US protectorate.

ABBREVIATIONS

ARB	— Arabic
BER	— Berber
BNG	— Bengali
CAN	— Cantonese
ENG	— English
FKI	— Fukienese
HND	— Hindustani
HNG	— Hungarian
MCE	— Macedonian
MLY	— Malayalam
MND	— Mandarin
PNJ	— Punjabi
PRT	— Portuguese
PRV	— Provencal
PSH	— Pashto
SND	— Sundanese
SNH	— Sinhalese
TRK	— Turkish
VTN	— Vietnamese

WORLD INFORMATION

EUROPE	Country	Capital	Languages	SOL	LAW	GOVT	Alignment
	Albania	Tirana	Albanian	2	5	Com.	Neutral
	Andorra	Andorra	Catalan	3	3	Prot.	Western
	Austria	Vienna	German	5	4	Rep.	Neutral
	Belgium	Brussels	Dutch (12), French (11)	4	4	Mon.	Western
	Bulgaria	Sofia	Bulgarian (13), Tur. (7)	3	5	Com.	Eastern
	Cyprus	Nicosia	Greek (13), Turkish (8)	3	2	Rep.	Western
	Czechoslovakia	Prague	Czechoslovakian	3	5	Com.	Eastern
	Denmark	Copenhagen	Danish	4	4	Mon.	Western
	East Germany	Berlin	German	3	5	Com.	Eastern
	Finland	Helsinki	Finnish	3	4	Rep.	Neutral
	France	Paris	French (14), Prov. (7)	5	4	Rep.	Western
	Germany	Bonn	German	5	4	Rep.	Western
	Greece	Athens	Greek	3	4	Rep.	Neutral
	Hungary	Budapest	Hungarian	3	5	Com.	Eastern
	Iceland	Reykjavik	Icelandic	4	4	Rep.	Western
	Ireland	Dublin	English, Gaelic (7)	4	4	Rep.	Western
	Italy	Rome	Italian	4	4	Rep.	Western
	Liechtenstein	Vaduz	German	5	4	Mon.	Western
	Luxembourg	Luxembourg	French, German	5	4	Mon.	Western
	Malta	Valletta	Maltese, English	3	4	Rep.	Neutral
	Monaco	Monaco	French	5	4	Mon.	Western
	Netherlands	Amsterdam	Dutch	5	4	Mon.	Western
	Norway	Oslo	Norwegian	5	4	Mon.	Western
	Poland	Warsaw	Polish	3	5	Com.	Eastern
	Portugal	Lisbon	Portuguese	4	4	Rep.	Western
	Romania	Bucharest	Romanian (14), Hung. (6)	3	5	Com.	Eastern
	San Marino	San Marino	Italian	5	4	Rep.	Neutral
	Spain	Madrid	Spanish (14), Basque (4), Catalan (7), Port. (6),	3	4	Mon.	Neutral
	Sweden	Stockholm	Swedish	5	4	Mon.	Western
	Switzerland	Bern	German (11), French (8), Italian (6)	5	4	Rep.	Neutral
	U.S.S.R.	Moscow	Russian (11) ^a	3	5	Com.	Eastern
	United Kingdom	London	English	5	4	Mon.	Western
	Yugoslavia	Belgrade	Serbo-Croat (12), Slovenian (6), Mace. (5)	4	5	Com.	Neutral



WORLD INFORMATION

MIDDLE EAST

Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Iran	Tehran	Persian (12), ARB (5)	2	3	Dict.	Neutral
Iraq	Baghdad	Arabic	3	2	Dict.	Neutral
Israel	Jerusalem	Hebrew (13), ARB (7)	4	4	Rep.	Western
Jordan	Amman	Arabic	3	3	Dict.	Neutral
Kuwait	Al Kuwait	Arabic	5	3	Dict.	Western
Lebanon	Beirut	Arabic	1	1	Prot.	Neutral
Oman	Muscat	Arabic	3	3	Dict.	Neutral
Qatar	Ad Dawhah	Arabic	5	3	Dict.	Western
Saudi Arabia	Riyadh	Arabic	5	3	Dict.	Western
South Yemen	Aden	Arabic	2	1	Com.	Eastern
Syria	Damascus	Arabic	2	3	Com.	Eastern
Turkey	Istanbul	Turkish (14), ARB (5)	3	2	Dict.	Neutral
U.A.E.	Abu Zaby	Arabic	5	3	Dict.	Western
Yemen	Sana	Arabic	2	2	Dict.	Western

NORTH AFRICA

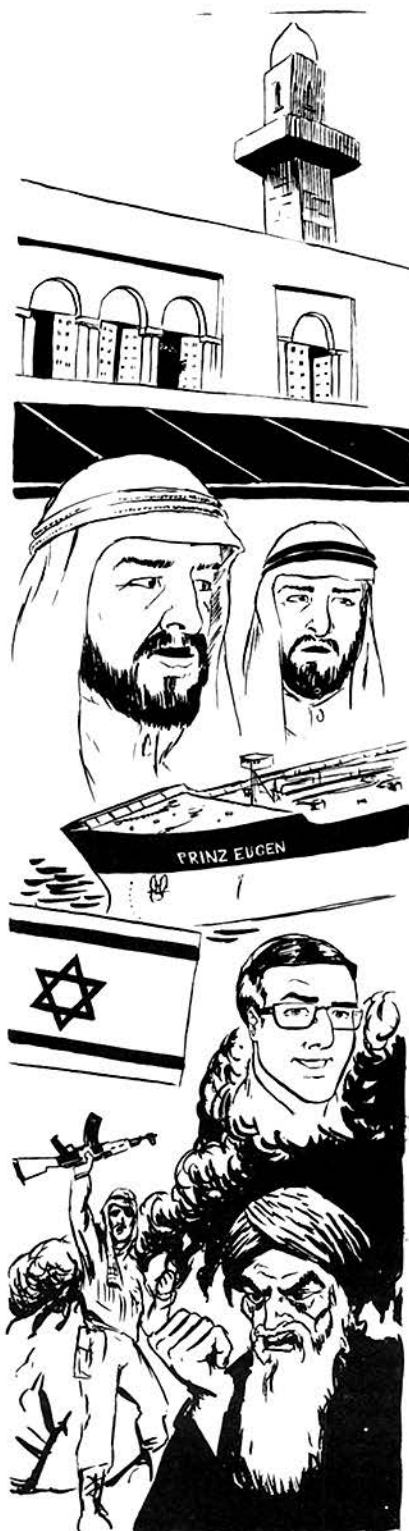
Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Algeria	Algiers	Arabic (13), BER (7)	2	2	Com.	Eastern
Chad	N'Djamena	French (12), ARB (8)	1	1	Dict.	Neutral
Egypt	Cairo	Arabic, English (6)	2	3	Dict.	Western
Ethiopia	Addis Ababa	Amharic (10), native	1	1	Com.	Eastern
Libya	Tripoli	Arabic, Berber (6)	2	4	Dict.	Eastern
Mali	Bamako	French (12), native	1	1	Dict.	Neutral
Mauritania	Nouakchott	French (12), ARB (9)	2	2	Dict.	Neutral
Morocco	Rabat	Arabic (13), BER (7)	2	2	Dict.	Western
Niger	Niamey	French (9), Hausa	1	1	Dict.	Neutral
Somalia	Mogadishu	Somali, Arabic (10)	1	1	Dict.	Western
Sudan	Khartoum	Arabic	1	1	Dict.	Western

CENTRAL AFRICA

Country	Capital	Languages	SOL	Law	Gov't	Alignment
Benin	Porto Novo	French, native	1	2	Com.	Neutral
Burundi	Bujumbura	French, native	1	2	Dict.	Neutral
Cameroon	Yaounde	French, native	2	2	Rep.	Western
Central Africa	Bangui	French, native	1	2	Dict.	Neutral
Congo	Brazzaville	French, native	2	2	Dict.	Neutral
Eq. Guinea	Malabo	Spanish, native	1	2	Dict.	Neutral
Gabon	Libreville	French, native	2	2	Dict.	Neutral
Gambia	Banjul	English, native	2	2	Dict.	Western
Ghana	Accra	English, native	1	2	Rep.	Neutral
Guinea	Conakry	French, native	1	2	Com.	Eastern
Guinea-Bissau	Bissau	Portuguese, native	1	2	Dict.	Neutral
Ivory Coast	Abidjan	French, native	3	3	Rep.	Western
Kenya	Nairobi	English, Swahili	2	3	Rep.	Western
Liberia	Monrovia	English, native	1	2	Dict.	Neutral
Nigeria	Lagos	English, native	3	3	Rep.	Western
Rwanda	Kigali	French, native	1	2	Dict.	Neutral
Senegal	Dakar	French, native	1	2	Rep.	Neutral
Sierra Leone	Freetown	English, native	1	2	Dict.	Neutral
Tanzania	Dar es Salaam	Swahili, English (9)	1	2	Dict.	Neutral
Togo	Lome	French, native	1	2	Dict.	Neutral
Uganda	Kampala	English, Swahili (9)	1	1	Dict.	Neutral
Upper Volta	Ougadougou	French, native	1	2	Dict.	Neutral
Zaire	Kinshasa	French, native	1	2	Dict.	Neutral

SOUTH AFRICA

Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Angola	Luanda	Portuguese, Bantu	1	2	Com.	Eastern
Botswana	Gaborone	English, Bantu	2	3	Rep.	Western
Madagascar	Antananarivo	Malagasy, French	1	3	Dict.	Neutral
Malawi	Lilongwe	English, native	1	2	Dict.	Neutral
Mozambique	Maputo	Portuguese, native	1	2	Com.	Eastern
Namibia	Windhoek	Afrikaans, English	2	2	Prot.	Western
South Africa	Cape Town	Afrikaans, English	4	4	Rep.	Western
Zambia	Lusaka	English, native	2	2	Dict.	Neutral
Zimbabwe	Harare	English, native	3	2	Rep.	Neutral

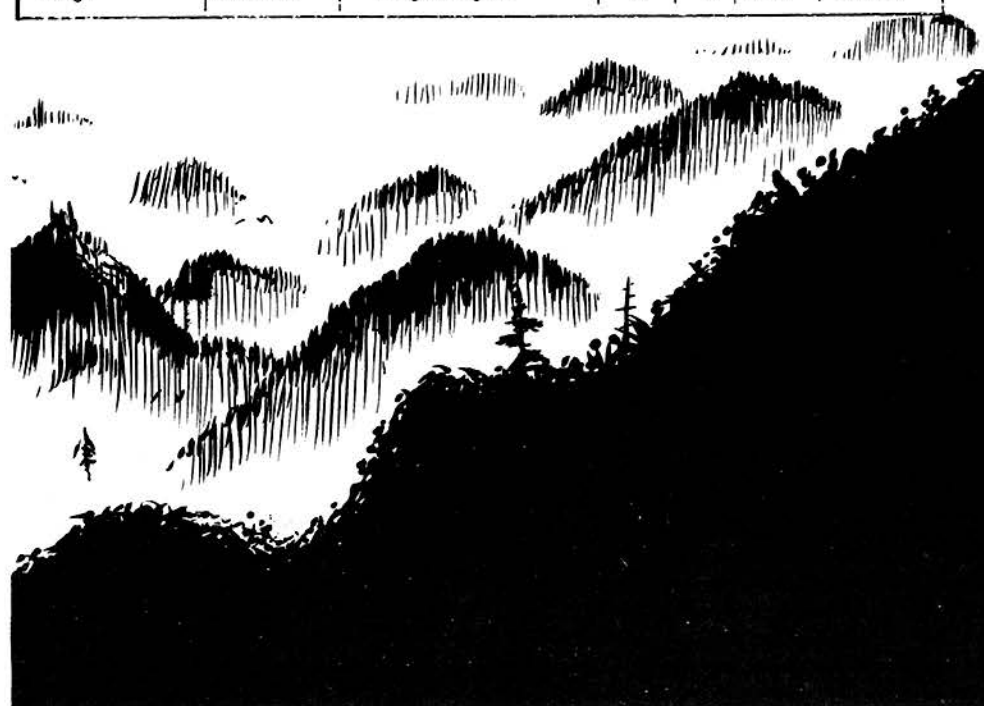
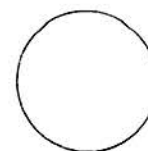


ASIA

Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Afghanistan	Kabul	Persian (9), PSH (12)	1	5	Prot.	Eastern
Bangladesh	Dacca	Bengali	1	2	Rep.	Neutral
Bhutan	Thimphu	Druk-ke	2	2	Mon.	Neutral
Burma	Rangoon	Burmese (12)	2	2	Rep.	Neutral
China	Beijing	Mandarin (12), CAN (6), FKI (6), Wu (6), Hakka (5)	3	5	Com.	Eastern
Hongkong	Hongkong	Cantonese (13)	4	3	Prot.	Western
India	New Delhi	Hindustani (9), BNG (6), Telugu (6), Tamil (6), MLY (5), Punjabi (4), ENG (4)	3	3	Rep.	Neutral
Indonesia	Jakarta	Indonesian (8), Javanese (9), SND (6)	1	5	Rep.	Neutral
Japan	Tokyo	Japanese	5	4	Mon.	Western
Kampuchea	Phnom Penh	Cambodian (13), French (5), VTN (6)	1	5	Prot.	Eastern
Laos	Vientiane	Lao, French (6)	1	5	Com.	Eastern
Malaysia	Kuala Lumpur	Malay (12), FKI (9)	2	2	Mon.	Neutral
Mongolia	Ulan Bator	Mongol (13)	2	5	Com.	Eastern
Nepal	Kathmandu	Nepalese (12)	1	3	Mon.	Neutral
North Korea	Pyongyang	Korean	2	5	Com.	Eastern
Pakistan	Islamabad	HND (11), PNJ (13)	1	3	Dict.	Western
Philippines	Manila	Tagalog (10)	3	5	Dict.	Western
Singapore	Singapore	Fuki. (12), Malay (6), Tamil (6), English (6)	4	4	Rep.	Western
South Korea	Seoul	Korean	3	5	Dict.	Western
Sri Lanka	Colombo	SNH (12), Tamil (9)	2	4	Rep.	Neutral
Taiwan	Taipei	MND (7), FKI (14)	4	5	Dict.	Western
Thailand	Bangkok	Thai (13), CAN (6)	2	2	Dict.	Western
Vietnam	Hanoi	Vietnamese	1	5	Com.	Eastern

OCEANIA

Country	Capital	Languages	SOL	LAW	GOVT	Alignment
Australia	Canberra	English	5	3	Rep.	Western
Fiji	Suva	English, Fijian	3	3	Rep.	Western
French Polynesia	Papeete	French	3	3	Prot.	Western
Micronesia	Ponape	English	3	3	Prot.	Western
New Zealand	Wellington	English	5	4	Rep.	Western
Papua New Guinea	Port Moresby	English, native	2	2	Rep.	Western
Solomon Islands	Honiara	English, native	2	3	Rep.	Western
Tonga	Nuku'alofa	Tongan, English	3	3	Mon.	Western



● AGENCIES ●

Intelligence agencies are an important part of almost all Danger International campaigns. Sometimes the characters will work for an agency; sometimes as freelancers they'll be fighting an agency. Even as freelancers, they may occasionally do work for an agency.

The Agency Information table lists some basic facts about the major intelligence agencies of the world. First, the country is listed, then the name of the agency (most often a set of initials). Next there are three columns that describe the type of work the agency does; an "X" indicates the agency does that type of work, a "-" shows that the agency doesn't get involved with that aspect of intelligence work. Finally, the last column shows the size of the agency as it applies to a Hunted or Watched Disadvantage.

The MI column on the table stands for Military Intelligence, referring to information about armies, weapons, strategies and tactics of other military forces. Anything that concerns the nation's defence is part of this category. The DCI column refers to Domestic Counter-Intelligence: the process of finding, tracking, trapping, or controlling enemy spies within your own country. The FI column refers to Foreign Intelligence, which in this case means going outside of your own country and gathering information in other countries. It can also mean covert action in other countries, which can include kidnapping or rescuing people, stealing equipment containing secret information, bombing ships, mining harbors, or other, often unsavory, activities.

Many times, agencies within a country will have overlapping responsibilities. This usually means some friction between agencies and their agents, and sometimes they cause errors because of this circumstance. The CIA was created in the US to deal with this problem, but unfortunately it didn't solve anything.

The list of abbreviations is provided for those of you who want to impress your friends with your foreign language skills.

ABBREVIATION GLOSSARY

AVB	—	Allami Vedelmi Batosag
BFV	—	Bundesamt Fur Verfassungsschutz (Federal Internal Security Service)
BND	—	Bundesnachrichtendienst (Federal Intelligence Service)
BOSS	—	Bureau Of State Security
CIA	—	Central Intelligence Agency
DB	—	Deuxieme Bureau (Second Bureau)
DGI	—	Direccion General de Inteligencia
DGSE	—	Direction Generale de la Securite Exterieur
DIA	—	Defense Intelligence Agency
DIS	—	Defence Intelligence Service
DS	—	Drzaven Sigumost (Bulgarian Department of Security)
DSE	—	Cuban Department of State Security
DST	—	Bureau for Defense and Surveillance of the Territory
FBI	—	Federal Bureau of Investigation
GRU	—	Glavnoye Razvedyvatelnoye Upravleniye (Chief Intelligence Directorate)
KGB	—	Komitet Gosudarstvennoy Bezopastnosti (Ministry of State Security)
MAD	—	Militarischer Abschirmdienst (Military Security Service)
MFS	—	Ministerium Fur Staatssicherheit (Ministry for State Security)
MI5	—	The Security Service
MI6	—	The Secret Service
SB	—	Sluzba Bezpieczestwa (Polish intelligence service)
STB	—	Statni Tajna Bezpecnost (State Secret Security)
Ze-2	—	Polish military intelligence

AGENCY INFORMATION

Country	Agency	MI	DCI	FI	Size
Bulgaria	DS	X	X	X	Medium
Cuba	DGI	X	—	X	Medium
Cuba	DSE	—	X	—	Medium
Czechoslovakia	STB	X	X	X	Medium
East Germany	MFS	X	X	X	Medium
France	DB	X	—	—	Medium
France	DGSE	X	—	X	Large
France	DST	—	X	—	Medium
Hungary	AVB	X	X	X	Medium
Israel	Aman	X	—	—	Large
Israel	Mossad	—	—	X	Medium
Israel	Shin Beth	—	X	—	Medium
Poland	SB	X	X	X	Medium
Poland	Ze-2	X	—	—	Medium
South Africa	BOSS	X	X	X	Medium
West Germany	BfV	—	X	—	Medium
West Germany	BND	X	—	X	Large
West Germany	MAD	X	—	—	Medium
UK	DIS	X	—	—	Medium
UK	MI5	—	X	—	Large
UK	MI6	X	—	X	Large
USA	CIA	X	—	X	Large
USA	DIA	X	—	—	Large
USA	FBI	—	X	—	Large
USSR	GRU	X	X	X	Large
USSR	KGB	X	X	X	Large

Agencies that have no responsibility for Foreign Intelligence CANNOT be taken as a Hunted or a Watched Disadvantage, unless your character does most of his adventuring in that country. When you are of opposite alignment to the country you're in (Eastern in a Western country, or Western in an Eastern country), you gain a Watched Disadvantage as long as you're in that country. If the agency responsible for DCI is Large, the Watched is 14 or less; if it's Medium, the Watched is 11 or less; if it's Small, the Watched is 8 or less. Each agency in the country that covers DCI gets its own roll (yes, this can get very amusing).

Countries not listed on the Agency Information table may still have an agency. This agency will only be responsible for DCI and MI, and will only rarely engage in Foreign Intelligence. Look at the Agency Size table to find the size of the agency from the country's LAW rating, and find the area where the agency is effective on the Area Covered table from the country's SOL rating.

AGENCY SIZE

LAW	Size
5	Large
3-4	Medium
2	Small
1	None

AREA COVERED

SOL	Area
4-5	Throughout country
2-3	Only in cities
1	Capital city only

• BEING AN AGENT •

Having a player-character as a member of one of these agencies is easy. As long as it's OK with the GM, just use the Package Deals provided in the Campaigning section. They apply to all of these agencies equally well; just alter the little details like Languages or Knowledge Skills to apply more appropriately to your agent's country. The GM may also make changes in the Package Deals for individual agencies to better reflect how he sees the agencies.

• TERRORISTS & CRIMINALS •

Terrorists, criminal groups, individual criminals and just plain psychotics can be the basis for many *Danger International* adventures. Besides an interesting playing experience, players can learn a great deal about hostage situations, crime, and criminals in such adventures. Player-characters attempting to deal with terrorists holding hostages will have to balance their desire for action against the safety of the hostages. Such delicate questions create a more interesting game.

We've provided an extensive list of terrorist and criminal groups for the GM to use as opponents for the player-characters. These groups can be involved as part of an adventure, or even the entire campaign (like the Mac Bolan novels). Players can derive great satisfaction from thwarting the great evil of terrorism and organized crime.

Listed on the Terrorist Groups table are a number of terrorist organizations. Each is listed with its name, its goal, where it concentrates its activities, and its size (for buying a Hunted or Watched Disadvantage). The goal is usually revolution of some kind, either specific to a country or generalized (like the Islamic revolution: trying to create Islamic governments in many countries). The area listed is where the group concentrates most of its activities. The size of the group is for buying Disadvantages, but you can't buy a Disadvantage with a group unless its area corresponds to where you have most of your adventures.

The Criminal Groups table shows the name of the criminal group, the activities the group engages in, the area where it occurs, and the size for the purpose of Hunted or Watched Disadvantages. The area and the size work the same as for Terrorist Groups. Under activities, vice refers to prostitution, gambling, drug smuggling and pushing, loan sharking, and similar operations.

An explanation of the abbreviations used on the Terrorist Groups and Criminal Groups tables follows those tables.

TERRORIST GROUPS

Name	Goal	Area	Size
Amal	Islamic rev.	Middle East	Large
American Nazis	American rev.	N. America	Medium
Arab Red Knights	Islamic rev.	Middle East	Small
ETA	Basque freedom	Europe	Small
FLOSY	South Yemen	Middle East	Medium
Hizbullah	Islamic rev.	Middle East	Medium
IRA	Northern Ireland	UK	Medium
Islamic Jihad	Islamic rev.	Middle East	Medium
NAP	Italian rev.	Italy	Small
PFLP	Palestine home	Middle East	Medium
PLF	Palestine home	Middle East	Small
PLO	Palestine home	Middle East	Large
Red Army	Japanese rev.	Asia	Medium
Red Army Faction	Revolution	Europe	Small
Red Brigade	Italian rev.	Europe	Small
Sendero Luminoso	Peruvian rev.	S. America	Medium
SLA	American rev.	N. America	Small
Spetsnaz	Assassination	Worldwide	Medium
Weathermen	American rev.	N. America	Small

CRIMINAL GROUPS

Name	Activities	Area	Size
KMT	Drug smuggling	Asia	Large
Mafia	Vice	USA, Italy	Large
Mexican Mafia	Vice	USA, Mexico	Medium
Motorcycle gangs	Drug pushing	USA	Small
Nuestra Familia	Vice	USA, Mexico	Medium
Union Corse	Vice	Europe	Large
Yakuza	Vice	Asia, USA	Large

ABBREVIATIONS

Amal	—	Shiite militia group
ETA	—	Euzkadi Ta Azkatasuna (Basque Homeland and Liberty)
FLOSY	—	Front for the Liberation of South Yemen
Hizbullah	—	Party of God
IRA	—	Irish Republican Army
Islamic Jihad	—	Islamic Holy War
KMT	—	Burmese opium armies
NAP	—	Nucleus of Armed Proletariat
PFLP	—	Popular Front for the Liberation of Palestine
PLF	—	Palestine Liberation Front
PLO	—	Palestine Liberation Organization
Sendero Luminoso	—	Shining Path
SLA	—	Symbionese Liberation Army
Spetsnaz	—	KGB hit squad

ABILITY

Most of the terrorist groups are of similar personnel and equipment quality. Any large or medium sized terrorist group consists mostly of veteran characters, with an elite leader or two, and perhaps a cadre of disposable competent normals. (Definitions of these personnel can be found in the Campaigning section.) Small terrorist groups tend to be less well trained, with a



veteran leader and competent or normals for the shock troops. Criminal groups tend to have a similar degree of personnel.

EQUIPMENT

Terrorist groups are generally armed with automatic weapons, but will also carry all kinds of pistols, rifles, and shotguns. Anti-tank weapons and surface-to-air missiles are popular among Middle East groups, and grenades are common to all. High explosives are also part of their arsenal, as well as poisons. Some have been known to wear body armor. Criminal groups are much less well armed, tending to inconspicuous weapons like pistols, shotguns, and light submachine guns. Body armor is getting more common, though not in situations where they want to go unnoticed.

TERRORIST ACTIVITIES

Terrorists indulge in any activity that gains publicity for their cause, since that means potential support and money. Bombing is the most common terrorist activity, as it has the lowest risk for the terrorist. They also indulge in assassination, armed assault, kidnapping, and skyjacking. Hostages are often taken, and threatened with death unless demands are met.

• BIBLIOGRAPHY •

This is a quite important section for players and Game Masters, since the best way to find out what *Danger International* is like is by experiencing some of the books, TV shows, and movies listed here. We've only touched on the various backgrounds that you can have for your campaigns, discussed a few plotlines and ideas. In this section we present a rich source of ideas for your adventures that should last you well into the next century.

The books, TV shows, and movies are listed by the campaign background or genre that they belong to. Some are listed in more than one place, since they apply to more than one genre. The books listed should be available in your local bookstore or library; if not, try some used bookstores (the best ones are located near college campuses). Most of the TV shows listed are no longer on prime-time, but they can often be found in syndication at unusual times on unusual channels. The movies listed may be seen on TV, usually heavily edited on network television, which dilutes much of their impact. The best way to see these movies is at a "revival" movie theater, if you can find one. If not, most of these movies are available on tape at your video store, and they're well worth the rental. There is an advantage to watching these films on tape—you can back it up and go over it again to catch the little details, or take notes on the plot.

Players should use these references as ideas for characters. It's perfectly acceptable to base your game character on an existing real or fictional person. If you change the name, odds are most people won't even notice. Game Masters should use these references as a

source for plot ideas, plot twists, gadgets, and characterization. All it takes is a piece of paper and a pencil to jot down a few notes. Take the information and plug it into the plot structures given in the Campaigning section, tailor it your players and the campaign, and you've got yourself a brand-new adventure.

• GENERAL REFERENCE •

William R. Corson and Robert T. Crowley: *The New KGB, Morrow.*
James F. Dunnigan and Austin Bay: *A Quick And Dirty Guide To War, Morrow.*
Tom Gervasi: *America's War Machine, Grove Press.*
Col. William V. Kennedy: *Intelligence Warfare, Crescent Books.*

• CRIME FIGHTING •

TV SHOWS

The Avengers, Banacek, Dragnet, It Takes A Thief, Hardcastle & McCormick, Hill Street Blues, Hunter, Knight Rider, Magnum P.I., Miami Vice, Mike Hammer, Riptide, The Rockford Files, The Saint, Simon & Simon, Spenser: For Hire, T.J. Hooker.

MOVIES

Beverly Hills Cop, Bullit, Code Of Silence, Deathwish, Deathwish 3, Dirty Harry, Ft. Apache The Bronx, 48 Hours, The French Connection, Lone Wolf McQuade, Magnum

Force, McQ, Serpico, The Seven Ups, Shaft, Shamus, Sudden Impact, Supercops, The Taking Of Pelham 123.

BOOKS

Robert B. Parker: Promised Land, any "Spenser" novel.
Joseph Wambaugh: The New Centurions, any novel.

•HORROR•

TV SHOWS

Dark Shadows, Kolchak The Night Stalker, The Night Gallery.

MOVIES

Dracula, Fright Night, Ghostbusters, The Howling, The Manitou, any Hammer film.

BOOKS

Stephen King: Salem's Lot, The Mist (novella), any novel.
Graham Masterton: The Manitou, The Djinn, Picture Of Evil, any novel.
Fred Saberhagen: The Dracula Tapes, An Old Friend Of The Family.

•INVADERS•

TV SHOWS

The Invaders, V.

MOVIES

Buckaroo Banzai.

BOOKS

Robert Heinlein: The Puppet Masters.
Frank Herbert: Hellstrom's Hive, The Santaroga Barrier.
Keith Laumer: The Invaders, A Plague Of Demons, The House In November.
Larry Niven & Jerry Pournelle: Footfall.

•MARTIAL ARTS•

MOVIES

Enter The Dragon, A Force Of One, The Octagon, Revenge Of The Ninja.

MODERN MILITARY

TV SHOWS

Airwolf, The A-Team, The Fall Guy.

MOVIES

Blue Thunder, Commando, The Dogs Of War, The Final Option, First Blood, The Green Berets, Invasion USA, Missing In Action, Rambo (First Blood Part II), Uncommon Valor, The Wild Geese.

BOOKS

Able Team series.
Frederick Forsythe: The Dogs Of War.
Phoenix Force series
Jerry Pournelle: Janissaries

•MYSTERY•

TV SHOWS

Columbo, Perry Mason, Ellery Queen, Murder She Wrote, Ironside, McCloud.

BOOKS

Agatha Christie: any novel of hundreds. The definitive mystery writer.

•POST-HOLOCAUST•

MOVIES

A Boy And His Dog, Damnation Alley, Deathrace 2000, Escape From New York, Mad Max, Mad Max III: Beyond Thunderdome, The Omega Man, Red Dawn, The Road Warrior, The Terminator, Zardoz.

BOOKS

Richard Austin: The Guardians series.
John Brunner: The Jagged Orbit, The Shockwave Rider, Stand On Zanzibar.
Dean Ing: Systemic Shock, Single Combat.
Stephen King: The Stand.
Sterling Lanier: Hiero's Journey, Unforsaken Hiero.
Keith Laumer: Catastrophe Planet.
Larry Niven & Jerry Pournelle: Lucifer's Hammer.
Fred Saberhagen: The Empire Of The East.
Roger Zelazny: Damnation Alley.

•SCIENCE FICTION•

TV SHOWS

Jonny Quest, The Outer Limits, Speed Racer, Voyagers.

MOVIES

Bladerunner, Looker, Megaforce, Outlands, Rollerball, Runaway, The Terminator.

BOOKS

Michael Crichton: Congo.
Brian Daley: Doomfarers of Coramonde.
Philip K. Dick: Do Androids Dream Of Electric Sheep?
Robert Heinlein: The Moon Is A Harsh Mistress, Friday, Revolt In 2100, Have Spacesuit Will Travel, Tunnel In The Sky.

•SPY VS. SPY•

TV SHOWS

I Spy, The Man From U.N.C.L.E., Mission: Impossible, Reilly Ace Of Spies, Scarecrow & Mrs. King, Secret Agent, Smiley's People.

MOVIES

The Amateur, Cloak & Dagger, Diamonds Are Forever, Dr. No, From Russia With Love, Goldfinger, In Like Flint, Never Say Never Again, North By Northwest, Three Days Of The Condor, Thunderball, You Only Live Twice.

BOOKS

Robert Ludlum: The Matarese Circle and any other novel.
Ian Fleming: any novel.
Desmond Bagley: The Tightrope Men, Running Blind, any novel.

CONVERTING TWILIGHT: 2000 TO THE HERO SYSTEM

Those of you who want additional source material should look at Game Designers' Workshop *Twilight: 2000* game, which takes place in a postholocaust Eastern Europe. *Twilight: 2000*™ is a trademark of Game Designer's Workshop, PO Box 1646, Bloomington, IL 61702; and is used with permission. *Danger International* can be used as additional reference material for players of T2000, or vice versa.

Converting characters from T2000 to Hero System or vice versa is quite easy, since the Characteristics in the Hero System correspond readily to T2000 Attributes. The Characteristic Conversion table shows the correlation.

CHARACTERISTIC CONVERSION TABLE

T2000	Hero System
Strength	Strength
Agility	Dexterity
Constitution	Constitution
Stature	Body Pips
Intelligence	Intelligence
14 - Coolness	Ego
14 - Coolness	Presence

**CHARACTERISTIC VALUE
CONVERSION TABLE**

T2000 Attribute Value	Hero System Characteristic Value
0	5
1	6
2	7
3-5	8
6-7	9
8-10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17-18
18	19-20
19	21-23
20	24-25

For Hero System figured Characteristics, determine them from the primary Characteristics given. When converting Attributes or Characteristics, use the highest number in a given range. For instance, a T2000 character with an Agility of 17 would have a Hero System Dexterity of 18.

For Skills, use the following table to convert the percentage success chance from T2000 to Hero System

3D6 rolls, or vice versa. Use the Base Hit Number at close range for T2000 characters, rounded up, to find the Hero System OCV for a particular weapon.

**SUCCESS CHANCE
EQUIVALENCY TABLE**

T2000 Percentile	HeroSystem OCV	Hero System 3D6 Roll
05	1	3-5
08	2	6
10	3	7
20	4	8
30	5	9
40	6	10
50	7	11
60	8	12
70	9	13
80	10	14
90	11	15
95	12	16
100	13	17

The skill lists of the two games are close enough that conversion is quite simple. Any T2000 skill that you don't recognize as a Hero System skill should be treated as a Knowledge Skill.

The weapons in T2000 and DI use substantially different methods of determining damage. However, most weapons are listed in both games, so just use the statistics given in the game (or use the closest similar weapon).



● ADVENTURES ●



• DESERT ACTION •

This solo adventure is designed to demonstrate the basic combat rules for *Danger International*. Playing it is simple; take a character and just start reading the first paragraph, and when you finish it, you'll be directed to another paragraph (depending upon the decision you made or the result of your action). The character you take should be able to use a pistol, have Stealth Skill, and be wearing a 3 DEF Vest.

The sections in condensed type are examples of what one player did, showing the die rolls and rules in action. The character being played is Mark Reynolds, whose writeup can be found here (as well as being the character example on page 6). Refer to the writeup if you're puzzled by the examples; you'll also be directed to specific sections in *Combat* to explain some of the rules.

MARK REYNOLDS

STR: 15	DEX: 14	CON: 13	BODY: 13	INT: 13
EGO: 10	PRE: 15	COM: 14	PD: 6	ED: 3
SPD: 3	REC: 6	END: 26	STUN: 30	Cost: 50

Pts. Skills

- 3 Familiarity w/Small Arms and Knives
- 3 +2 Skill Levels with Pistols
- 3 Brawling (+1D6 in Hand to Hand Combat)
- 3 Concealment (12-)
- 3 Conversation (12-)
- 3 Criminology (12-)
- 5 Deduction (12-)
- 3 Lockpicking (12-)
- 3 Persuasion (12-)
- 3 Security Systems (12-)
- 3 Seduction (12-)
- 3 Shadowing (11-)
- 5 Stealth (12-)
- 3 Streetwise (12-)
- 2 KS Writer (11-)
- 1 KS Cook (8-)
- 60 Characteristics Cost
- 99 Total Cost

Disadvantages

- 3 Secretary as Friend, Competent, Infrequent (8-)
- 8 Hunted by Mafia as Medium Group, Competent, on (8-)
- 8 Psychological Limitation, will never abandon a friend, Common, Strong Commitment
- 5 Watched by FBI, Large Group on (8-)

99 Total Points

1 You started by agreeing to help a long lost friend who had a big problem that he couldn't explain. Now you've ended up in an Egyptian desert oasis being stalked by the KGB. You've gotten separated from your friend, who seems to have become a CIA agent since you last saw him, and now you're all alone surrounded by bushes and heavily armed Russians.

So now you keep your eyes out, hoping to spot them, before they spot you. Make a Perception Roll; if you make it, go to Paragraph 6, if you miss it go to Paragraph 2.

Mark's Perception Roll is 12- on 3D6. He rolls 10 and goes on to Paragraph 6.

2 You hear a double click behind you, like someone is cocking his Makarov automatic pistol. You start to spin around when you hear "Don't move, tovarisch, or Boris will blow your head from your shoulders." Damn, he's got the drop on you and he's not more than 10 meters away. You know if he shoots now he can certainly hit you, maybe even hit you in the head and lot of good your bulletproof vest would do you then. As all this is racing through your mind Boris barks "Throw down your gun, now!"

Now you're DCV 0, the negative modifier for taking a placed shot to the head is halved to -4, and Boris will get the first shot in any fight because he has the drop on you. If you want to make your move anyway and try to fire on Boris go to Paragraph 3; if you'll do what Boris says go to Paragraph 4.

3 "Stupid Yankee!" Boris yells as he fires his Makarov at your head. Boris's DEX is 14 so his Base OCV is $14/3 = 4.66$ which rounds to 5. Boris has 1 Skill Level with Pistols and the Makarov has no OCV modifier. The Range Mod of a Makarov is $-1/2$ " and the range is 10 meters or 5" for a -2 OCV modifier. The placed shot modifier for the head is normally -8, but is halved to -4 because you're DCV 0. Boris's total OCV is $5 + 1 - 2 - 4 = 0$. Your DCV is 0, so Boris's Attack Roll is $11 + 0 - 0 = 11$ or less on 3D6.

If Boris hits, he rolls 1D6 for Body damage. The Hit Location Table gives the head a x5 STUNx and a x2 BODYx. Multiply the Body Damage of Boris's attack by 5 to find the Stun you take, then multiply the BODY by 2 to find the BODY you take.

If you take more STUN than your CON, then you're Stunned; go to Paragraph 5. If you don't take more STUN than your CON, or if Boris missed, then you dive behind a tree to return fire. Boris also goes to cover and you should go to Paragraph 12.

4 You shrug your shoulders and toss your Browning High Power over into a bush. "Turn around," Boris commands. You respond slowly, not wanting to give Boris any reason to shoot. You see Boris's ugly face for the first time, and see his steely grip on the weathered Makarov. "Now, back to the desert camp," Boris says, waving you towards a path with his pistol.

As you begin to move there is a tremendous explosion out in the desert. Your CIA buddy must have blown the enemy ammo dump to make an explosion that big. Boris's head snaps around and he is taken aback by the column of flame rising over the trees from where his base camp use to be.

Now, while Boris is startled, you seize the moment. You dive back into the brush and scoop up your Browning. Boris recovers in an instant, but decides not to face you from out in the open. He dives behind a tree across the clearing and readies his gun. You're in a firefight. Go to Paragraph 12.

5 Crack! The bullet hits you like a freight train. You fall. From the ground you hear a tremendous explosion just outside the oasis. As you come back to your senses you see Boris running off back toward the base camp. By the time you are up and ready he's gone.

Your wound is bad, but not as fatal as Boris may have thought. You staunch the wound and limp back to camp. Your buddy from the CIA tells you that some of the Russians got away, but that this time their operation has been destroyed. He thanks you for your help and offers to have the CIA pay the doctor bills once you get home. You get 1 EP for learning not to make a move on a man who has you at gunpoint.

6 You hear someone moving out in the oasis. You try to move quietly toward the sound, hoping to take the KGB guy by surprise. The vines and undergrowth make silent movement difficult, though. If you miss a Stealth Roll at -2, then go to Paragraph 7. If you make the Stealth roll at -2, then go to Paragraph 8.

Mark Has Stealth Skill with a roll of 12-. The roll at -2 is $12 - 2 = 10$ or less on 3D6. Mark Rolls an 11, blows the roll, and goes on to Paragraph 7.

7 As you move through the brush you come to a small clearing about 10 meters across. You peek around a bush and there is a KGB man with his Makarov at the ready. Unfortunately, your approach was not as silent as you would like. As you spot the KGB agent, a twig snaps. The KGB man hears the sound, spots you, and dives behind a tree for cover. You move to fire and so does he. Go to Paragraph 12.

8 You sneak up to a 10 meter clearing. On the other side is a KGB agent with his back to you. You have the drop on him. Silently you draw your gun to the ready. If you want to shoot him before he can react, go to Paragraph 9. If you want to capture him, go to paragraph 11.

9 "Bye-bye, Boris," you mutter under your breath as you squeeze off a shot from your Browning High Power.

Mark's Base OCV is 5, he has +2 Skill Levels with Pistols, and the Browning High Power has no OCV modifier. The Browning has a Range Mod of -1/3" and the range is 10 meters (5") for a -1 OCV. His Total OCV is $5 + 2 - 1 = 6$. Boris is totally surprised, and so is DCV 0. Mark's Attack Roll is $11 + 6 - 0 = 17$ or less on 3D6.

If you hit, roll 1D6+1 for Body Damage. Without Hit Location, roll 1D6-1 and multiply it by the Body damage to get the Stun Damage. Boris has a Constitution of 10, 10 Body, and 20 STUN.

If Boris takes more Stun damage than his CON, he is Stunned; go to Paragraph 10. If you missed, or Boris is not Stunned, then he jerks around, spots you, and dives behind a tree. Go to Paragraph 12.

10 You finish the dirty business with an extra shot, just to make sure. You're not very proud of yourself, shooting him in the back like that. But this is a dirty job and someone has to do it.

You move out of the oasis and rejoin your friend from the CIA. He's just cleaning up after the explosion. He wonders where the other KGB man went. When you tell him he's a little upset; a prisoner could have been useful. But this job is over. Take 1 experience point and consider whether you should shoot first next time.

11 "Freeze!" you yell to the KGB agent. He stiffens, then slowly begins to turn and raise his hands over his head. His Makarov is still clutched in his upraised left hand. You finally get to see him face on. He's an ugly sucker who your CIA buddy told you was named Boris.

"All right, Boris, throw down your weapon," you say in a controlled tone. He looks at you as if he doesn't understand. "Your gun, dummy, throw it down!" you say, gesturing with your own gun to show him what to do.

Boris slowly lowers his left arm to throw away his Makarov. His eyes and yours are locked, each of you looking for a weakness. Then, as Boris is about to throw, you are both startled by a giant explosion over where the base camp was. Boris uses the distraction to dive behind a tree, out of your line of fire. Muttering a quick "Damn!" you crouch down behind your cover. Boris appears, attempting to fire; you prepare to respond. Go to Paragraph 12.

12 The firefight begins. Boris has a 10 in each of his Primary Characteristics except for a 14 DEX (making him OCV and DCV 5); he has 20 STUN, is SPD 3, and has +1 Skill Level with Pistols. Boris carries a Makarov 9mm Russian automatic pistol that is +0 OCV, -1/2" Range Mod, and does 1D6 Damage with a 1D6-1 Stun Multiple.

The fight begins at Segment 1 of a new Turn (the Segment 12 surprise phase has already been resolved). If you get Stunned go to Paragraph 5; if Boris becomes unconscious go to Paragraph 13; if Boris is killed go to Paragraph 14.

Mark is partially behind cover and firing. His Base OCV is a 5. He has +2 OCV for his Skill Levels. The Range is 10 meters (5") and the Browning Hi-Power has a Range Mod of -1/3" for -1 OCV. Mark's Total OCV is $5 + 2 - 1 = 6$. Mark's Base DCV is 5. His bulletproof vest, which gives him 3 DEF over locations 9-13, gives him -1 DCV. His partial concealment behind a bush gives him +2 DCV. Mark's total DCV is $5 - 1 + 2 = 6$.

Boris is also behind cover and firing. His Base OCV is a 5. He has +1 OCV for his Skill Levels. The Makarov has a Range Mod of -1/2" for a -2 OCV. Boris's total OCV is $5 + 1 - 2 = 4$. Boris's Base DCV is 5. His partial concealment behind a tree gives him +2 DCV. Boris's total DCV is $5 + 2 = 7$.

Both Boris and Mark are DEX 14, SPD 3. This means they act on Segments 4, 8, and 12 of the Turn (according to the Speed chart), at DEX 14. Nothing happens on Segments 1, 2, and 3. On Segment 4, both Boris and Mark act at DEX 14. Both roll 1D6 to break the tie; Boris rolls a 2 and Mark rolls a 3, so Mark goes first. Mark needs an $11 + 6 - 7 = 10$ or less to hit on 3D6. He rolls a 12 and misses.

Boris fires back. He needs an $11 + 4 - 6 = 9$ or less to hit. He gets lucky and rolls an 8. He hits. Boris's Makarov does 1D6 damage with a 1D6-1 Stun Multiple. He rolls 4 Body as Damage and a 3 for the Stun Multiple for 12 Stun.

Mark Rolls 3D6 to see if the shot hit his bulletproof vest. He Rolls an 11, which is within the DEF 3 vest's 9-13 activation. Mark takes $4 - 3 = 1$ Body. Mark's PD of 6 adds to his bulletproof vest's 3 DEF for a total of 9 defense against the Stun of the attack. Note that a character only gets his PD against the Stun of an attack if he gets hit in a bulletproof vest. Mark takes $12 - 9 = 3$ STUN. this is far less than his 13 Constitution so Mark is not Stunned; he's wounded and mad.

The Segment is now over, since there are no other characters to act. Nothing happens again until Segment 8, when both get to attack again. They roll off again to find out who goes first, and this time Boris wins. Boris still needs a 9 or less, but rolls a 13 and misses. Mark fires back. He still needs a 10 or less. He rolls a 9 and hits. Mark's Browning does $1D6+1$ damage with a $1D6-1$ Stun Multiple. Mark rolls and does 5 Body with a Stun Multiple of x3 for 15 Stun. Boris has no bulletproof vest and so takes all the damage. Boris takes the 5 Body and 15 Stun. The 15 Stun is greater than his 10 Constitution so Boris is Stunned.

Nothing happens on Segments 9, 10, and 11. Segment 12 is next, and both Boris and Mark take their actions. Boris is stunned. He hopes to go first because while he is stunned he is DCV 0. If he goes first, he can recover and get his full DCV. Boris and Mark each roll 1D6. Mark rolls a 2 and Boris a 5. Boris goes first, recovers from being Stunned, gets his DCV, hides behind his tree, and drops from view.

Mark sees his chance. He gets up and runs 3" across the clearing to get within 2" and bring Boris back into his line of sight. Mark knows this shot must be successful or he will be in the open for any of Boris's return fire.

Mark's new OCV is his Base 5, +2 for his levels, with no minuses for the range of 2". Boris's new DCV is 5; he gets no cover

for the tree because Mark has run around it. Mark needs to roll $11 + 7 - 5 = 13$ or less to hit. He rolls a 12 and hits. He only does 3 Body but gets a x5 Stun Multiple for 15 Stun. Boris is Stunned, and has taken a total of 30 Stun, 10 more than his total. Boris is knocked out for a while.

Mark moves up carefully and disarms Boris. Then he goes on to Paragraph 13.

13 You drag Boris' unconscious body back to your buddy from the CIA who has everything at the base camp under control. "Great!" he says, "With this prisoner we can find the next link in the chain of agents. Good work!"

"You've done everything I could ask of you," your buddy says, "let's get you home and get you a shower." You happily collect his congratulations, a flight home, and 1 Experience Point for a job well done.

14 You get back to the remains of the base camp, alone. Your buddy from the CIA asks you about the shots. When you tell him that you had to kill Boris, he's disappointed. "We could have used a prisoner," he says, "But I'm glad to see you weren't killed. This job is over now, I'll get you on a flight back home as soon as possible." You grab a long swig of water, head for the waiting jeep, and wait for the long ride that will take you to an Air America flight home. Collect 1 Experience Point.

● THE NETWORK ●

The Network is an informal group of people around the world dedicated to fighting evil. As GM, you can use The Network as an easy way to get different characters together for an adventure. Essentially, The Network functions like a very informal agency; it can give characters missions, information, equipment, and other support, but The Network has no particular hold over the characters. Characters that often use brutality and excessive violence become indistinguishable from the bad guys, and The Network will no longer work with such characters (indeed, The Network may even turn against them).

To start a campaign using The Network as background, just tell the players to create any type of character they'd like (subject to your approval, of course). The characters can start as members of The Network, or they can be recruited in the course of their first adventure.

Characters may then decide to create their own informal group (like the White Knights, given as a sample) or continue to operate on their own. New characters can appear as "guest stars" or even become regulars. The Network is designed to make your job easy in this respect.

● A CONSPIRACY AGAINST EVIL ●

The world is full of underground organizations and conspiracies most people never see. This underground world includes organized crime, terrorist groups, youth gangs, foreign spies, drug runners, cults, white slavers, and hundreds of other organizations who ply their trade at the expense of the common man. Normal law enforcement operations try to fight back, but they are ineffective because of corruption in their own ranks, overwork, and a lack of specialized knowledge. Those who do know are powerless to stop it.

There is, however, a loose-knit organization of active individuals who are doing something about these conspiracies. In cities all over the world, small groups of highly talented specialists have pooled their resources to fight back. These local groups form the cells of an international organization known as The Network.

• HISTORY •

The Network has always been a highly secretive and extremely informal organization. Because of these traits, the origins of The Network are shrouded in mystery. (This means you're free to make up your own details for your own campaign.) Rumors point to people like Benjamin Franklin and Thomas Paine as possible organizers of the first groups that fought against anarchists and bloody-minded revolutionaries. As technology became more a part of society in the Nineteenth Century, it became easier to cause great damage to society by destroying a train or a factory. Terrorists, anarchists, Bolsheviks, and radicals of all types took advantage of this vulnerability.

Against these forces were many individuals whose main concern was the preservation of an orderly society. These individuals were rich industrialists, veterans, philanthropists, and others who saw a need to preserve order where government could not. They fought a secret war against terrorism and evil in all its forms.

The Network grew only slowly in the late Nineteenth and early Twentieth centuries. Governments were scared of such "vigilantes", and did their best to wipe them out, seeing them as a threat. It wasn't until technological breakthroughs in the late Fifties that The Network was able to create and maintain a secure communications net. What came about was a loose-knit organization to provide active individuals and small teams of operatives with information, money, and field support. The basis of the organization were these small teams operating independently and a "blind" (untraceable) network for information exchanges. All contacts within the network are based upon two member's personal trust or blind communication through intermediaries. There are no ranks or levels in the organization, simply different people voluntarily working with a few trusted friends.

Because of its decentralization, The Network has grown. Its exact size is a secret known to a very few, but there are individuals and operative teams in most major cities across the United States and in several foreign countries. Most enemy agencies and governments either know nothing of The Network, or deny that such an organization could even exist. Those that do know about the Network assume that it's just another organization out to annihilate its competitors so as to gain power in the world. They are only half right.

There is speculation about the figures "at the top" of The Network; there may be such people, but no one knows for sure. (You may want to invent them, if you feel the need.)

• RULES •

The Network is a largely unofficial organization. Each team operates in their own way, without supervision or suggestion. The Network does try to enforce a few simple rules on all of its members in the name of security, though of course The Network's enforcement powers are limited to cutting you off from the group.

- 1) All Network operations are kept secret from the public.
- 2) The Network is informal; ranks and rigid organization leads to compromised security.

- 3) Communication with people you don't absolutely trust is always through indirect means: messenger, telephone, or blind drops.
- 4) Use code names whenever possible to protect member identities.
- 5) Never compromise another's real identity; compromise your own if you like.
- 6) Each member must be ready to go underground at a moment's notice if his identity is uncovered to the enemy.
- 7) Everyone is a volunteer; treat them as equals.

• STRUCTURE •

The Network consists of a large number of independent cells, each covering a different geographic area or specializing in a particular problem. These cells contain Operatives, Financiers, Support Personnel, and a Coordinator. Each cell has official contact with at least two other cells through the Coordinators and Financiers. Coordinators also have blind contact with each other through an untraceable phone-up database (it's computerized and voice activated).

As a cell executes operations, the members will gain additional unofficial contacts, both in other cells and in the "civilian" community. An operative from a cell in New York might get into trouble while in Boston. He contacts his own Coordinator who contacts the Coordinator in Boston. A couple of Boston operatives then contact the New York operative and try to help him out. After the adventure, the operatives might stay in contact. Such unofficial contact is encouraged, and is limited only by the trust the members of the Network have for each other.

Each cell has particular criminal problems, and thus develops particular specialties. The different enemy organizations in each cell's area define the crime problem the cell has to deal with most. Because of these problems, each cell gains expertise working against its major foe.

The expertise of the members of a cell can take many forms. Operatives of a cell in Miami might have a lot of experience dealing with drug runners. Operatives of a cell in New York might know a lot about the details of the Mafia. Thus the Coordinator of a cell in Miami that suspected Mafia activity might try to get help from the Coordinator in New York. The Coordinator in New York could ask one of his local operatives to fly down to Miami and help out. In this way an operative can end up in action anywhere, helping others within his own cell or in other cells.

There can be a lot of overlap among the different levels within the Network. A single character can belong on several levels according to his expertise and situation. Almost all player characters will be Operatives even if they also hold down another position. Almost all of the characters in the other levels of the Network will be non-player characters.

COORDINATOR

This is the man in the catbird seat. The Coordinator has responsibility for setting up operations against the enemy, evaluating the effects of operations, and generally coordinating the money and information flow

through the Network. The Coordinator also keeps in contact with the Coordinators of other cells so that they can trade information and specialists.

FINANCIER

These are the people who supply the money and help decide general policy for the cell. Financiers normally have contact only with each other. Their decisions are relayed through the Financier Contact who works with the cell's Coordinator. Financiers also often have contacts with useful outside agencies. Wealthy characters may act as Financiers as well as Operatives.

OPERATIVES

These are the player-characters, the people who execute the operations set up by the Coordinator. They can include private investigators, veterans, ex-cops, and anyone else who can go into action against the enemy. The rest of the Network exists to support the Operative's ability to execute policy and fight society's secret enemies.

Some Operatives are organized into small action groups. These groups are based around a team leader and several operatives who trust each other totally. Other Operatives work on their own. These freelance Operatives will often join with other freelancers or a group for large operations. The Coordinator is in charge of getting the proper Operatives together for each operation.

SUPPORT PERSONNEL

The Coordinator has contact with many different specialists who all fall under the name Support Personnel. There is an endless need for different kinds of expertise in different Network operations. Most of these needs are fulfilled by Support Personnel. Support Personnel can include doctors (to fix up wounded Operatives with no questions), lawyers (get out of jail free cards), tailors (clothing for disguises), janitors (clean up evidence and bodies after firefights), shopkeepers (providing equipment), and other professionals (providing specialized knowledge or information).

Along with general professionals, Support Personnel includes an important kind of specialist: the Analyst. The Analyst organizes all of the data that comes through the Network. He looks for patterns and tries to find clues to enemy activity in everyday life. The Analyst acts as a desk-bound detective whose tools include government reports, newspapers, and financial journals. When Operatives need special background information or have questions about general subjects they can talk to an Analyst.

OUTSIDE AGENCIES

These include groups that can be used in Network operations, but that do not know they are being used. Outside agencies can include government agencies, charities, industrial firms, and others. They can provide useful advice and support for Network operations without ever knowing what is really going on.

Outside agencies can be useful in a number of different ways. A charity can be directed to help the innocent victim of enemy action. A radio station can carry an ad containing a coded message meant for an operative. A government organization can

unknowingly provide data that leads to an enemy hideout.

Most contacts with other agencies are through Financiers who would work with the agencies in their normal business. A character may also have a contact with an agency because of his work or history.

INFORMANTS

These are individual people who don't know they're part of the Network. Anyone with information valuable to the Network (and who's willing to talk) is a potential informant. Informants provide information or services for a variety of reasons from greed to patriotism. Network security makes it necessary to keep each informant as isolated as possible from everyone but his Network contact. In some cases an informant may only have a blind contact within the Network, and actually never meet anyone in the Network itself.

• COMMUNICATIONS •

There are two different kinds of communication within the Network: within a cell and between cells.

Communication within a cell is normally handled by "drops" (leaving messages at predetermined places), or by leaving messages with trusted cell members. Communication between cells is handled by the use of the phone-up database and through exchanges between Financiers, Coordinators, and Operatives.

Secrecy is important in all communication within the Network. Each member has a code name that can be used to protect his identity. All communication should be in the most secure method acceptable to both parties. If one member demands blind mail drops, then all information should go through those drops. Each member is in some way risking his life for the Network; their preferences regarding his security should be observed.

• JOINING •

A character joins the Network by being sponsored by a current member. The current member refers the character to the cell's Coordinator. He should include the character's name, profession, and any reasons why the character would be useful to the Network. The current member does not inform the character he has been sponsored or anything else about the Network.

The Coordinator has the character checked out by Network sources. If the character's background seems clean and the character would make a useful addition to the Network, he is accepted. The sponsoring member then approaches the character and asks him to join.

Sometimes a character accidentally ends up in the middle of a fire fight on the side of some Network Operatives. If the character is effective and shows the proper attitude, he may be let in on the operation at the discretion of the Operatives on the scene. Of course, he shouldn't be told anything about The Network he doesn't need to know to help out on a mission. Such emergency inductees should be told as little about the Network as possible until their background can be checked out later. Of course, a character's willingness to put himself on the line in an emergency is a prime requisite for admission to The Network.

• THE BOSTON CELL •

This cell can be used as the basis for your Network campaign, or just treat it as an example. The people described can occur anywhere in your Danger International campaign. Feel free to modify their background, personality, or abilities to fit into your campaign.

• IMPORTANT PEOPLE •

THE FINANCIER

Ms. Black, AKA (Also Known As) The Bird, is the last of a wealthy and established Boston family line. Her public works consist of philanthropic deeds and keeping watch on several charity organizations. In The Network she uses her money and position to contact and influence important people in government and industry. Ms. Black is an elegant elderly lady who is very brave in the face of danger, although she's not combat trained. No one who knows Ms. Black would even think to ask her first name, and her code name is seldom used. She uses The Network as another means for her to pay back society for her inherited wealth.

THE COORDINATOR

Robert Ashland, AKA The Secretary, has impressive credentials. He is a graduate of both Harvard Law and Business schools. His public cover has him and his wife Mary controlling pension fund investments for large corporations. He and his wife actually coordinate all of the Boston Cell's activities. Robert and Mary are both strong idealists, recruited by Ms. Black herself, and participate in Network activities out of a strong sense of public duty.

SUPPORT PERSONNEL

Dr. Aldo Landucci, AKA Doc, is an old Italian country doctor who has practiced in Boston for over 40 years. He works out of a free clinic in downtown Boston. His life has been saved on the street by Operatives more than once, and he has returned the favor. He even makes house calls. Don't be fooled by Doc's rough appearance or his insulting manner; he's a good doctor and cares a lot about his patients.

Jemima Smith, AKA Mama, is an elderly black lady retired after 45 years as a cleaning woman. She saved a group of operatives by warning them of suspicious men that had gone into the operatives offices while they were away. The operatives survived an ambush and then saved Mama when she was taken hostage. Since then she occasionally comes out of retirement to clean up after a Network operation and eliminate all clues that might implicate Network operatives.

Jean McElroy, AKA Gabby, is an Irish lady who runs a newsstand on a street in the financial district of downtown Boston. She acts as an information drop, and is trusted by most of the people in the Network cell in Boston. She talks to hundreds of people each day, from delivery men to bank executives. Always friendly, Mrs. McElroy sees that the right people get the right information.

Karel Rankowski, AKA Books, is a junior analyst for the Institute for International Current Events in Boston. He was a militant union organizer in Poland during the late 1970's. When the Polish government instituted martial

law, Rankowski was charged with anti-socialist activities and arrested. Network operatives helped Mr. Rankowski escape, and he has since settled in Boston. Along with his normal job watching Eastern European current events, he acts as an organizer of information provided by Network informants and operatives. He submits reports synthesizing this data through Gabby to The Secretary so that The Secretary can make policy.

• THE WHITE KNIGHTS •

Many operatives have formed groups so that they don't have to go into dangerous situations without backup. The White Knights are such a group. Ms. Black discovered Chuckles, The Brother, and Bruce while the three of them were working independently to foil a plot to destroy a new industrial process in one of Ms. Black's factories. Ms. Black recruited all three of them as a group that later became the White Knights and has since expanded to include six members. All of the Knights are sneaky by nature; Stealth seems to be a requirement for induction into the group. The Knights now keep their equipment and vehicles in a reconditioned warehouse on the banks of the Charles River.

Sanders, AKA Chuckles, is a Vietnam veteran, an ex-heavyweight fighter, and currently a private investigator. Sanders (just Sanders; he doesn't ever use a first name) looks more like a Mafia thug than an underground hero. Despite his cheap suits and rugged appearance, Sanders has often provided the brains behind White Night operations. Boston is his town; he has lots of contacts and knows every hiding place in every dark alley in the city. The local Mafia are his speciality, and they have a standing price on his head.

Jonathan Sweetwater Sloan, AKA Brother Sloan, AKA The Brother, is an ex-NYPD narcotics agent who had to split from New York when his too-successful undercover operations became an embarrassment to the police department. His favorite clothes include a ripped fatigue shirt, blue jeans, and a bandana. He always has weapons hidden all over his body, including his beloved 12 gauge 3" sawed off double barrel shotgun in the center of his back. The Brother is a master of street disguises; his favorites include a bum and a street preacher. He's especially good with kids, and looks out for them. He saves most of his considerable anger for drug pushers and importers.

Miyuki Hiroku, AKA "Bruce", was born in Japan of mixed parentage. She was kidnaped at an early age and trained as a ninja in a very secret school. When she reached adulthood, she rejected her brainwashing and fled to the United States, where she took a degree in programming from MIT. She is a beautiful but cold young woman whose exotic looks hide a ruthless warrior. She is as comfortable with her native katana as she is with a machine pistol or explosive caltrop. Miyuki gained the nickname Bruce because of her expertise in karate, which her fellow Knights likened to Bruce Lee's. Bruce has no special enemies; she simply separates the world into good guys, innocents, and targets.

John Falling Mountain, AKA The Chief, left the reservation where he grew up, went to college, and became a civil engineer specializing in the demolition of old buildings and bridges. The Chief also has a secret. From his grandfather (now dead), The Chief believes he

learned several Indian magical rituals. Whether these rituals actually work, or are a complex form of self-hypnosis, The Chief is much more effective and aware of their use. The Chief believes he will lose his abilities if his rituals are ever discovered. Obviously, The Chief is very secretive. The Chief brings to the Knights his long understanding of the outdoors, his ability with a rifle, and his mastery of explosives.

Michael Thayer, AKA Fosters, is an Australian Army veteran of Vietnam, University of Sidney Law School graduate, and target of rogue CIA capture teams. Fosters (whose nickname comes from the giant cans of beer from his homeland) currently works as a lawyer for Ms. Black. He came across CIA spook operations while an advisor in Vietnam, was spotted, and the rogue unit of the CIA has been hunting him ever since. He initially moved to the US on the theory that the CIA had no authority there, but it didn't work out that way. The Knights saved Fosters from a CIA capture team and then recruited him into The Network. Fosters is an amateur boxer, snappy dresser, boomerang expert, and a fun guy at a party. His operations with the Knights allow him to deal justice to those whom the legal system can't touch.

Ian MacEan, AKA MacDuff, is a Scottish sergeant-major lately of the British Army. He was a 19 year veteran, and has been stationed all over the world, from Ulster to Hong Kong. Just before his 20 years were up he was set up as a fall guy by a ring of officers who were smuggling guns to IRA terrorists. MacDuff was arrested, but the charges against him couldn't be proven at the court-martial. He was discharged anyway and had to forfeit his pension. MacDuff then roamed the ports of the world, working as a longshoreman, until he had a chance to stop real gun smugglers at a Boston dock with the help of the White Knights. He has since joined the Knights and adds his experience with heavy ordnance, ancient melee weapons, and the bagpipes to the Knight's stable of skills.

In combat, all of the Knights act as Elite Non-Player Characters. Sanders and Michael Thayer both have Boxing instead of Brawling, a Strength of 20, and 40 Stun. Miyuki has a Speed of 4 along with both basic and advanced Karate. The Brother has 15 Body, a Speed of 4, 35 Stun, and Kung Fu. Ian MacEan also has a Strength of 20 and +2 Levels in Melee Weapons. Assume all the Knights have skills covering their listed specialties

● NIGHT OF THE NINJA ●

This is a scenario for two to six Network operatives. The Game Master may have his players use the White Knights or their own characters who can be contacted by The Network. The scenario assumes that the characters are already together; if they don't start as a team, they are all contacted by The Network, brought to one spot, and briefed there as a group.

● SITUATION ●

A Japanese businessman, Mr. Yakamura, is in Boston to announce the opening of a new international trade and research center. This center is to be the basis of extensive Japanese-American industrial cooperation.

But not everyone in Japan is happy about the research center and cooperating with the Americans. A reactionary industrial concern secretly wants to use Japan's economic leverage to bring the US to its knees. The concern has hired a group of ninja (Japanese assassins) to kill Mr. Yakamura and place the blame on an anti-Japan fringe group in America. The "hit" is set to take place in the penthouse of a large Boston hotel where Mr. Yakamura is staying.

The Network caught wind of the assassination through a traitor in the Japanese industrial concern that ordered the ninja. Going to the FBI or the police was ruled out for several reasons: adverse publicity could ruin the chances for cooperation, information could leak back to the ninja and result in the death of the informant, and The Network feels it can handle the situation better. Network operatives will have to take on the job of protecting Mr. Yakamura and keeping any serious trouble out of the public eye.

● PLAYER KNOWLEDGE ●

The modern ninja are, much like their historical counterparts, mostly a mystery. They are known to be well trained and utterly ruthless. Their ranks are rumored to be filled with people from many nations, including men, women, and children. They specialize in unusual assaults from unexpected places. Surprise is their most important weapon.

Mr. Yakamura is staying in the top floor penthouse of the Ambassador Hotel. He has a staff of three staying with him in the hotel: his secretary, his legal assistant, and his bodyguard. (The secretary and the legal assistant are Normals; the bodyguard is a Veteran.) Mr. Yakamura will be in his penthouse all during this evening, as his normal night-time meeting has been cancelled.

The Network's local analyst, Mr. Rankowski, has just put together several pieces of information that point to tonight as the night of the assassination attempt. Mr. Yakamura is making an announcement tomorrow at a press conference confirming the rumored opening of the international research center. Also, all of the people Mr. Yakamura was supposed to meet with tonight have suddenly taken ill, and rescheduled their meetings for later dates. Tonight is the last private time the ninja can strike before the announcement.

The characters have several problems. First, they must rush to the Ambassador Hotel. Then they must bring themselves and any equipment they'll use into the hotel without arousing suspicion. Next they have to get to the penthouse. There they may have to convince Mr. Yakamura of the danger. Finally, they have to prepare Mr. Yakamura's defense against an enemy who can

• GM BACKGROUND •

come from any direction, at any time during the evening.

• THE PENTHOUSE •

The penthouse is one of four suites on the top floor of the Ambassador Hotel. Each room takes approximately one full phase move to cross (because of furniture, and twisty corridors). A half phase move should get a character in hand-to-hand range of anyone else in a room.

There are 15 rooms in the penthouse. All are nicely furnished, and include intercoms and telephones. Many include closets. The rooms include: the entry way, living room, dining room, bathroom, kitchen, hall, office, master bedroom, master bathroom, three bedrooms, bathroom, hot tub & sauna, and exercise room.

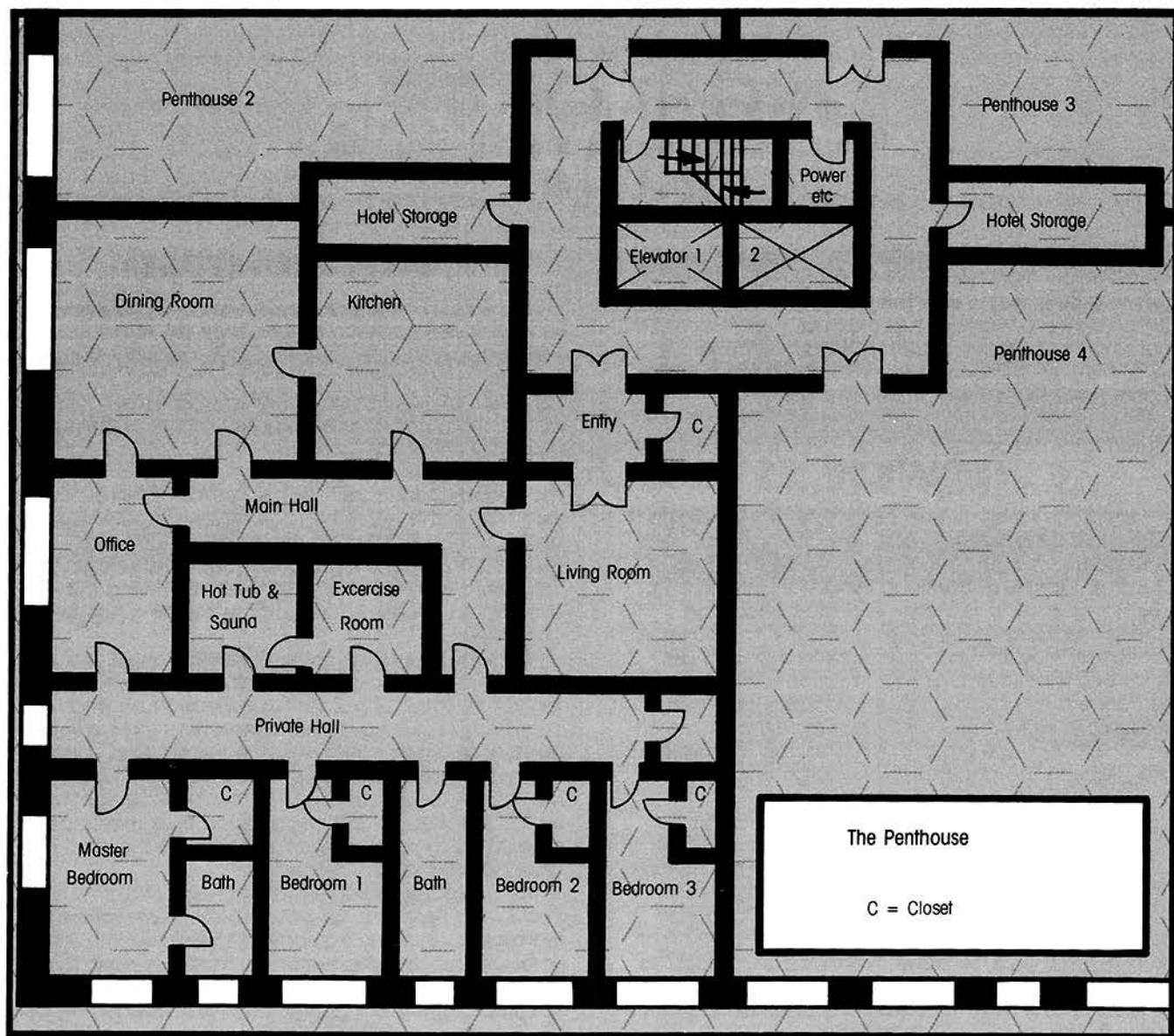
You have several different options in this scenario. First, the ninja can already be in the hotel when the characters arrive. The ninja may even use part of their force to ambush the characters as they arrive at the hotel.

Second, the ninja may arrive after the characters and attempt one or more different secretive assaults. The characters and the ninja will both be moving around the hotel, possibly trading ambushes.

Finally, the ninja assault can be underway as the characters appear. Mr. Yakamura's staff has done a valiant job protecting their boss, but they are about to be overwhelmed as the characters arrive.

An easy way to keep the ninja assaults from becoming public is to have all of the action happen on the roof and top floor of the hotel. The ninja will electronically isolate the penthouse before any assault to keep anyone from calling for help.

There are several different ways the ninja can assault:



- 1 They can try to get into the penthouse disguised as hotel help: waiters, busboys, maids, hotel security, or repairmen.
- 2 They can climb into the penthouse above the suspended ceiling tiles.
- 3 They can land on the roof in parawings and then swing down through a penthouse window on ropes.
- 4 They can climb the laundry chute, or work their way up an air conditioning duct into the penthouse.
- 5 They can have previously weakened a wall from an adjacent storage area and then burst through into the midst of Mr. Yakamura's party.
- 6 They can be delivered sealed into a large package, or giant cake sent by other members of Mr. Yakamura's cooperative.
- 7 They can try any other tactic your fevered brain can imagine.

The ninja intend to leave clues that point to a radical "America First" organization. To carry this through they will refrain from using their weapons if possible. Their objective would be to kill Mr. Yakamura in a bizarre fashion (like drowning him in a fishtank, or hurling him from the 25th story window) as a message to others considering similar cooperative ideas. Thus, the ninja will use their karate and swords if necessary, their caltrops and submachine guns as a last resort.

Because the ninja are very careful they will plan several different assaults. Each assault will consist of one or more groups of one to four ninja. The groups will be approximately a turn apart. Thus, the defenders will never know how many ninja will be in any one assault. The separate assaults can come as close as a turn apart and as far as a couple of hours apart.

The number of ninja in any one assault should not exceed the number of characters by more than a couple. There may be enough ninja to assault several times, through several different means, but they will never use their full force in any single assault. The ninja realize that they must keep a reserve of strength if the current assault fails. Also, hot shot characters can take on many times their number of bad guys, if they meet the bad guys only a few at a time.

•Cleaning Up•

As the evening comes to a close, the heroes and Mr. Yakamura's penthouse may need some cleanup work. Mr. Yakamura will bow to the characters greater wisdom in such matters; he also wants to keep the whole business secret. The characters can call in Mama and Doc to patch things up. Mr. Yakamura (assuming the characters saved him) will be very grateful for their sacrifices. Once the sun rises, the characters should be safe, and can then make their escape while Mr. Yakamura goes and makes his announcement.

NINJA

STR: 15	DEX: 18	CON: 13	BODY: 10	INT: 13
EGO: 13	PRE: 15	COM: 10	PD: 7	ED: 3
SPD: 3	REC: 6	END: 26	STUN: 25	Cost: 55

Pts. Skills

- 5 Fam. w/Small Arms, Melee weapons, Ninja Weapons
- 8 +1 Level in all Combat
- 10 Basic Karate
- 1 KS: Karate 8-
- 2 KS: Ninjutsu 11-
- 5 Stealth 13-
- 3 Breakfall 13-
- 6 Ninja Package Skills (chose 2)
 - Climbing 12-
 - Disguise 12-
 - Concealment 12-
 - Lockpick 13-
 - Sleight of Hand 13-
 - Security Systems 12-
 - KS: Acrobat 12-
 - +3 Resistance
- 2 Secret Ninja Sign Language
- 4 Language with no accent (chose 1)
- 10 Ninja Extraordinary Abilities (chose 1 set)
 - Body Toughness and Pain Resistance
 - Combat Sense 12-
 - Defense Maneuver and +5 Extra Push
 - Eidetic Memory and Speed Reading
 - Balance 13- and Full Ambidexterity
- 56 Skills Cost

Disadvantages

- 2 Ninja Package Bonus
- 6 Characteristic Mins (29/5)
- 6 Bad Reputation, common, ninja as killers
- 1 Distinctive Looks, ninja tattoo
- 8 Follower, restrictive orders, very dangerous conditions, death if character disobeys
- 13 Psychological Limit, Totally committed, will suicide to complete mission.
- 111 Total Points

WEAPONS AND EQUIPMENT

- 1 Ingram M10 Submachine Gun with Silencer: OCV +2/+2, Rng Mod -1/3", DMG 1D6+1, STN Mod 1D6, STR Min 8 (13 on autofire), Size 9, 30 round box magazine. The Ingram is carried on a sling on the right side. Three additional clips are carried under the ninja's robes.
- 2 Armored Vest: DEF 3, protects from position 9-13, no DCV minus.
- 3 Electrified Katana: OCV 0, DMG 1D6+1, STN Mod 1D6-1, STR Min 13, Size 11. This sword's blade can be electrified to shock its target for a 6D6 Normal Energy attack along with the blade's killing attack. If the killing attack does 1 BODY or more through the target's armor (if any) then the target does not get the armor against the 6D6 shock. All Stun that the character takes from this attack is added together before checking to see if the target is stunned. The battery in the hilt is good for 8 shocks before it must be replaced. The katana is normally carried in a scabbard on the back with the hilt protruding over the left shoulder.
- 4 Explosive Caltrops: ½D6 killing attack. Each caltrop is a small explosive with 4 points. The caltrops are tossed onto a floor. Three segments later they become armed. Any weight that hits an armed caltrop sets off the explosive and drives one of the spikes up into whoever set it off. When a caltrop is stepped on it attacks the target's Foot (hit location 18, Stun Mod x1). If a character falls into a hex containing caltrops they may attack any hit location.

Each ninja carries 20 caltrops in a pouch hung at the belt. They are scattered into one or more hexes. The Caltrop Attack table shows a character's chance to step on a caltrop as he moves through a hex. If a character falls into a hex with caltrops he may be hit several times. For every 2 points the caltrop's Attack Roll is made by, the falling character is hit by another caltrop.

CALTROP ATTACK	
No. of Caltrops in Hex	Caltrops Attack Roll
1	5-
2-3	7-
4-7	9-
8-15	11-
16-31	13-
32+	15-

There's a +2 chance to hit a caltrop if character falls into a hex. A character who falls into a hex takes 1 hit for every 2 points the Attack Roll is made by.

MASTER NINJA

The GM may wish to use a master ninja as the leader of the assault force. The master ninja would only make himself known after all of his other ninja had failed. A master ninja should have the listed Characteristics and Skills and be STR 20, DEX 20, Body 15, PD 8, Speed 4, REC 10, Stun 40, and have +3 Combat Levels. He should also have Advanced Karate and all of the Ninja Package Skills and Ninja Extraordinary Abilities. He is worth 225 points and is best used in a climactic battle at the end of the scenario.

NINJA PACKAGE DEAL

For players or NPCs who want ninja training as part of their background, here is a modern Ninja Package Deal. Those ninja who have stayed with the group get the 8 point Followers limitation listed with the ninja character. Obviously, characters who have broken their training do not have that limitation. What they have instead is an 8 point Hunted: the Ninja. What they do keep is their Psychological Limitation, even an ex-ninja tends to throw himself fully into any task he accepts.

Modern Ninja Package Deal	Cost
Fam. w/Small Arms, Melee weapons,	
Ninja Weapons	5
Basic Karate	10
Stealth	5
Breakfall	3
KS: Karate (8-)	1
KS: Ninjutsu (11-)	2
Secret ninja sign language	2
2 Skills from Ninja Package Skills	6
Package Bonus	-2
CHA Minimums: STR 13, DEX 15, EGO 13,	
PD 5, SPD 3	(-6)
Distinctive Looks: ninja tattoo	(-1)
Followers: restrictive orders, very dangerous conditions, death if character disobeys orders	(-8)
Psychological Limit: totally committed, will suicide to complete mission.	(-13)
Ninja Package Skills: Climbing, Disguise, Concealment, Lockpick, Sleight of Hand, Security Systems, R.S. Acrobat at +1, +3 Resistance.	

• MERCHANTS OF TERROR •

This is a three part scenario for Danger International. It includes maps, characters, and descriptions for running a complete adventure. If you're planning on playing a character in this adventure, stop reading! Only the GM should read the adventure all the way through.

Merchants Of Terror is a beginning scenario for Danger International. It has been specifically designed to be easy to Game Master, though it won't be easy for the players. This adventure is primarily for a modern-day campaign background dealing with agents or freelancers, but with some work you can use Merchants Of Terror in a postholocaust setting. You should read all the way through this adventure and make any preparations necessary before "running" the adventure. Make sure you read through the GM Notes before briefing the players.

• PLAYER'S BRIEFING •

An American nuclear weapon has been stolen. 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. 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 on a lead that must be handled by people from outside the European Division.

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.

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 your group alone.

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.

You will report to 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 for additional help or backup; this number is to be used ONLY in emergencies.

Your mission objectives are to 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 about 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 BOMB THEFT

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 used explosives to blow the bunker's door. Two men went inside the bunker and removed one (1) M-119A NUC 155mm 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 escaped across country. Estimated total time for assault: 1 minute.

BOMB SPECIFICATIONS

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 155mm howitzer.

The shell cannot 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 an emergency should the bomb be disabled in this way.

• GM NOTES •

Certain facts have been left out of the Player's Briefing. This additional information may be given to the players if they ask the right questions, or just used by the GM to help set up the situation.

• BRIEFING NOTES •

The briefing given to the player-characters should be used if the campaign background is an agency (like the CIA) or The Network. If the characters are private investigators not tied into The Network (or you don't want to use The Network), don't give them the briefing at first. Instead, they will be hired by Mr. and Mrs. Baumann to find their son Fritz. The Baumanns are a very wealthy West German couple who moved to the USA several years ago (upon questioning, because they feared terrorist attacks). Their son Fritz stayed in West Germany to complete his education, but he disappeared two weeks ago (prior to the theft of the nuclear shell, but there's no connection to that incident yet). They just received a telephone call from Fritz last night, saying he was in trouble and couldn't talk, but would they help? He'll be waiting at the Cafe mit Schnapps in Munich. The Baumanns want you to go there, find Fritz, help him out of trouble, and bring him back. All expenses, of course, plus \$1000 per day (yes, they're rich).

Fritz, of course, got involved with some very radical friends and was drawn into the weapon theft. He got in over his head, and knows it. The rest of the scenario functions normally, except you should probably let Fritz live through the terrorist attempt at assassination (makes a happier ending). Once the characters have met Fritz, give them the whole briefing. At that point, if they can get Fritz away from his attackers, they've fulfilled their job (and you can end the adventure there, if you want). However, Fritz will want to make up for the bad thing he's done by retrieving the nuclear warhead. Characters who like saving the world and doing good deeds will want to help him (or do it themselves, and let him go home). Fritz will, in any event, end up in prison for his crime, but he'll get a light sentence.

For a postholocaust campaign, Europe is a ruined area. A story comes to the player-characters of some madmen who have found a nuclear weapon intact, and intend to sell it to the highest bidder. A man

named Fritz Baumann knows more, and can be found in a rundown "cafe" in the ruins of Munich. The rest of the story is essentially the same. Of course, this need not take place in Europe; it could happen just as well in any coastal area of America. Just change the place names.

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.

EQUIPMENT

The agency or The Network 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 agency 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 possible to get.

As the briefing said, the characters should not be carrying heavy weapons. No military rifles, explosives, or heavy weapons are allowed by the agency. Independent characters can carry what they like, but getting it past Customs will be very difficult. Because this mission was called on short notice, the characters will not get any special equipment except the disguised geiger counter.

AREA OF OPERATION

This adventure happens in central and southern Europe. The Area Map shows the countries, major cities, and minor cities the characters will visit.

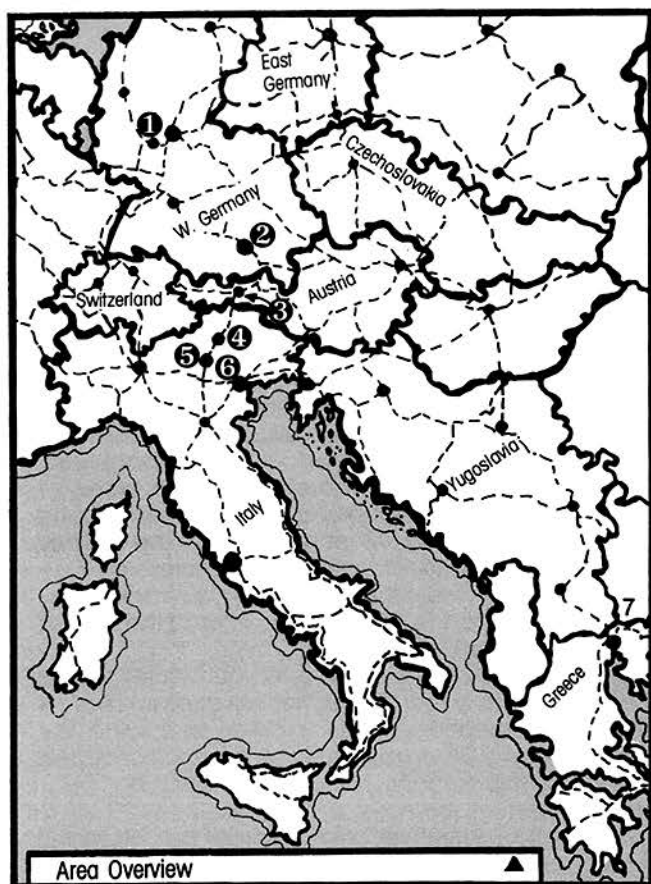
• ADVENTURE OVERVIEW •

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 in a briefing, either with a control officer at their agency headquarters, or at The Network's request in a hotel room. 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 requisition any equipment (from an agency) or acquire what they need from The Network. 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.



- | | |
|----------------|-----------|
| 1 Mannheim | 2 Munich |
| 3 Innsbruck | 4 Balzano |
| 5 Trento | 6 Venice |
| 7 Thessaloniki | |

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.

PLOT COMPLICATIONS

The nuclear shell must have a special arming code entered into it or it will not go off. As GM, you have two choices: Le Duc doesn't have a way around this, but his customers don't know about it, so he doesn't care; or he does have a way around it (he's obtained the code somehow, or has a scientist who can get around it). The first choice would make the plot more complicated, but has some interesting aspects for the player-characters. Decide which is correct before beginning the adventure.

• THE BAD GUY'S PLAN •

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 least the equivalent of \$10,000,000.00 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 a Yugoslavian island off the Dalmatian coast. This plan gives Le Duc complete control over security for the auction.

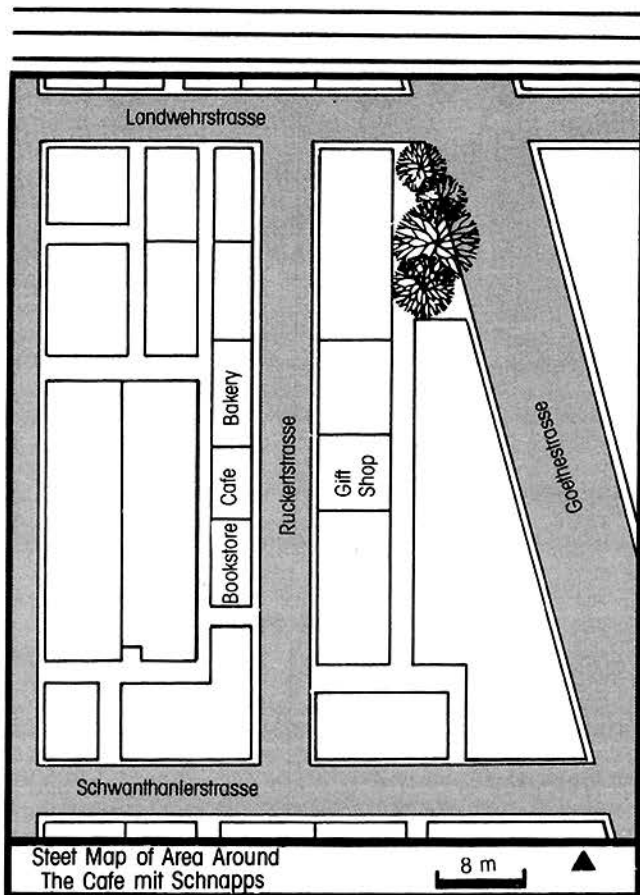
The auction will be held the morning after the representatives have arrived. The representatives will be gathered together, shown the bomb, and allowed to bid on it. The opening bid is \$10,000,000 American. The bidding will go on until one representative has made a bid that none of the others will top. 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 his 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 two 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.

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.



CHARACTER INFORMATION

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 one hex wide, unnamed, and have just enough room for one 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.

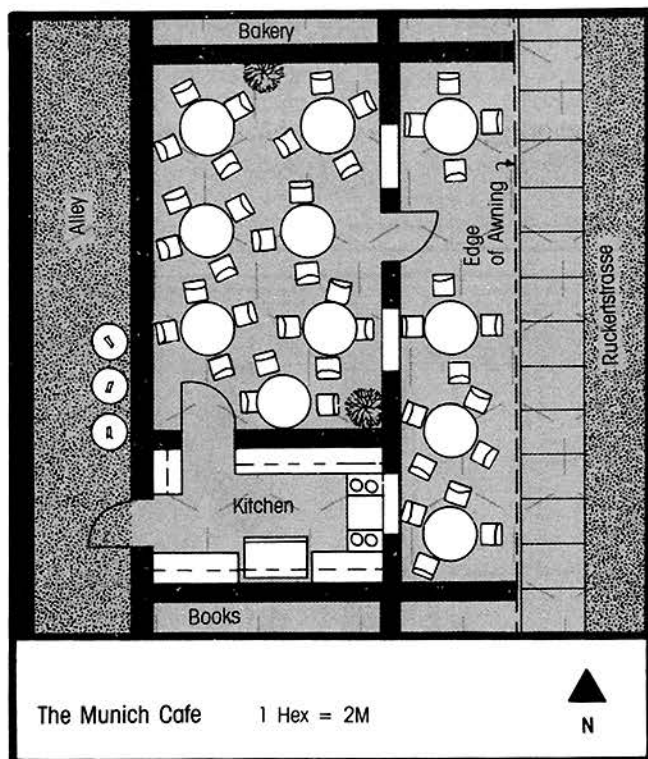
• MEETING IN MUNICH •

ON ARRIVAL

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 one hour, leaving one 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.

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.



• ASSASSIN'S PLAN •

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 (armed with a Skorpion) 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 agency 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 the assassination attempt 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.

• PLAYER'S ACTIONS •

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 Table. 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 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.

•RESULTS OF THE ACTION•

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 agency 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 CONNECTION •

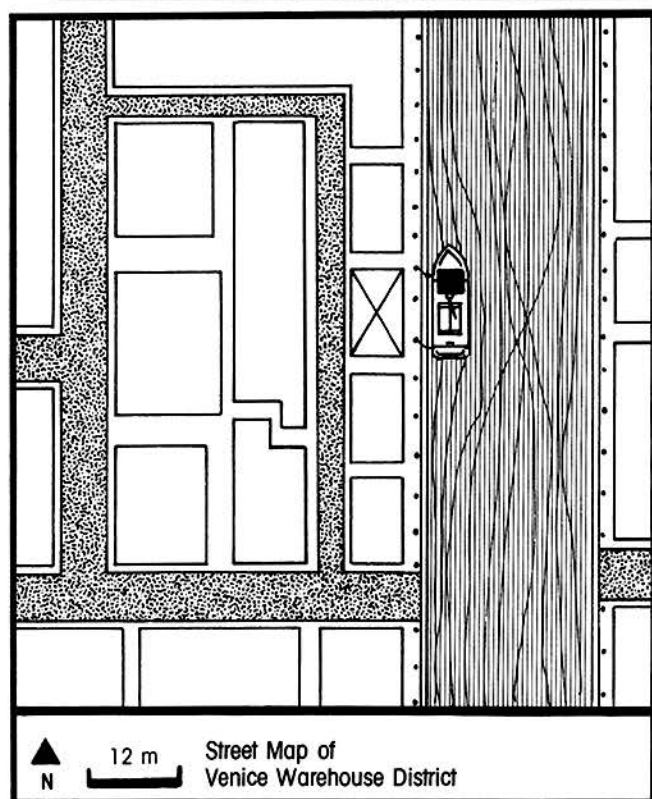
TRAVELING TO VENICE

It will take the characters four hours to get to Venice by train or by car. They'll probably want to drive to Italy instead of fly 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 freelance 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 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.



CHARACTER INFORMATION

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 two-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 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 dock 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 multiband radio, and sonar to find the depth of the water. Just in front of the bridge is a winch for the anchor.

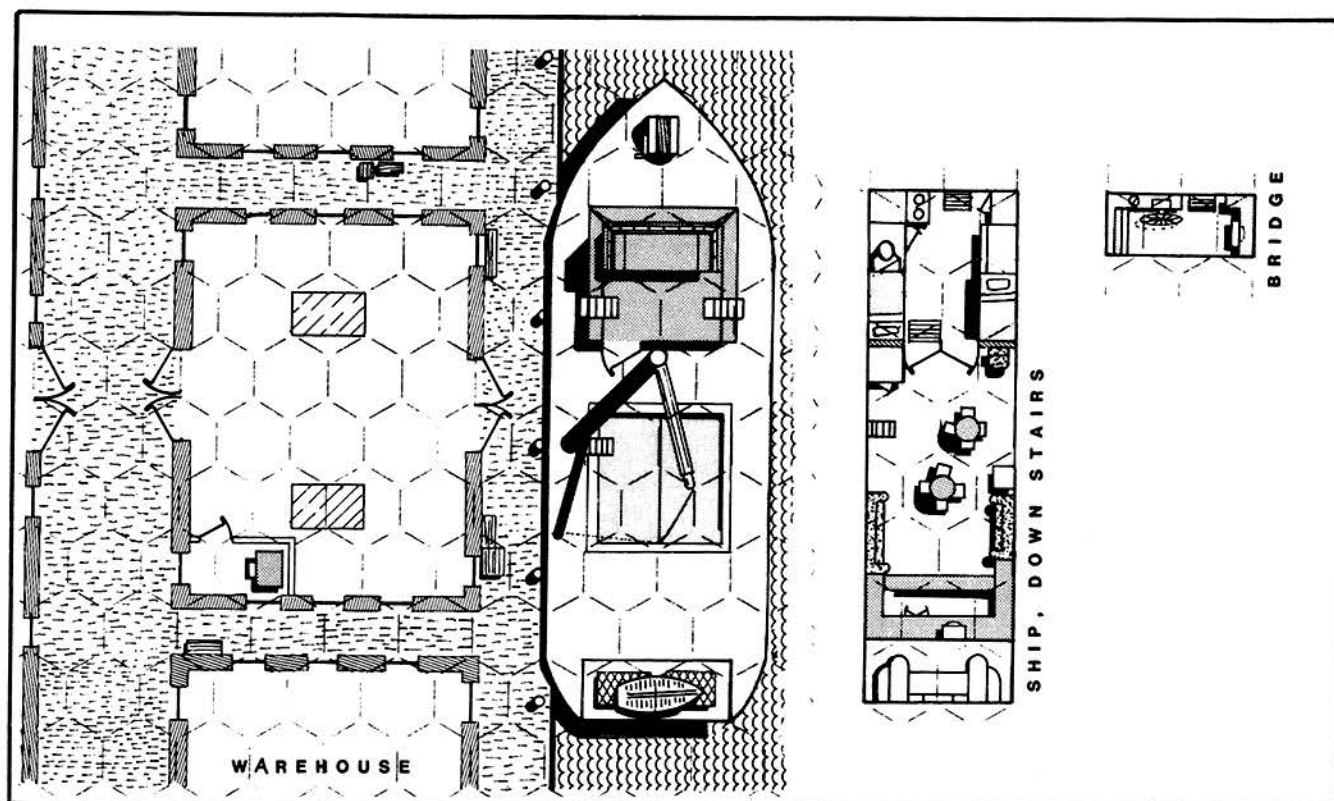
Below decks, the ship is far from ordinary. The original tractor motor has been replaced with a gas turbine. There are two hatches on the deck that lead to the engine, and a panel inside that leads to the cabinet under the bar in the lounge. The engine area is cramped, but a character inside could crawl over the engine and get out through 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 two 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.

HIDING PLACES

There are some good hiding places scattered around the tactical map. Around the warehouse: In a doorway



(¾ 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 submachine 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 alleyways 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 representative 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, and seems uneasy at the thought of the coming auction.

Ms. Doberitz and Mr. Gatow, the representatives of the infamous German terrorists Red Army faction will arrive next. Both are tall, blonde-haired, and look ready for action.

Next Mr. Smith, a British representative of a group of multinational 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 are 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 M52 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 to 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.

•CHARACTER ACTIONS•

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 one guard will cover each hex of the alleys, street, and dock around the warehouse every one full turn. The guard's 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 1D6 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 could 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 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.

•ACTION RESULTS•

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 characters' 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 -7 to any escape attempts with a DEX Roll (only roll once, unless the situation changes). 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 agency 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 control 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, agency headquarters has put all of its 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 that 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 agency 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 agency provides will get to the island between 4 am and 5 am. The characters will come ashore on a rubber raft or with scuba gear.

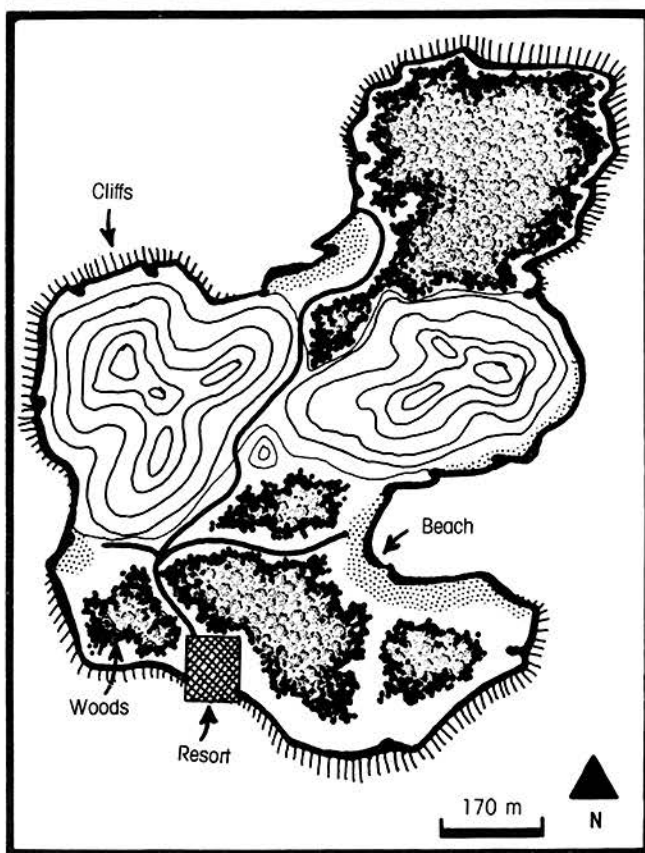
CHARACTER INFORMATION

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 their own boat will have very different informations. 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 an assault team.

SHULIVIK

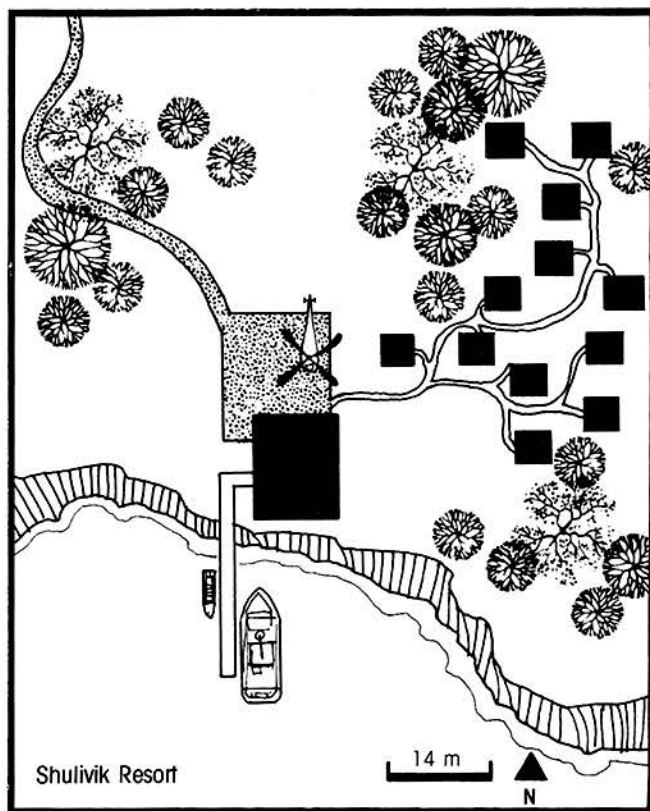
Shulivik is a small island off the Dalmatian coast of Yugoslavia, in the Adriatic Sea. The complex on the



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 of 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 ½ m tall.

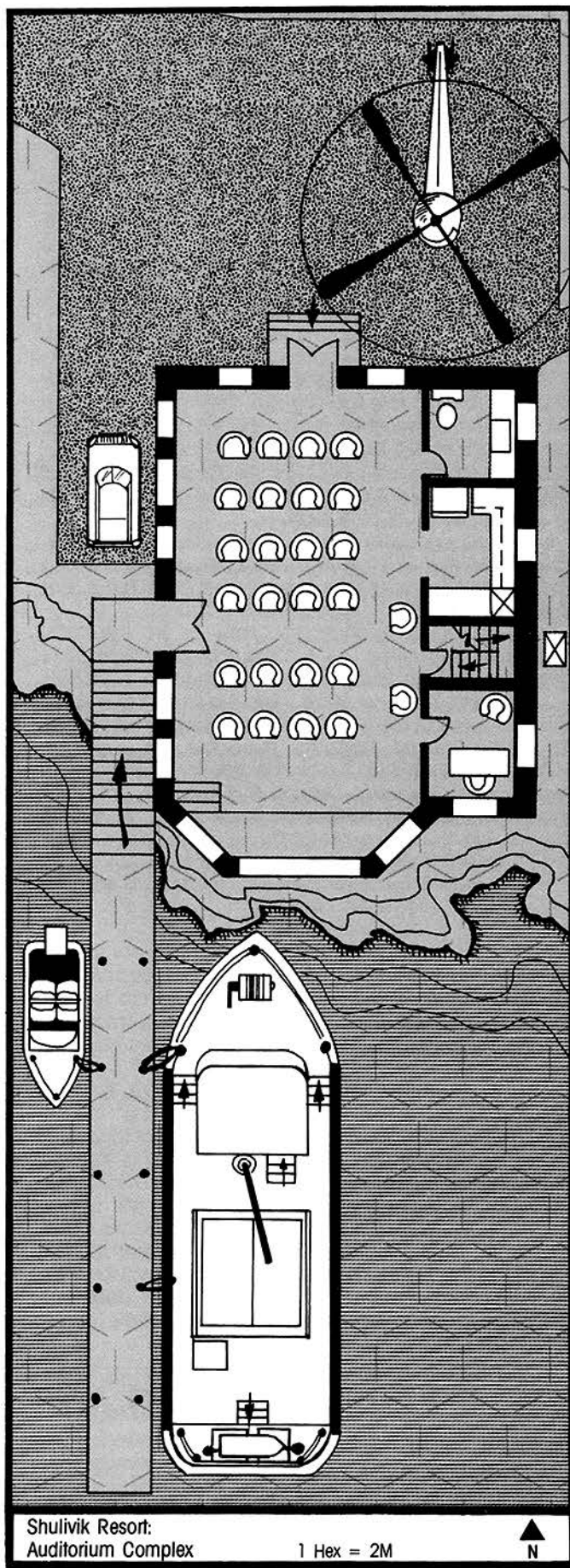
The coast of the island is composed of sheer cliffs and small beaches. The cliffs are between 1" and 6" tall. The beaches are flat, gray sand and provide easy access for small boats and swimmers. The resort, where the auction is being held, is on the south side of the island. It is the only part of the 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 the 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 half meter 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 a radio. There is also a john with a sink.

The meeting room 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 dumbwaiter 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 one 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 engine 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 Engstrom 280C Shark Executive helicopter with room for 3. It is fully fueled, and has a range of 400 km.

There is a 1m by 1m 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

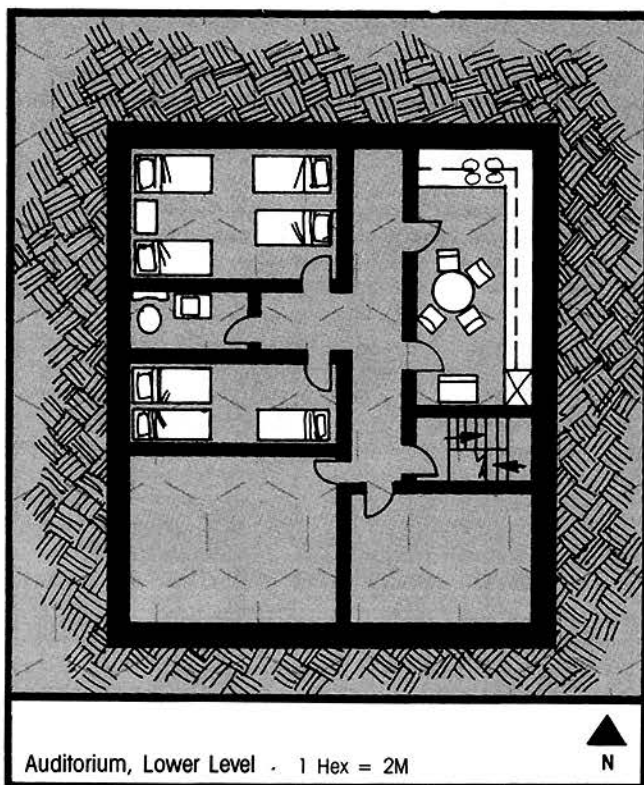
The downstairs of the building is shown in the small map section. The downstairs is split into seven rooms. These rooms include two storerooms, two bunk rooms, a john, the stairs, and a kitchen.

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 connected to the hall and includes a toilet and a 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 one 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 half meter 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 one 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.

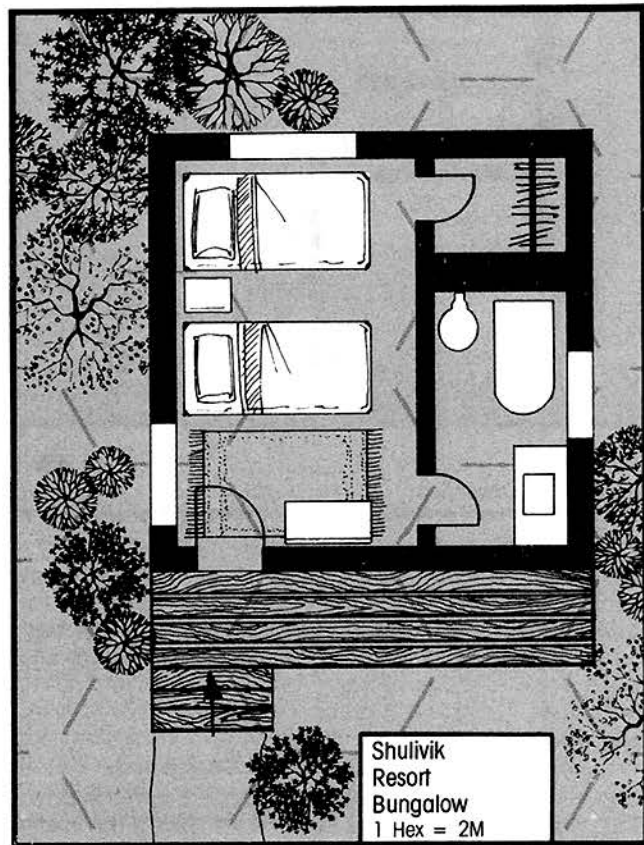
In the auditorium: Inside the cabinets under the bar, in the dumbwaiter, under the desk in the office, in the closet under the stairs, inside the cabinets in the kitchen, or in a locker in the bunk room.

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.



• ENEMY PLANS •

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.

• POSITIONS •

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 location.

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.

GUARD LOCATIONS

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 Le Duc	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.

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.

LE DUC'S REACTIONS

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. 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 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 firefight 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. If things are falling apart he will grind 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.

• CHARACTER ACTIONS •

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) 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 through 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 downstairs, 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. 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 on 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 send a ship to meet the character. Otherwise, the electric car

is a trap for the 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 one and a half hours. It will take a character 1 full turn to tune the radio to the proper frequency and send a message to Sanchietti.

• ENCOUNTER OPTIONS •

There are several possible options for 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 agency. The person has not been able to report back to the agency 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 directional 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 Danger International operation.

• SCENARIO RESULTS •

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 agency about the mission. No one outside knows what happened, or why.

BAD

The characters died, but got a message out to the agency. An assault team will show up about one and a half hours 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 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 agency 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 Points. If handled poorly, with gunfire, civilian casualties, and Fritz dead, it might be worth only ½ 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 Points. 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 ½ an Experience Point.

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 Points. 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 Points. 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 Points. 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 Experience Point.

The GM should decide how many Experience Points each character earned in each engagement. Round any remaining halves in favor of the characters and distribute the Experience. Individual characters may get somewhat more or less.

The GM also has Brownie Points to distribute at the end of the mission, if the characters belong to an agency. The number of Brownie Points each character gets will depend upon the general success of the mission, the way in which the mission was performed, and the recommendation of the other characters.

The most important factor in Brownie Point calculation is the success of the mission. Remember that this is an important mission. The table in the Campaigning section will give a good idea of the number of Brownie Points this mission should be worth.

• NON-PLAYER CHARACTERS •

The characteristics of the people used in this scenario are given below. Most of the people 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.

All assassins, guards, trained guests, and assault troops should be considered Veterans.

EQUIPMENT

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 Skorpion and a dagger in special pockets in his long coat.

The guards are all outfitted with Uzi submachine guns and flashlights. They are dressed in short coats and leather caps.

The assault troops are equipped with M-16s and 5 Defense Body Armor Jackets. If they are coming in at night, they'll carry flashlights.

LE DUC, THE BOSS

STR: 15	DEX: 18	CON: 13	BODY: 11	INT: 13
EGO: 10	PRE: 18	COM: 14	PD: 5	ED: 3
SPD: 3	REC: 6	END: 26	STUN: 26	Cost: 54

Pts Skills

- 2 Fam w/ Small Arms
- 16 +2 w/ all combat
- 10 Karate
- 3 Pilot 13-, Helicopters
- 5 Stealth 13-
- 3 Bribery 13-
- 3 Sleight of Hand 13-
- 3 Lockpicking 13-
- 3 Security Systems 12-
- 3 Conversation 13-
- 3 Seduction 13-
- 3 Culture 13-
- 5 Bureaucratics 13-
- 3 Gambling 12-
- 3 German w/French Accent
- 3 English w/French Accent
- 71 Skill Cost

Disadvantages

- 16 Hunted by French Secret Police (14-)
- 8 (16) Hunted by CIA (14-)
- 8 Fanatical Hatred of American ways
- 3 (5) Suave, must look cultured and in control of all situations
- 15 Experience
- 125 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 of Le Duc (The Duke). With his drive for perfection and willingness to take risks, he quickly 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.

LINDA DE ARMENTROUT

STR: 10	DEX: 20	CON: 10	BODY: 8	INT: 10
EGO: 13	PRE: 20	COM: 20	PD: 6	ED: 2
SPD: 3	REC: 4	END: 20	STUN: 18	Cost: 51

Pts Skills

- 3 Pilot 13-, Helicopters
- 3 Fam w/Small Arms, Knives
- 8 +1 w/ all Combat
- 10 Kung Fu
- 3 Lockpicking 13-
- 3 Sleight of Hand 13-
- 3 Concealment 11-
- 4 KS: Escape Artist 13-
- 3 Culture 13-
- 3 Seduction 13-
- 3 Paramedic 11-
- 3 English w/French Accent
- 49 Skills Cost

Disadvantages

- 14 Hunted by KGB (11-)
- 8 Loves the Boss, will do anything to save him, even from himself
- 3 (6) Chivalrous, rewards bravery even in the enemy
- 100 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.

BRUNO

STR: 20	DEX: 15	CON: 18	BODY: 16	INT: 8
EGO: 13	PRE: 20	COM: 6	PD: 8	ED: 4
SPD: 3	REC: 8	END: 36	STUN: 35	Cost: 74

Pts Skills

- 3 +1 w/ Boxing
- 20 Boxing and Advanced Boxing
- 8 +1 w/ all Combat
- 2 Fam w/Small Arms
- 2 +1 Sight Perception
- 3 Concealment 11-
- 3 Lockpicking 11-
- 4 KS: Lipread 13-
- 3 Streetwise 13-
- 2 French, fluent conversation
- 1 English, basic conversation
- 51 Skills Cost

Disadvantages

- 14 Hunted by French Secret Police (11-)
- 6 -3 Hearing Perception Roll
- 11 Fanatically loyal, will do anything Le Duc tells him to do
- 19 Experience
- 125 Total Points

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'd rather talk with his fists than with words.

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OPTIONAL COMBAT SEQUENCE CHECKLIST

- 1) Determine the attacker's OCV.
- 2) Determine the defender's DCV.
- 3) Attacker makes his Attack Roll (3D6); his chance to hit is 11 + attacker's OCV - defender's DCV.
- 4) Pay the END cost for using your weapon.
- 5) If he misses, his action Phase is over; go to the next character's Phase.
- 6) If he hits, determine the damage and any effects of damage; then go to the next character's Phase.
- 7) Roll on the Hit Location chart to find where the blow landed; this will affect the damage result.
- 8) Check for Knockback; target may be knocked back or down.
- 9) Check for a Wounded result; target makes Ego Roll to keep fighting next phase.
- 10) Target may be Bleeding; keep track of blood loss.
- 11) Check for severity of wound; target may be Impaired or Disabled.

OCV CHECKLIST

- 1) Determine base OCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular weapon being used.
- 4) Apply any modifiers for the particular Combat Maneuver being used.
- 5) Apply any Combat Modifiers.
- 6) Apply any Range Modifiers.

DCV CHECKLIST

- 1) Determine base DCV (character's DEX/3).
- 2) Add any applicable Skill Levels.
- 3) Apply any modifiers for the particular weapon being used.
- 4) Apply any modifiers for the particular Combat Maneuver being used.
- 5) Apply any Combat Modifiers.

SPEED CHART Character's Speed

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

COMBAT MODIFIERS

Modifier	Notes	OCV	DCV	RMod
Autofire	10 rds, 1 hit/2	+4	—	x½
Burst Fire	5 rds, 1 hit/2	+2	—	x½
Controlled Burst	3 rds, 1 hit/2	+0	—	—
Concealment	target half hidden	—	—	x½
	target head only	—	—	x¼
Off Hand	using off hand	-3	—	—
Prone	lying flat	—	x½	—
Surprise Move	GM decides	+1-3	—	—
Surprised	in combat:	—	x½	—
	not in combat,	—	—	—
	take 2x Stun:	—	is 0	—
Target Size	fills 1 hex	—	—	x2
	fills 2 hexes	—	—	x4
	fills 4 hexes	—	—	x8
	½ man size	—	—	x½
	¼ man size	—	—	x¼
	⅛ man size	—	—	x⅛
Throw	unbalanced	—	—	-1/1"
	balanced	—	—	-1/2"
Throw at a hex	DCV of hex	—	is 3	—
Unfamiliar	use new weapon	-3	—	—

COMBAT MANEUVERS

Maneuver	Phase	OCV	DCV	Effects
Block	½	—	+0	stops one attack
Brace	0	+1	0	x2 range mod
Covered	½	-1	+0	target held
Disarm	½	-3	-1	target disarmed
Dodge	½	—	+3	vs. all attacks
Flying Tackle	1	-2	-2	x1 and knockdown
Grab	½	-1	-2	grab, do x1 STR
Hold	½	-2	-2	both stopped
Killing Blow	½	-2	-2	(STR/15)D6 killing
Set	1	+1	+0	x2 range mod
Strike	½	—	+0	by weapon type

¹ Use OCV mod for Hit Location; usually -8

² Both are prone (see Combat Modifiers)

SHOTGUN DAMAGE TABLE

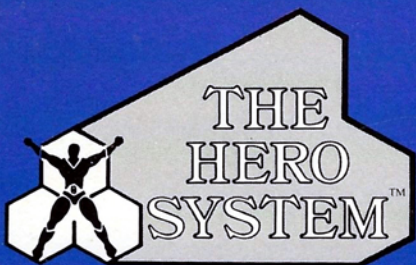
Range up to	Damage	Stun Multiple	Notes
1x DMG RNG	4x weapon damage	+2	one hit
2x DMG RNG	3x weapon damage	+1	separate hits
3x DMG RNG	2x weapon damage*	0	separate hits
4x DMG RNG	1x weapon damage*	-1	
Beyond 4x DMG RNG	No Damage		

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

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