

MIIB

MEN IN BLACK™

Introductory ADVENTURE GAME



An introductory roleplaying game for *Men in Black* fans of all ages

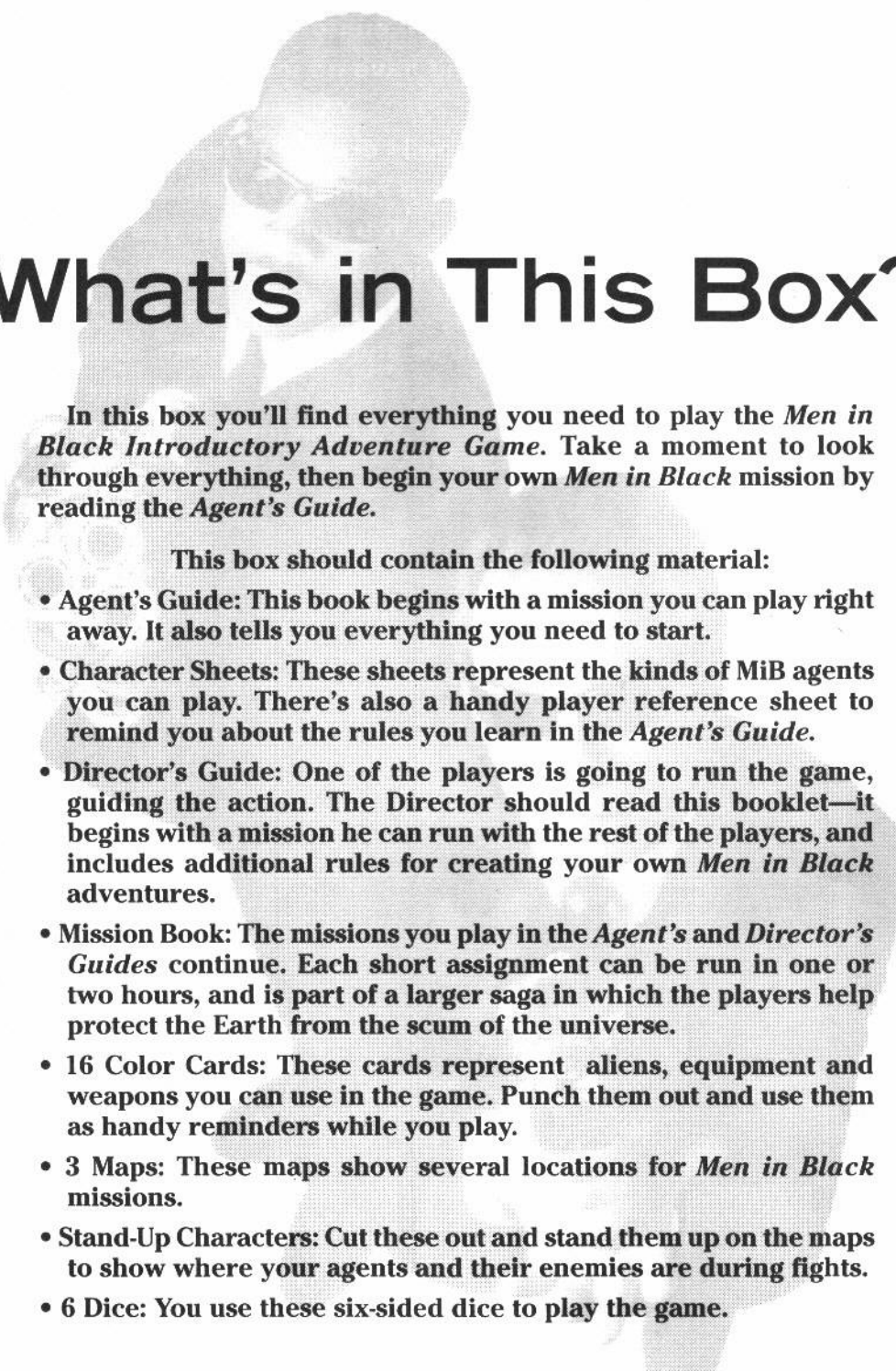
You'll conform to the identity we give you.
You will have no identifying marks of any kind.
You will not stand out in any way.
Your entire image is crafted to leave no lasting memory.
You're a rumor, recognizable only as déjà vu.
You don't exist; you were never born.
Anonymity is your name. Silence is your native tongue.
You are no longer part of the system.
You're above the system. Over it. Beyond it.
We are the Men in Black.
You can join our ranks by playing the



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MEN IN BLACK™
Introductory
ADVENTURE
GAME

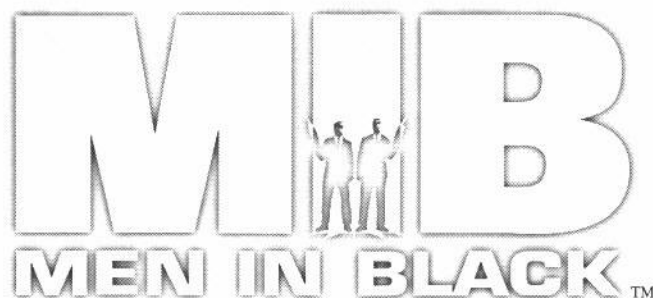


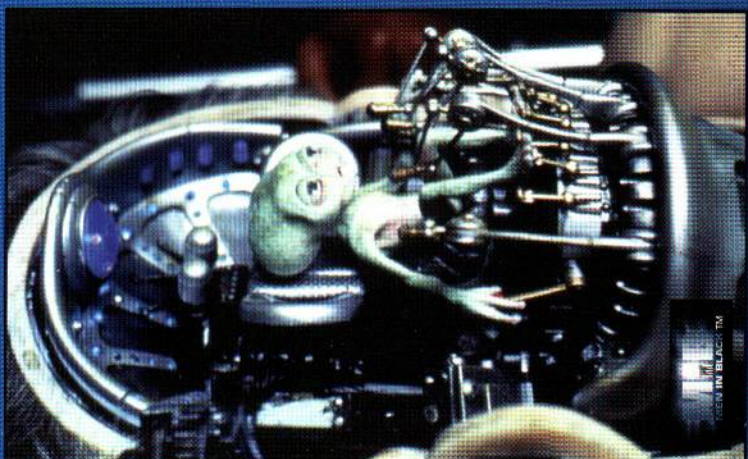
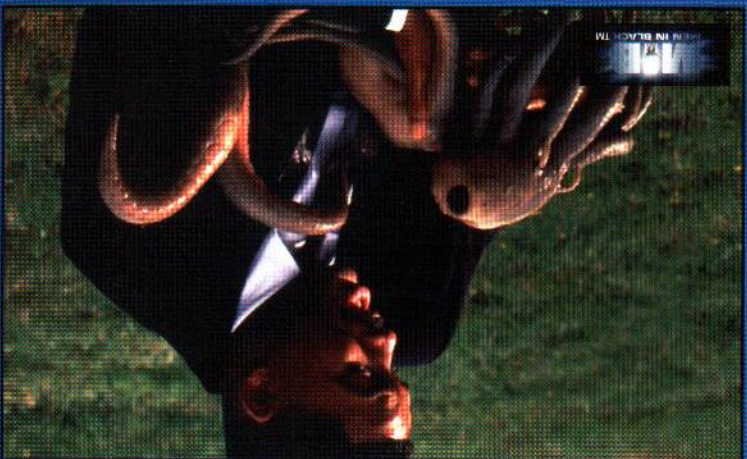
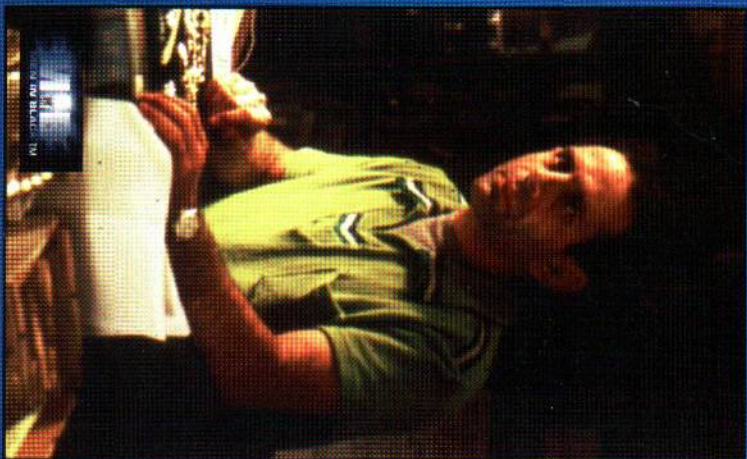
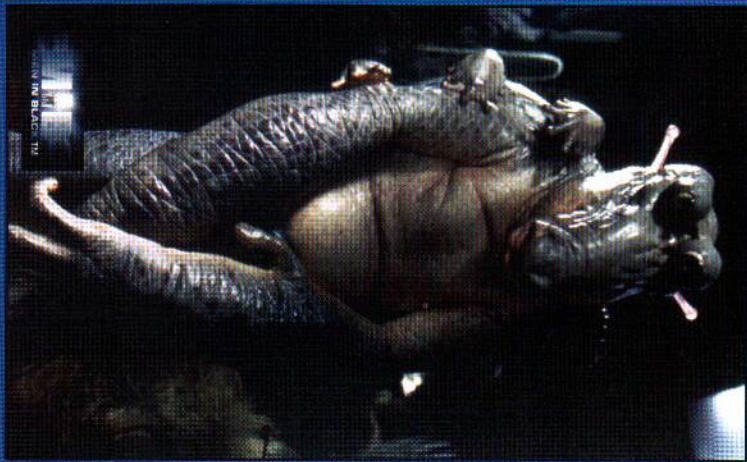
What's in This Box?

In this box you'll find everything you need to play the *Men in Black Introductory Adventure Game*. Take a moment to look through everything, then begin your own *Men in Black* mission by reading the *Agent's Guide*.

This box should contain the following material:

- **Agent's Guide:** This book begins with a mission you can play right away. It also tells you everything you need to start.
- **Character Sheets:** These sheets represent the kinds of MiB agents you can play. There's also a handy player reference sheet to remind you about the rules you learn in the *Agent's Guide*.
- **Director's Guide:** One of the players is going to run the game, guiding the action. The Director should read this booklet—it begins with a mission he can run with the rest of the players, and includes additional rules for creating your own *Men in Black* adventures.
- **Mission Book:** The missions you play in the *Agent's* and *Director's Guides* continue. Each short assignment can be run in one or two hours, and is part of a larger saga in which the players help protect the Earth from the scum of the universe.
- **16 Color Cards:** These cards represent aliens, equipment and weapons you can use in the game. Punch them out and use them as handy reminders while you play.
- **3 Maps:** These maps show several locations for *Men in Black* missions.
- **Stand-Up Characters:** Cut these out and stand them up on the maps to show where your agents and their enemies are during fights.
- **6 Dice:** You use these six-sided dice to play the game.





All scores are 2D except: Reflexes 4D+1, climbing 5D, dodge 4D+2, jumping 4D+2, hand-to-hand combat 5D, sneak 4D+2, Coordination 3D+2, marksmanship 4D+1, missile weapons 4D+2 (goo +1D), Strength 5D, lifting 5D+2, Endurance 5D, Knowledge 4D, computer ops 4D+2, linguistics 4D+1, Perception 4D+1, Confidence 3D+2, con 4D, interrogation 4D+1, intimidation 5D+2, willpower 5D+2, Charisma 2D+1, disguise 4D. **Character Points:** 9. **Fate Points:** 2. **Body Points:** 50. **Special Abilities:** Stinger (7D damage). Pincers (6D damage). Shell: (+1D on Endurance to resist damage). Goo: The Bug is capable of projecting a stream of goo up to 25 feet. Victims must make a Difficult (20) Strength roll to break free.



Bug

Deployment

All scores are 2D except: Reflexes 3D, Coordination 3D, Strength 3D, marksmanship 3D, Endurance 3D, Confidence 3D, computer ops 3D, linguistics 3D, Perception 3D, Knowledge 3D, lifting 3D, running 3D, swimming 3D, Perception 2D+2, hide 3D, Confidence 3D, con 3D+1, streetwise 3D+2, Charisma 2D+1, disguise 3D. **Character Points:** 6. **Fate Points:** 1. **Body Points:** 24. **Equipment:** Baltans are known to travel in biomechanical "bodiesuits," which add +1D+1 to their Endurance.



Baltian

Scales

All scores are 2D except: Reflexes 3D+1, dodge 3D+2, hand-to-hand combat 3D+2, jumping 3D+2, Coordination 3D, marksmanship 3D+1, Strength 4D, lifting 5D, Endurance 4D, ignore pain 4D+1, running 5D, Knowledge 2D+2, Perception 3D, language: English 3D+2, Confidence 3D+1, intimidation 4D, willpower 4D, Charisma 2D+2. **Character Points:** 5. **Fate Points:** 5. **Body Points:** 38.



Arquillian

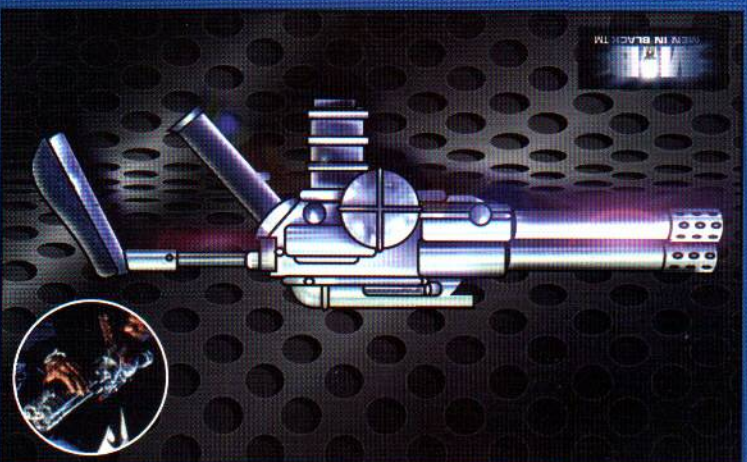
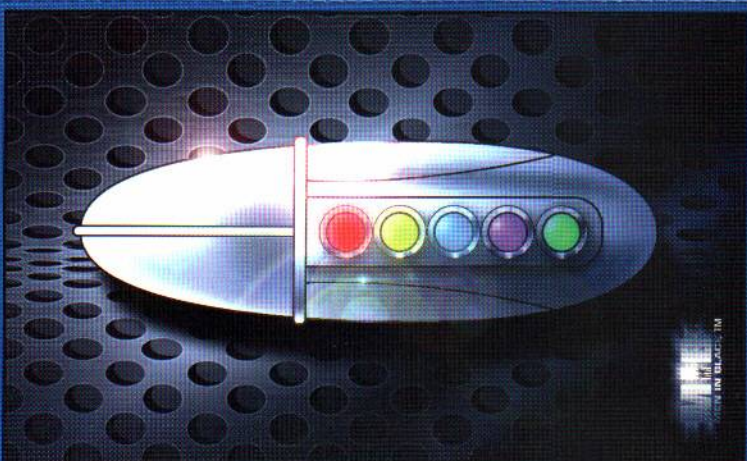
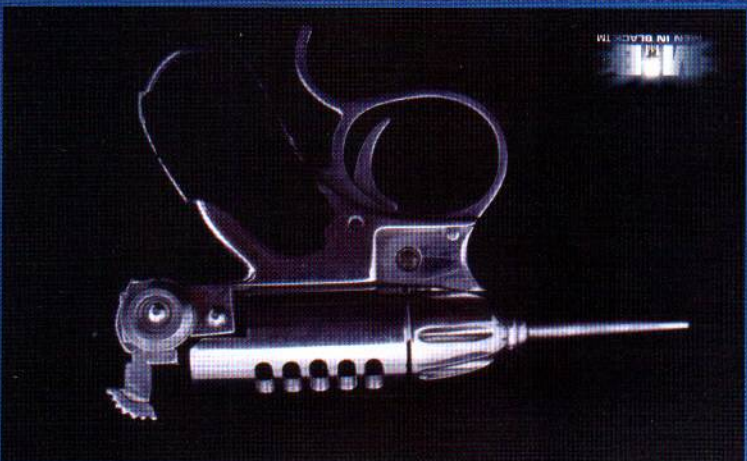
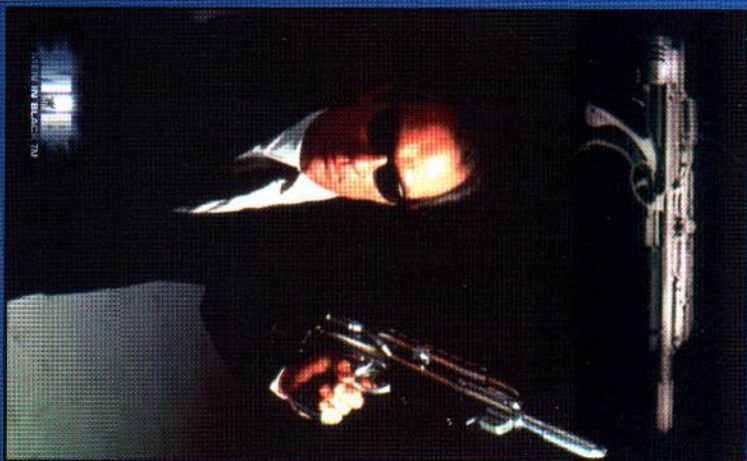
Skook

All scores are 2D except: Reflexes 3D+1, climbing 3D+2, dodge 3D+2, jumping 3D+2, Coordination 3D+1, marksmanship 3D+2, Strength 5D, Endurance 3D+2, computer ops 3D, hide 3D, Confidence 3D, con 3D+1, intimidation 3D, streetwise 3D+2, willpower 4D, Charisma 3D, disguise 4D+1. **Character Points:** 3. **Fate Points:** 1. **Body Points:** 35. **Special Abilities:** Teeth (6D+2 damage); exploding goo: when killed with a projectile weapon, expels a shower of toxic blue goo that causes 6D9 damage to everyone within 20 feet. **Equipment:** Varah-size human disguise.



Altoonian

Hyah



Game Notes: Blaster pistols cannot accurately hit targets at Long Range.

Damage: 3D+1 (pistol), 4D+2 (rifle)

This weapon strips particles from its barrel and hyperaccelerates them at the poor unfortunate marked for destruction. The particles make little sonic booms as they zip by, on their way to punching a big hole in whomever you don't like.

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Blaster

The XT-17 is a triple-barreled nightmare, with a pump-action reloader on top of a storage clip for a dozen shells. The shells themselves are solid, glistening like polished steel. The shells never leave the XT-17. They are supercapacitors capable of shooting a massive amount of energy. This energy can be channeled by manipulating the settings to the desired, and explosive, effect.

Damage: 8D

This device can tell what kind of alien species most recently passed through the area. When the spectral analyzer is passed over the area of interest, the device takes its readings and displays its conclusions through flashes and bands of colors on a small screen. The range for this device is only a few feet.

Game Effects: Identifying a species based on the spectral analyzer's color readouts requires an Easy (10) *scholar: alien species* roll.

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Noisy Cricket

The ultimate hold-out weapon, the Noisy Cricket is small enough to fit in the palm of your hand with ease. But don't let its size fool you. The Cricket packs the punch of your average bazooka and has a kick that will send its firer flying.

Damage: 6D+1

Game Effects: Unless the person firing this weapon makes a Moderate (20) *Strength* roll, he takes 2D damage from the recoil and flies backward as far as 30 feet (or until something gets in his way).

This hand-held cylindrical device can erase memories. MiB agents should wear their specially coated sunglasses to protect themselves against the analyzer's bright flash of light. In addition, the target of the analyzer becomes open to suggestion, allowing new memories to be inserted verbally as replacements for those removed.

Game Effects: Getting people to look at the neuralizer's tip requires a *con* or *persuasion* roll made against the subject's *Perception* roll.

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Neuralizer

The weapon of choice among many MiB agents. This enormous, hand gun is capable of breaking molecules down to their component atoms. The ammunition is a specially formulated gas contained in a clear canister that is fitted to the underside of the gun. When fired, a concentrated stream of mist flows from the barrels, turning the target into little piles of atomic dust.

Damage: 7D

This jet-black card can morph itself into any sort of identification the user wishes. Each *carte noire* is keyed to the brain waves of its user and can transform with a mere thought. A couple of well-known examples: FBI badge, Department of Health ID, Blockbuster Video membership card, senior citizen discount ID, backstage pass, and so on.

Game Effects: Using a *carte noire* adds +1D to any *con*, *persuasion* or *disguise* roll when the card is used logically.

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Carte Noire

All scores are 2D except: *Reflexes* 4D, *dodge* 4D+2, *sneak* 4D+1, *Coordination* 2D+1, *Strength* 2D+1, *Endurance* 2D+1, *Knowledge* 3D+2, *computer ops* 4D+2, *navigation* 4D+2, *scholar: alien protocol* 6D, *Perception* 3D+1, *hide* 4D, *Confidence* 3D, *intimidation* 3D+1, *willpower* 3D+1, *Charisma* 2D+2, *persuasion* 3D. **Character Points:** 5. **Fate Points:** 1. **Body Points:** 26.

To assemble your counters, cut along the solid lines and fold along the dotted lines (see **Figure 1** below). To make the stand, interlock the tabs on their bases (see **Figure 2**).

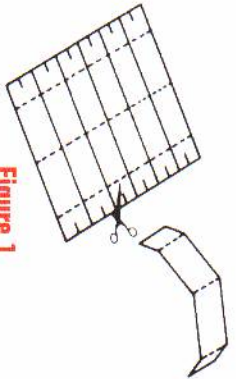


Figure 1

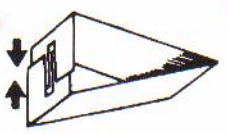
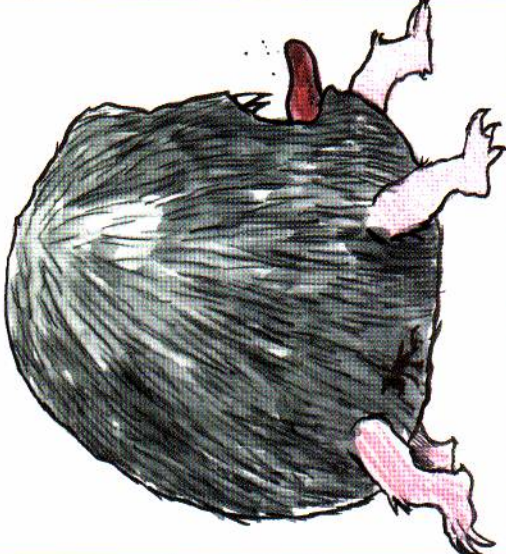
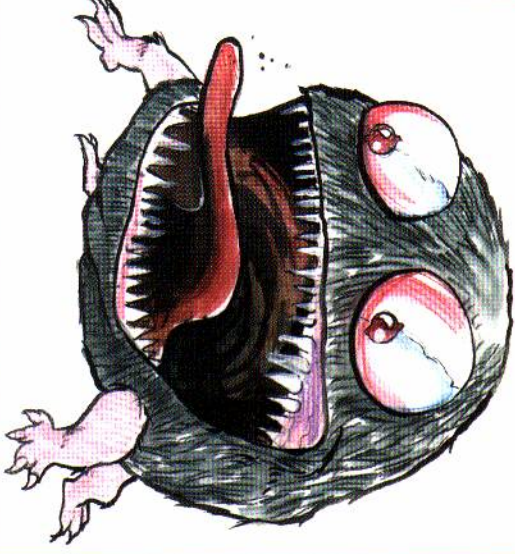


Figure 2

Megaploid

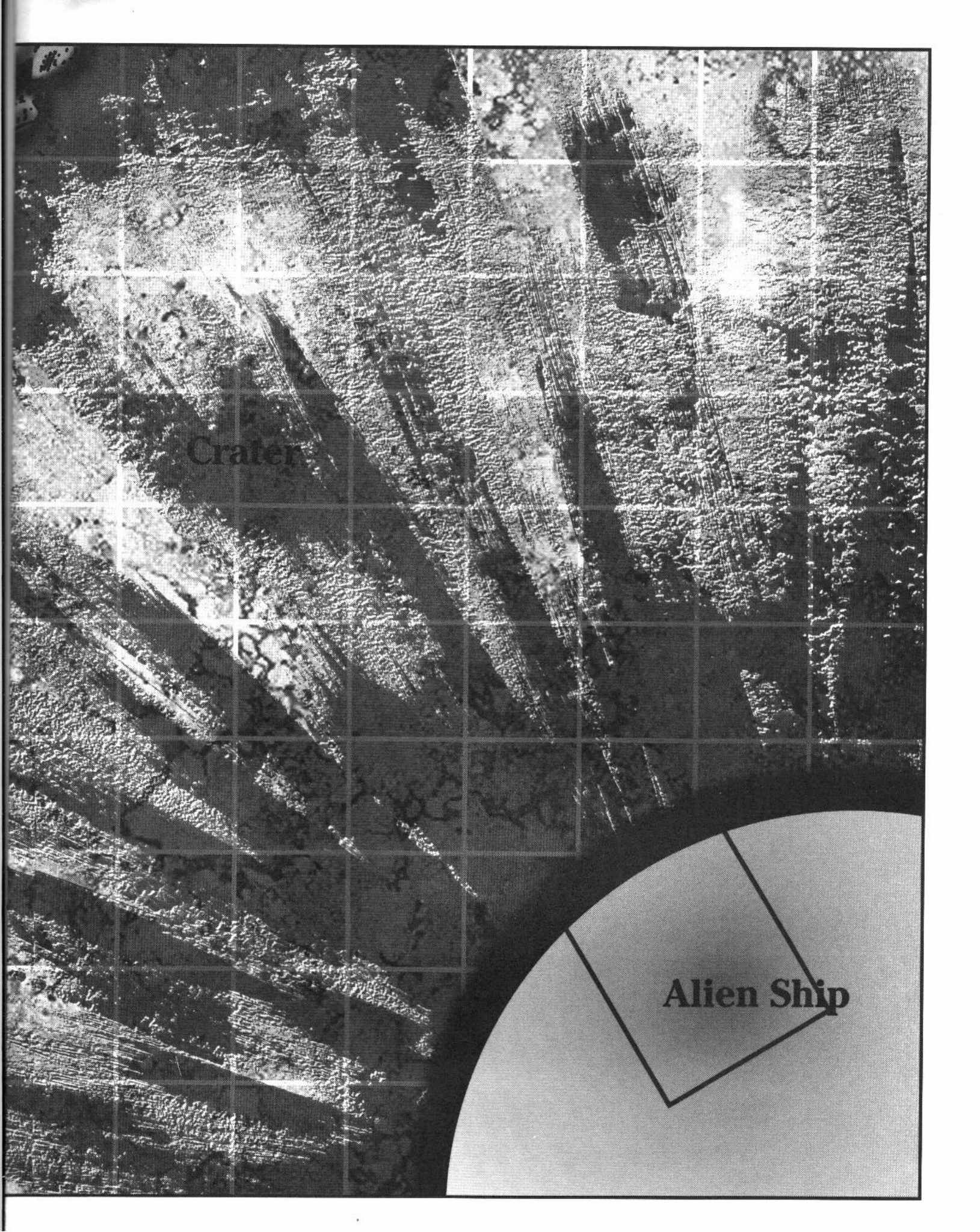
Bug

Desert Crash Site

Cacti

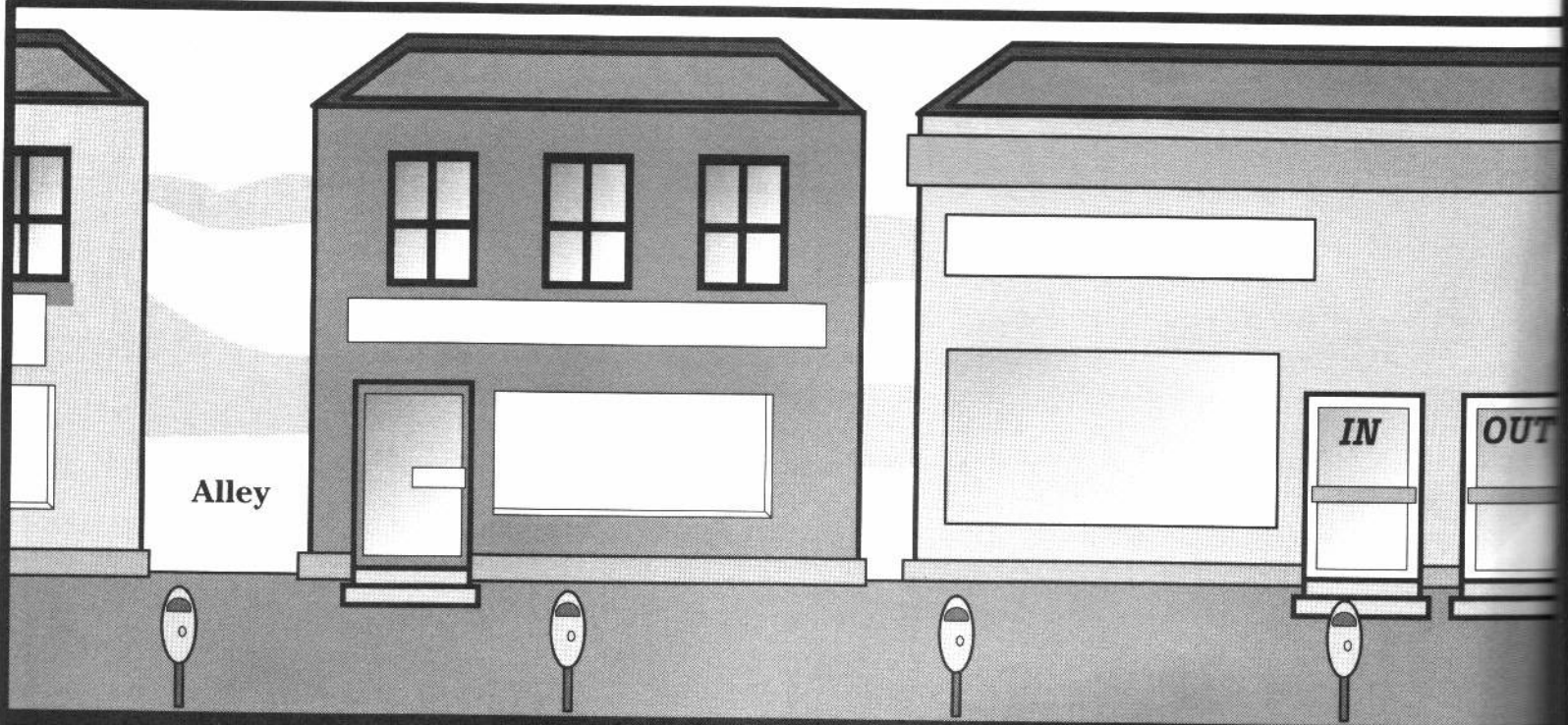
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Introductory
ADVENTURE
GAME

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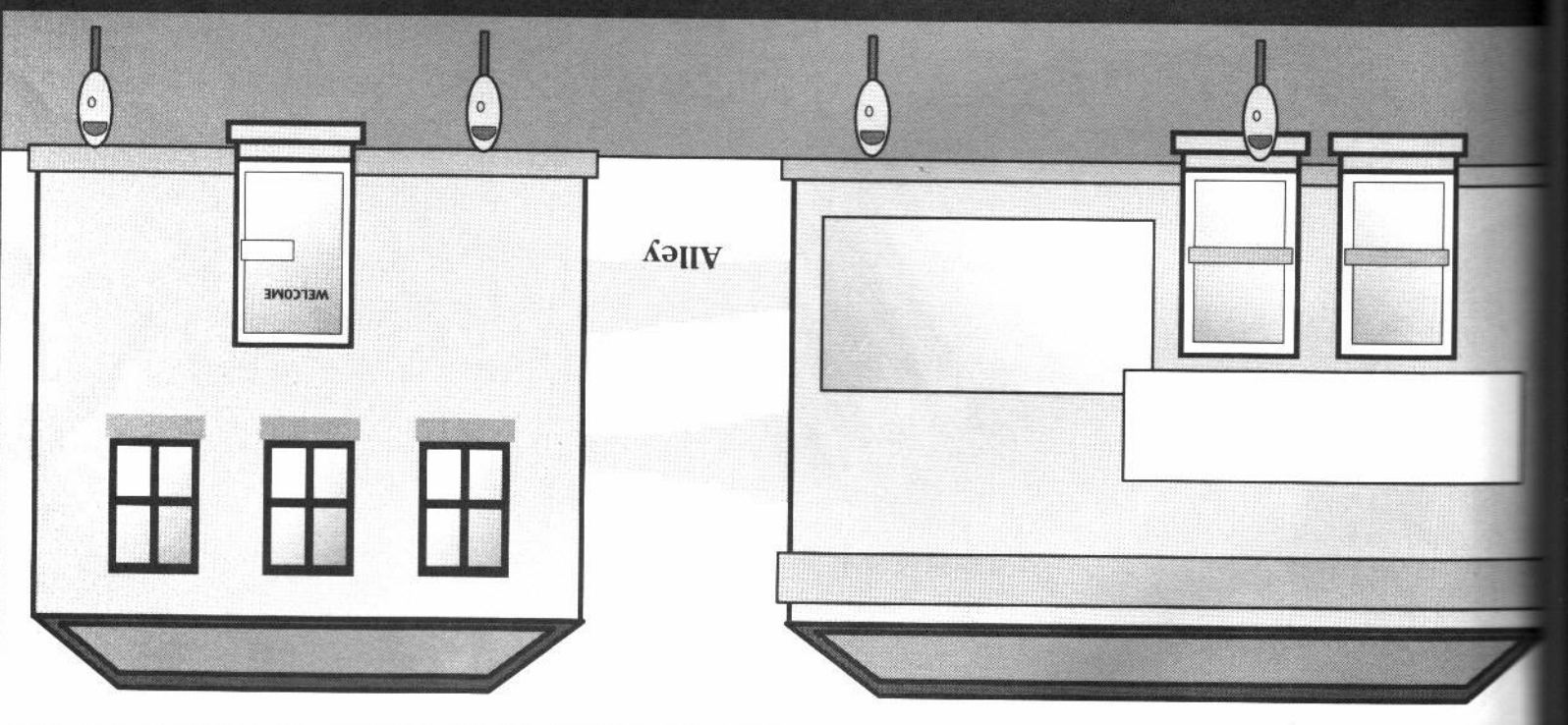


Crater

Alien Ship



Street Scene



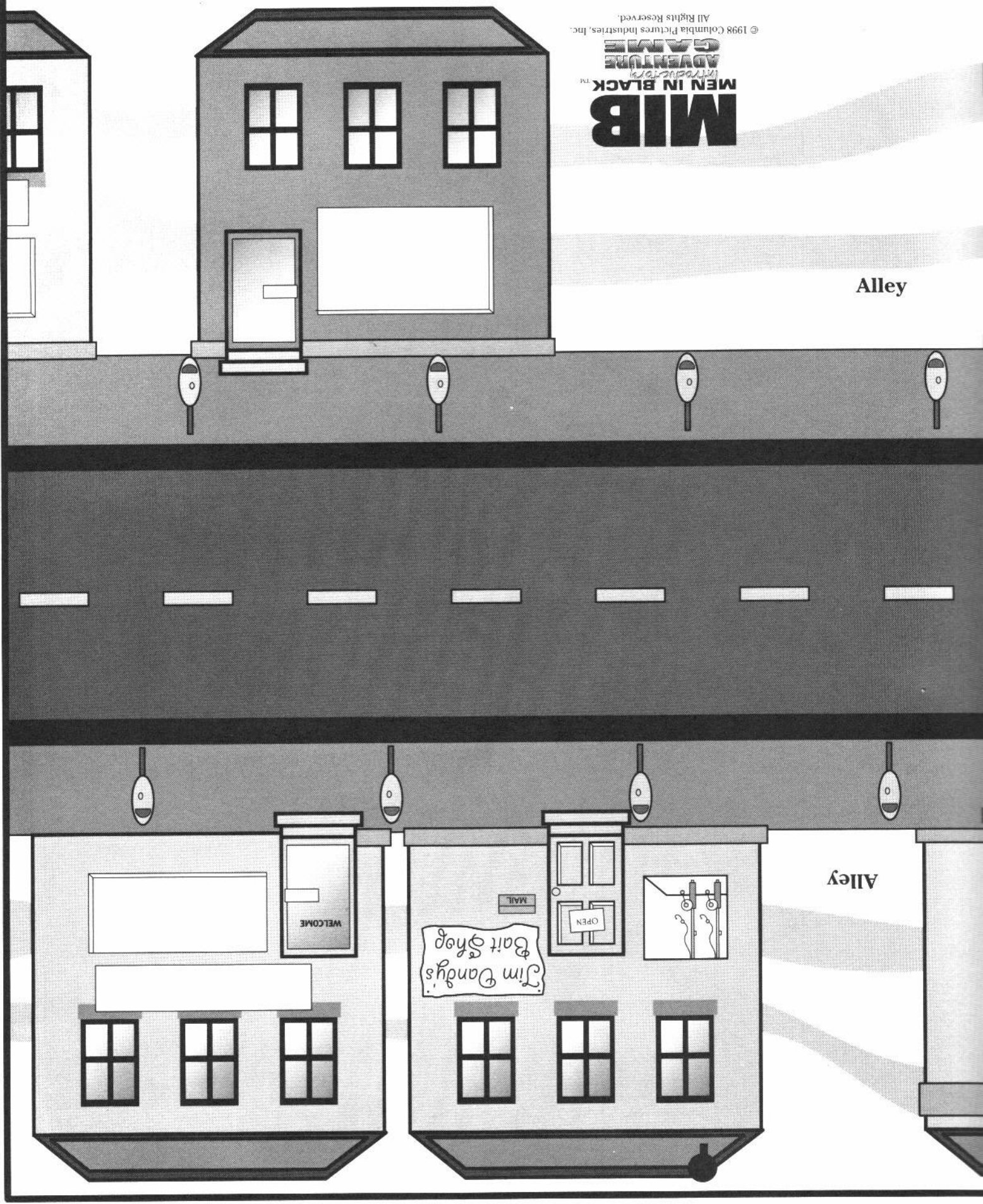
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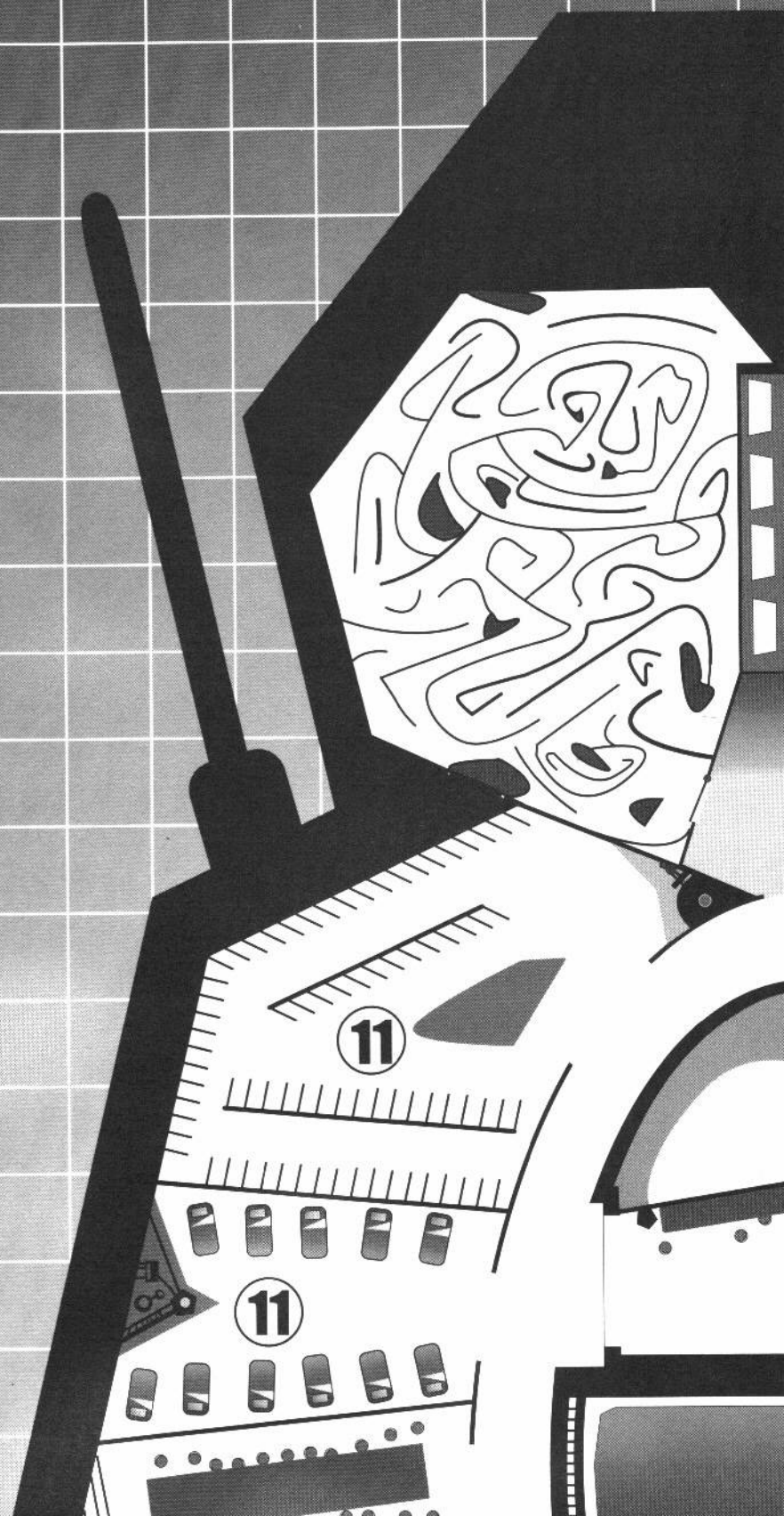
THE MOVIE
MEN IN BLACK
ADVENTURE
GAME

Alley

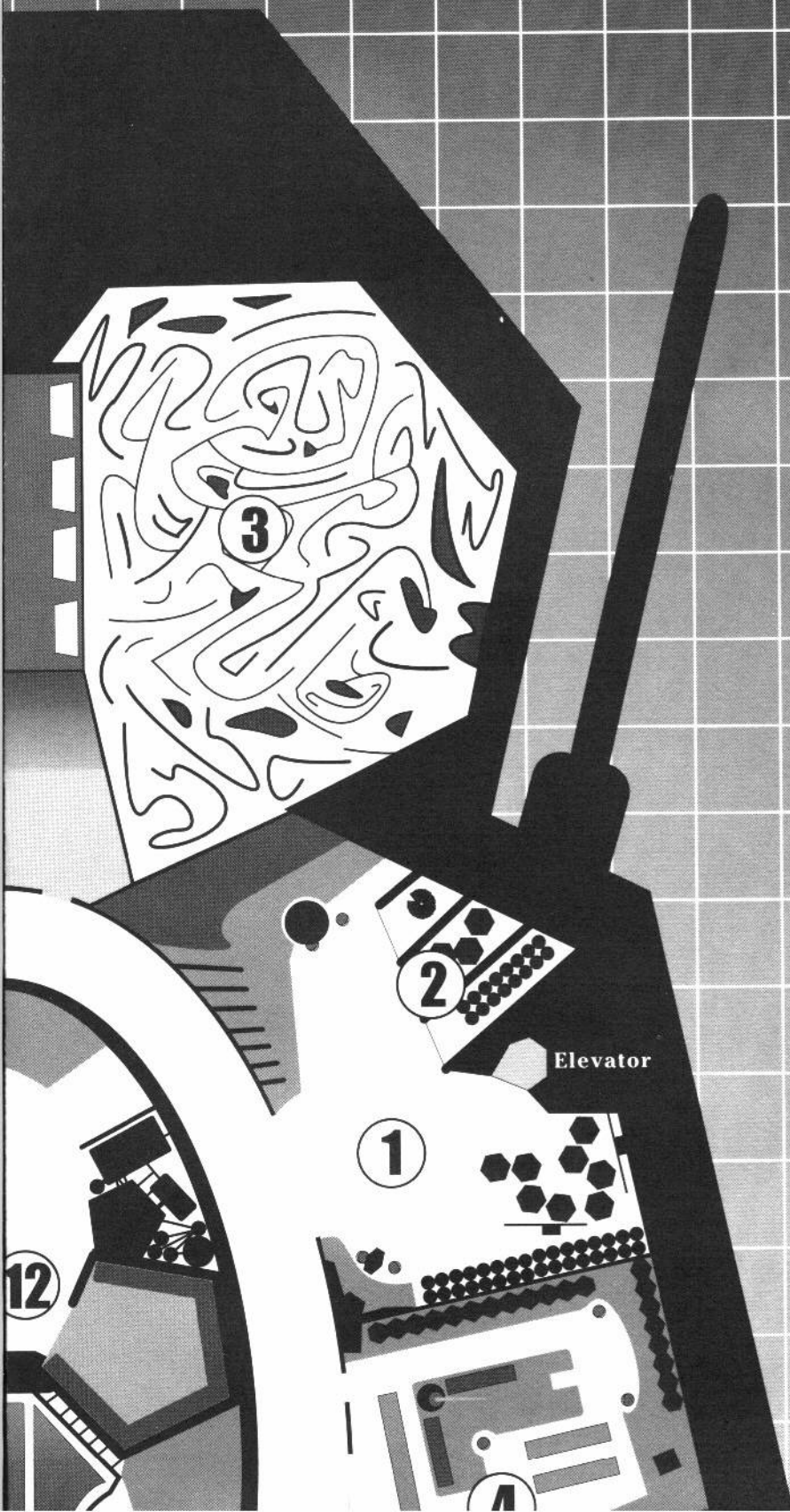
Alley

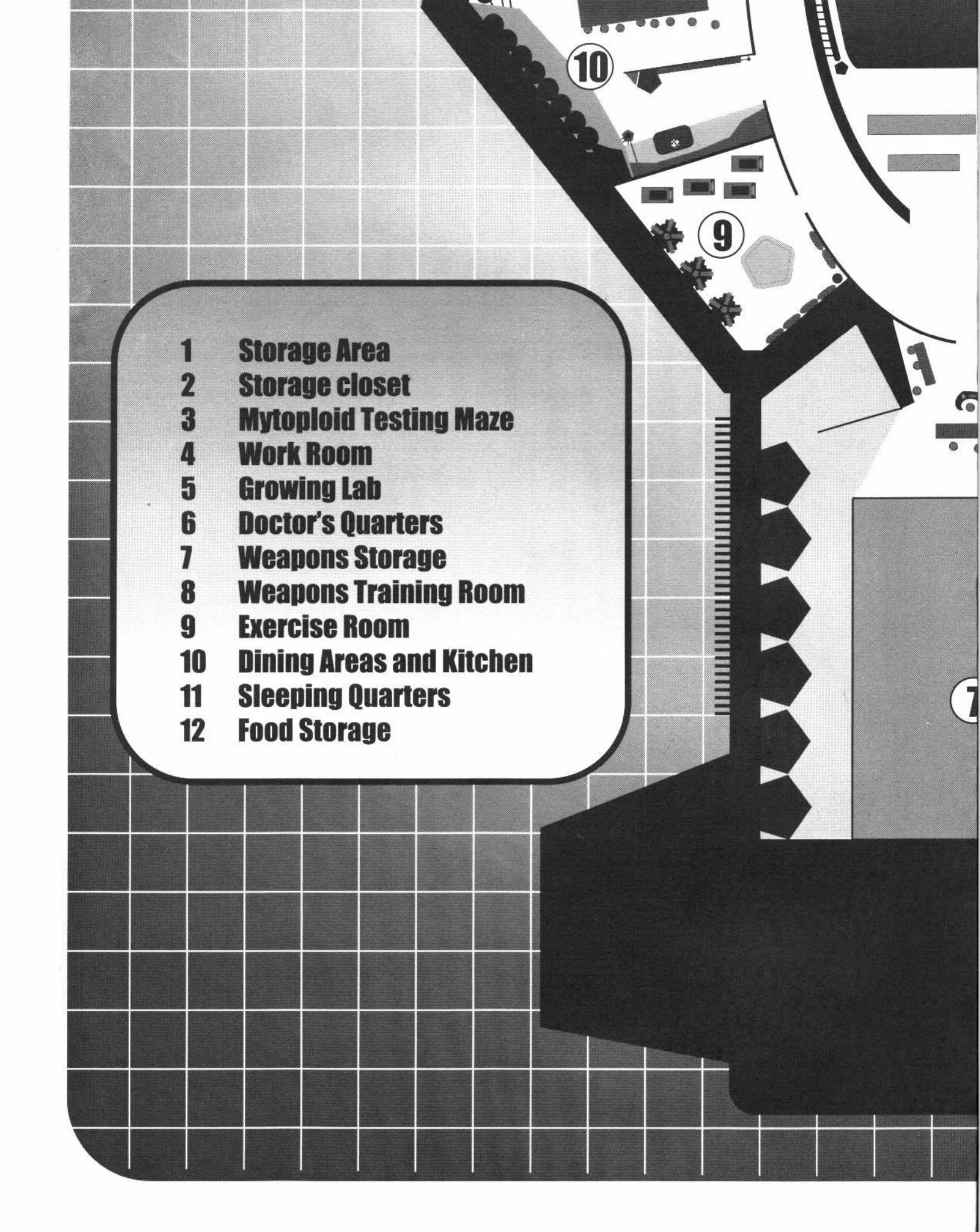


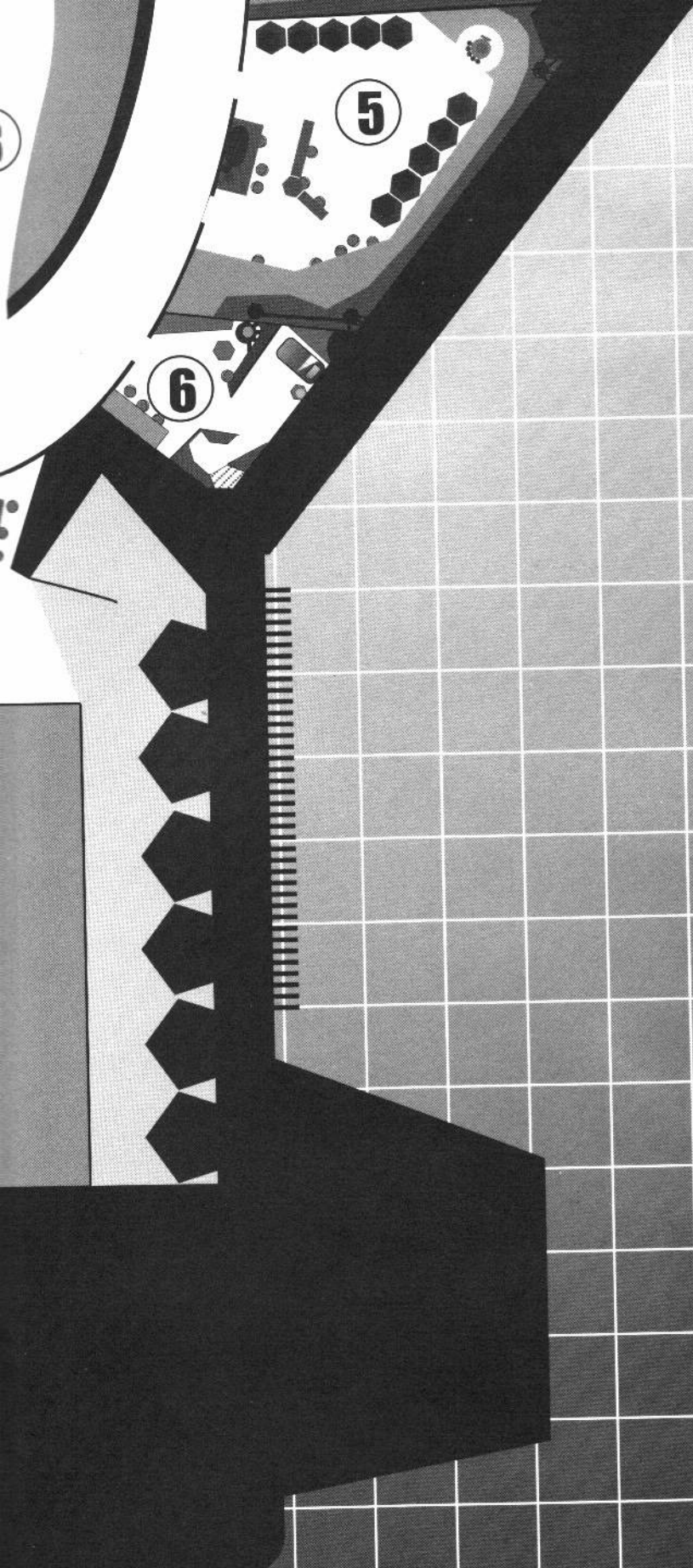
Renovated Bu



ried Spaceship



- 
- 1 Storage Area**
 - 2 Storage closet**
 - 3 Mytoploid Testing Maze**
 - 4 Work Room**
 - 5 Growing Lab**
 - 6 Doctor's Quarters**
 - 7 Weapons Storage**
 - 8 Weapons Training Room**
 - 9 Exercise Room**
 - 10 Dining Areas and Kitchen**
 - 11 Sleeping Quarters**
 - 12 Food Storage**



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GAME

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Creating Your Agent

Creating a character for the *Men in Black Introductory Adventure Game* is easy. Just follow the five steps below:

1) Choose A Character Template

Look through the five character templates provided in this game. Pick a dossier for the kind of MiB agent you'd like to play.

2) Fill in Personal Data

Help flesh out your agent by giving him a code name (one letter only, please), gender, height, weight, and age. You can even draw in a surveillance photo of your agent. Don't worry about the physical description: the MiB has already taken care of that for you.

3) Raise Your Skills

Look at the template you've chosen. It lists eight attributes—abilities you are born with—and many skills—things you learn. The attributes are fixed dice scores (though they vary from template to template). All the skills beneath a certain attribute share that attribute's dice score.

Add 7D to skills you want to be good at.

You may divide the 7D among any skills you want, but may put no more than 2D in any one skill. Write the new skill dice score next to that skill. If there's a +1 or +2 after a skill you're improving, that stays there. Only the number before the "D" is boosted.

Some good skills to improve include combat skills

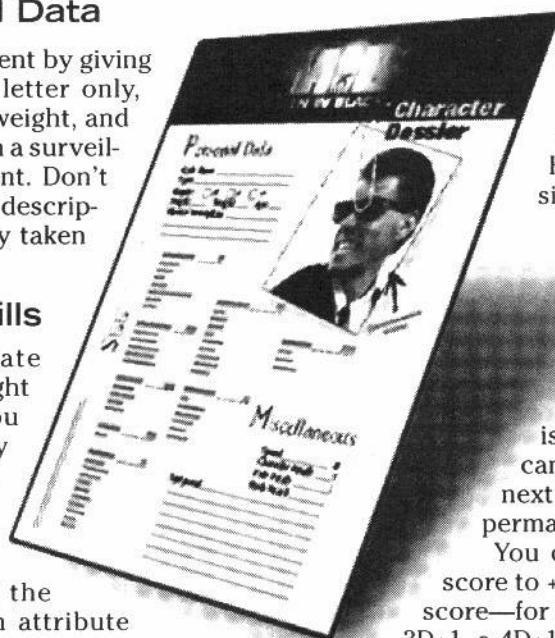
like *marksmanship*, *hand-to-hand combat* and *dodge*. You should also put some of those 7D into other useful skills like *first aid*, *sleight of hand*, *running* and *computer ops*.

4) Body Points

Roll your agent's *Endurance* dice and add 20. Write the total next to the category marked "Body Points."

5) Now You're Ready to Begin

Get together with some friends and have one of them, the Director, run you through a Men in Black mission. Or you could test your agent by running him through "Reception for High Protagonist Floob," the solitary mission in the *Agents Booklet*.



Improving Characters

After each adventure, your character is awarded several Character Points. You can save these to boost your die rolls in the next mission, or you can improve a few skills permanently.

You can improve a skill from a single dice score to +1, +1 to +2, or +2 to the next higher dice score—for instance, you could boost a 3D skill to 3D+1, a 4D+1 to 4D+2, or a 2D+2 to a 3D. To boost a skill one level, you must spend a number of Character Points equal to the number in front of the "D". If you wanted to raise a skill from 3D+1 to 3D+2, you'd spend 3 Character Points. To raise that skill from 3D+2 to 4D would still cost only 3 points, but raising it from 4D to 4D+1 would cost 4 Character Points.

Attributes cannot be improved.

Using Your Agent

Any time your agent wants to do something, figure which skill or attribute you'll use, then follow this simple rule:

Difficulty Chart	
Difficulty	Number
Very Easy	5
Easy	10
Moderate	15
Difficult	20
Very Difficult	25
Heroic	30

Pick a difficulty number. If the character's roll is equal or higher, he succeeds.

How does the Director determine the difficulty? He figures out how hard the task is, and then

he checks the "Difficulty Table" to pick a difficulty number a character needs to meet or beat.

To Attack, Roll 15 or Higher

The difficulty for all attacks is Moderate (15)—if an opponent tries to dodge or parry the blow, their skill roll becomes the new difficulty number (see "Opposed Rolls" below). Check the range to see if you get to roll any extra dice, or if you have to roll fewer dice.

Opposed Rolls

When you use some skills, an opponent may choose to oppose your roll with a skill of his own—or you may want to oppose an opponent's roll. The opponent's skill roll total is used instead of the usual difficulty number.

Here are some skills and the skills that can be used against them:

Skill	Opposed Skill
<i>con</i>	<i>Perception</i>
<i>conceal</i>	<i>Perception</i>
<i>disguise</i>	<i>Perception</i>

Skill (cont)	Opposed Skill
<i>forgery</i>	<i>inspector's forgery</i>
<i>hand-to-hand combat</i>	<i>hand-to-hand combat</i>
<i>hide</i>	<i>Perception</i>
<i>intimidation</i>	<i>willpower</i>
<i>marksmanship</i>	<i>dodge</i>
<i>missile weapons</i>	<i>dodge</i>
<i>shadowing</i>	<i>hide or Perception</i>
<i>sleight of hand</i>	<i>Perception</i>
<i>thrown weapons</i>	<i>dodge</i>

Damage Roll – Endurance Roll = Body Points Lost

When a target is hit, the attacker rolls the weapon's damage, and the target rolls its *Endurance*. The difference equals the number of Body Points the target loses. No matter how high the target's *Endurance* roll, it always loses at least 1 Body Point if hit. Once Body Points reach zero or lower, the target is knocked unconscious.

Using A Character Point

When you spend a Character Point during the game, you get to add one extra die when you make your roll. You may choose to do this before or after you've rolled the dice, but it must be before the Director announces the results of your roll.

You can use up to 2 Character Points to boost any roll you make during the game, including skill, attribute and damage rolls.

Using A Fate Point

When you spend a Fate Point, you get to roll *double* the number of dice you would normally toss for one skill or attributes roll. You can only spend one Fate Point per combat turn, and you have to say you're spending it before you roll any dice. You can't use any Character Points in the same combat turn when you spend a Fate Point.

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Character Dossier

Personal Data

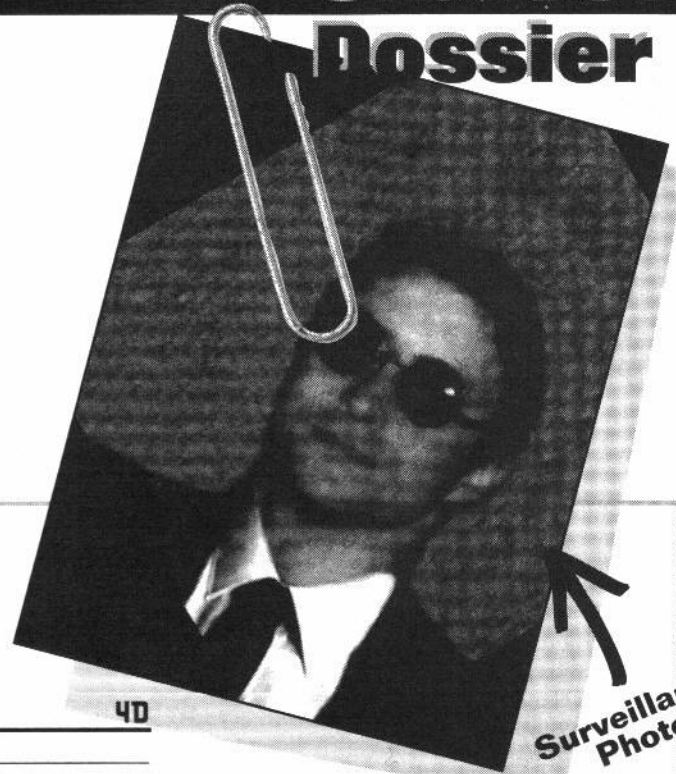
Code Name: _____

Type: _____

Gender: ☐ M ☐ F ☐ ?

Height: _____ Weight: _____ Age: _____

Physical Description: _____



Surveillance Photo

REFLEXES 3D+2

Acrobatics _____

Climbing _____

Dodge _____

Jumping _____

Hand-to-Hand Combat _____

Piloting: _____

Riding: _____

COORDINATION 2D+1

Lock Picking _____

Marksmanship _____

Missile Weapons _____

Sleight of Hand _____

Thrown Weapons _____

ENDURANCE 3D+1

Ignore Pain _____

Resist Poison _____

Running _____

Swimming _____

STRENGTH 2D+2

Lifting _____

KNOWLEDGE 4D

Alien Tech _____

Computer Ops _____

Demolitions _____

Forgery _____

First Aid _____

Linguistics _____

Medicine _____

Navigation _____

Science _____

Scholar: _____

PERCEPTION 4D

Artist: _____

Business _____

Conceal _____

Hide _____

Language: _____

Security _____

Shadowing _____

Surveillance _____

Tracking _____

CONFIDENCE 2D

Con _____

Interrogation _____

Intimidation _____

Streetwise _____

Survival: _____

Willpower _____

CHARISMA 2D

Charm _____

Disguise _____

Persuasion _____

Miscellaneous

Speed _____ 30

Character Points _____ 5

Fate Points _____ 1

Body Points _____

Equipment _____

Stats

Character Dossier

Personal Data

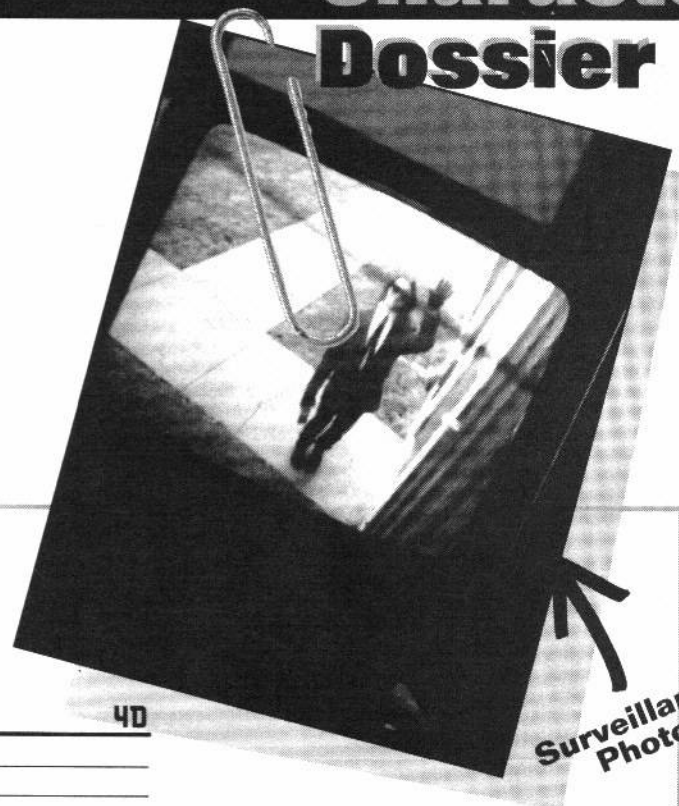
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Type: _____

Gender: ☐ M ☐ F ☐ ?

Height: _____ Weight: _____ Age: _____

Physical Description: _____



Surveillance Photo

REFLEXES 4D

Acrobatics _____

Climbing _____

Dodge _____

Jumping _____

Hand-to-Hand Combat _____

Piloting: _____

Riding: _____

COORDINATION 2D+2

Lock Picking _____

Marksmanship _____

Missile Weapons _____

Sleight of Hand _____

Thrown Weapons _____

ENDURANCE 3D

Ignore Pain _____

Resist Poison _____

Running _____

Swimming _____

STRENGTH 2D

Lifting _____

KNOWLEDGE 3D+1

Alien Tech _____

Computer Ops _____

Demolitions _____

Forgery _____

First Aid _____

Linguistics _____

Medicine _____

Navigation _____

Science _____

Scholar: _____

PERCEPTION 4D

Artist: _____

Business _____

Conceal _____

Hide _____

Language: _____

Security _____

Shadowing _____

Surveillance _____

Tracking _____

CONFIDENCE 3D

Con _____

Interrogation _____

Intimidation _____

Streetwise _____

Survival: _____

Willpower _____

CHARISMA 2D

Charm _____

Disguise _____

Persuasion _____

Miscellaneous

Speed _____ 30

Character Points _____ 5

Fate Points _____ 1

Body Points _____

Equipment _____

Stats

Character Dossier

Personal Data

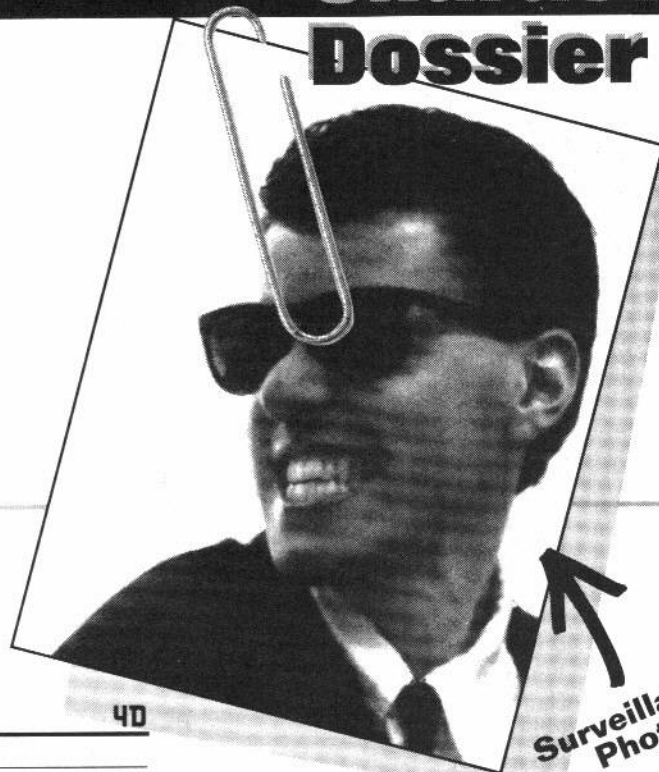
Code Name: _____

Type: _____

Gender: ☐ M ☐ F ☐ P

Height: _____ Weight: _____ Age: _____

Physical Description: _____



Surveillance Photo

REFLEXES 3D

Acrobatics _____

Climbing _____

Dodge _____

Jumping _____

Hand-to-Hand Combat _____

Piloting: _____

Riding: _____

COORDINATION 3D+2

Lock Picking _____

Marksmanship _____

Missile Weapons _____

Sleight of Hand _____

Thrown Weapons _____

ENDURANCE 2D+2

Ignore Pain _____

Resist Poison _____

Running _____

Swimming _____

STRENGTH 2D+1

Lifting _____

KNOWLEDGE 4D

Alien Tech _____

Computer Ops _____

Demolitions _____

Forgery _____

First Aid _____

Linguistics _____

Medicine _____

Navigation _____

Science _____

Scholar: _____

PERCEPTION 4D

Artist: _____

Business _____

Conceal _____

Hide _____

Language: _____

Security _____

Shadowing _____

Surveillance _____

Tracking _____

CONFIDENCE 2D

Con _____

Interrogation _____

Intimidation _____

Streetwise _____

Survival: _____

Willpower _____

CHARISMA 2D+1

Charm _____

Disguise _____

Persuasion _____

Miscellaneous

Speed _____ 30

Character Points _____ 5

Fate Points _____ 1

Body Points _____

Equipment _____

Stats

Character Dossier

Personal Data

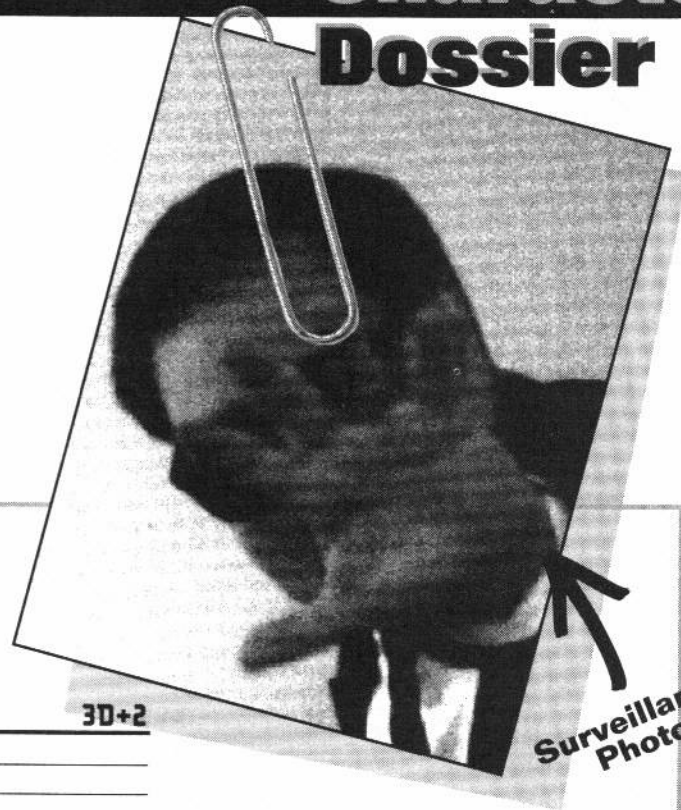
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Type: _____

Gender: ☐ M ☐ F ☐ ?

Height: _____ Weight: _____ Age: _____

Physical Description: _____



Surveillance Photo

REFLEXES 4D

Acrobatics _____

Climbing _____

Dodge _____

Jumping _____

Hand-to-Hand Combat _____

Piloting: _____

Riding: _____

COORDINATION 4D

Lock Picking _____

Marksmanship _____

Missile Weapons _____

Sleight of Hand _____

Thrown Weapons _____

ENDURANCE 3D

Ignore Pain _____

Resist Poison _____

Running _____

Swimming _____

STRENGTH 3D

Lifting _____

KNOWLEDGE 2D

Alien Tech _____

Computer Ops _____

Demolitions _____

Forgery _____

First Aid _____

Linguistics _____

Medicine _____

Navigation _____

Science _____

Scholar: _____

PERCEPTION 3D+2

Artist: _____

Business _____

Conceal _____

Hide _____

Language: _____

Security _____

Shadowing _____

Surveillance _____

Tracking _____

CONFIDENCE 2D+1

Con _____

Interrogation _____

Intimidation _____

Streetwise _____

Survival: _____

Willpower _____

CHARISMA 2D+1

Charm _____

Disguise _____

Persuasion _____

Miscellaneous

Speed _____ 30

Character Points _____ 5

Fate Points _____ 1

Body Points _____

Equipment _____

Stats



Character Dossier

Personal Data

Code Name: _____

Type: _____

Gender: ☐ M ☐ F ☐ ?

Height: _____ Weight: _____ Age: _____

Physical Description: _____

REFLEXES _____

Acrobatics _____

Climbing _____

Dodge _____

Jumping _____

Hand-to-Hand Combat _____

Piloting: _____

Riding: _____

COORDINATION _____

Lock Picking _____

Marksmanship _____

Missile Weapons _____

Sleight of Hand _____

Thrown Weapons _____

ENDURANCE _____

Ignore Pain _____

Resist Poison _____

Running _____

Swimming _____

STRENGTH _____

Lifting _____

KNOWLEDGE _____

Alien Tech _____

Computer Ops _____

Demolitions _____

Forgery _____

First Aid _____

Linguistics _____

Medicine _____

Navigation _____

Science _____

Scholar: _____

PERCEPTION _____

Artist: _____

Business _____

Conceal _____

Hide _____

Language: _____

Security _____

Shadowing _____

Surveillance _____

Tracking _____

CONFIDENCE _____

Con _____

Interrogation _____

Intimidation _____

Streetwise _____

Survival: _____

Willpower _____

CHARISMA _____

Charm _____

Disguise _____

Persuasion _____

Miscellaneous

Speed _____ 30

Character Points _____ 5

Fate Points _____ 1

Body Points _____

Equipment _____

Stats

Creating Your Agent

Creating a character for the Men in Black Introductory Adventure Game is easy. Just follow the five steps below:

1. Choose A Character Template

Look through the six character templates provided in this game. Pick a dossier for the kind of MiB agent you'd like to play.

2. Fill in Personal Data

Help flesh out your agent by giving him a code name (one letter only, please), gender, height, weight, and age. You can even draw in a surveillance photo of your agent. Don't worry about the physical description: the Men in Black have already taken care of that for you.

3. Raise Your Skills

Look at the template you've chosen. It lists eight attributes—abilities you are born with—and many skills—things you learn. The attributes are fixed dice scores (though they vary from template to template). All the skills beneath a certain attribute share that attribute's dice score.

Add 7D to skills you want to be good at.

You may divide the 7D among any skills you want, but may put no more than 2D in any one skill. Write the new skill dice score next to that skill. If there's a +1 or +2 after a skill you're improving, that stays there. Only the number before the "D" is boosted.

Some good skills to improve include combat skills like marksmanship, hand-to-hand combat and dodge. You should also put some of those 7D into other useful skills like first aid, sleight of hand, running and computer ops.

4. Body Points

Roll your agent's Endurance dice and add 20. Write the total next to the category marked "Body Points."

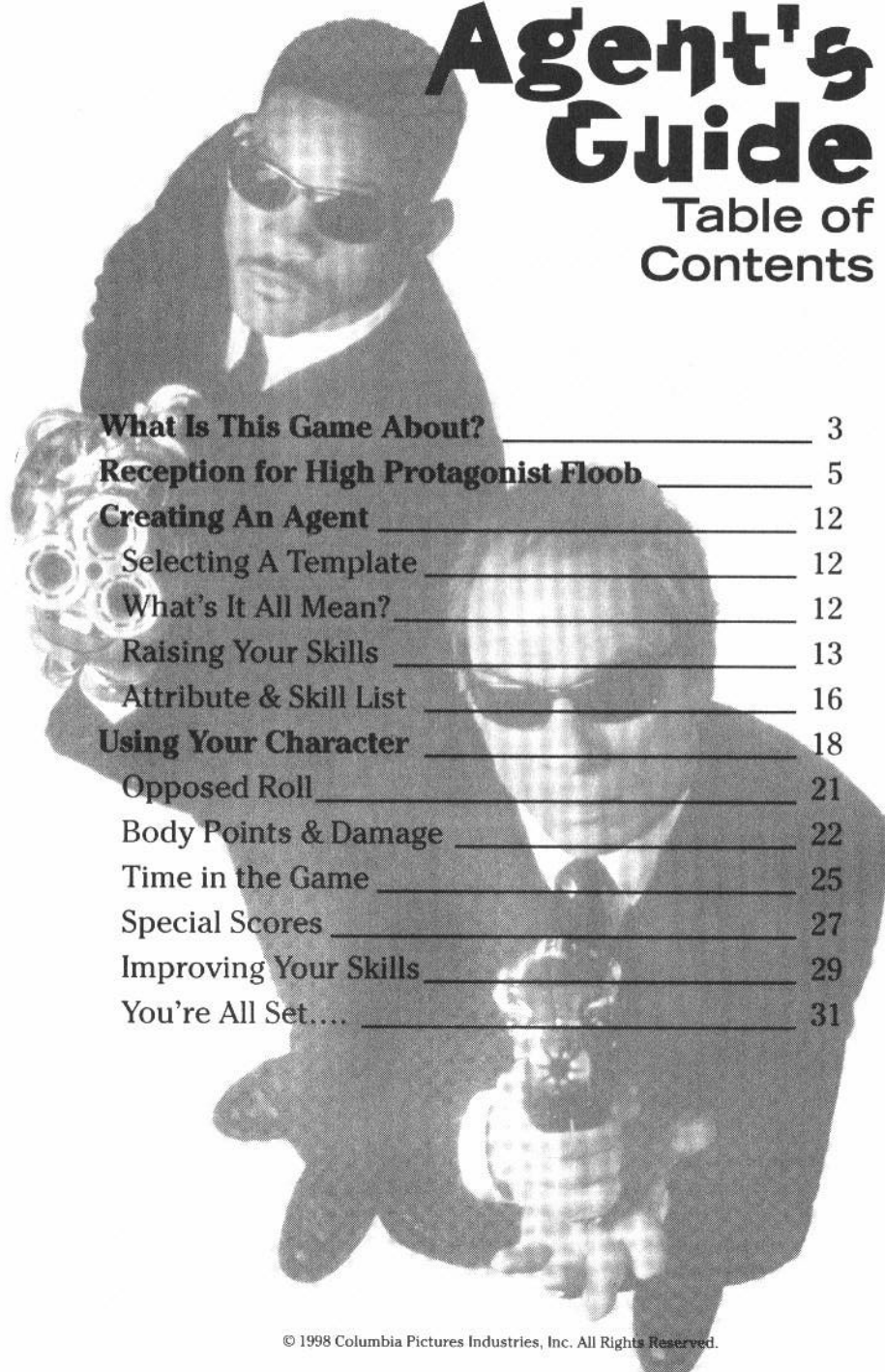
5. Now You're Ready to Begin

Get together with some friends and have one of them, the Director, run you through a Men in Black mission. Or you could test your agent by running him through "Reception for High Protagonist Floob," the solitaire mission in the Agents Booklet.

MIB

**MEN IN BLACK
INTRODUCTORY
ADVENTURE GAME**

AGENTS BOOKLET

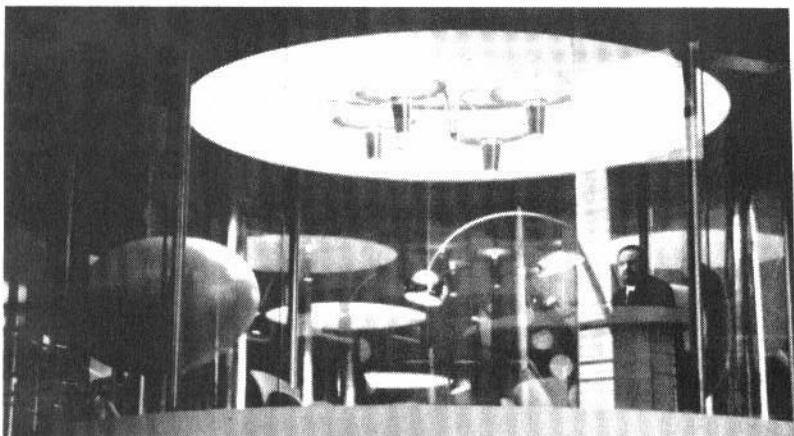


Agent's Guide

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Men in Black Headquarters, 2:07 a.m.

T entered Zed's office and handed him a file marked "Top Secret."

Zed raised his eyebrows, as if to ask, "What's going on?"

"Just read the file," T replied.

Zed flipped through the pages. Transcripts of conversations from the MiB phone tap at the New Mexico tracking station. An alien data sheet on Voogians. A movie poster for "Attack of the Ravenous Humans," starring someone named High Protagonist Floob.

T cleared his throat and spoke. "The scanner boys in New Mexico picked up something about a small meteor heading for the Arizona desert. Think it's High Protagonist Floob?"

"If it is, he's four days early," Zed said, shaking his head. "Those Voogians are never right on time."

"Even for a three-week vacation?"

"Nope," Zed growled. "Have no concept of time, except when it comes to finishing those holofilms of theirs. Floob's agent set up this vacation on Earth—said something about a little rest and recuperation after he wrapped his last film. You know what that means, don't you?"

T shrugged.

"Trouble," Zed answered. "Everything's a show to Voogian movie stars. If it isn't a promotion for their next holofilm, it's some ego-boosting event. They can't avoid being the center of attention."

"How are we going to keep him quiet during his vacation?" T asked.

"We've got a secluded mountain cabin he'll be using...under close MiB supervision. We hadn't planned on Floob arriving this early. Until we get him into the mountains, though, there's always a chance he could just ignore the rules and go wandering off into some crowded shopping mall or mini-golf complex. I don't want him staging another one of his infamous publicity stunts. We can't afford to cover up one of *those* again. G and B are



still trying to deal with that whole disco music catastrophe....

"Let's find one of our people out there who speaks Voogian to meet the High Protagonist pronto and remind him of all the rules about visiting Earth."

You will be that agent.

What Is This Game About?

The *Men in Black Introductory Adventure Game* is what's known as a roleplaying game. A roleplaying game is just a more sophisticated version of the children's game, "Let's Pretend." It is often described as interactive storytelling. Players assume the role of characters in the story—in this case, Men in Black agents—and their choices and actions affect the tale's outcome. One player (called the Director) acts as a narrator: he tells the players what their agents see and hear, and portrays any "supporting characters" that the agents may encounter.

Fights, chases, and other conflicts are resolved by simple rules involving the rolling of dice; the better the player rolls, the more successful his agent is at a particular task. Whether the agent succeeds or fails at these tasks can dramatically change the overall storyline.

Any good story—in books, television or films—has characters, a setting, and conflict. The players take care of the characters. The *Men in Black* movie you've seen provides the setting. The Director creates the conflict. When mixed together, you get a good story.

You and your friends are going to create and act out your own *Men in Black* stories with the *Men in Black Introductory Adventure Game*. This *Agent's Guide* will help introduce you to the rules...and the best way to understand game rules is to learn while you play. As you read, you'll find several words in boldface. These game terms are described in the text, and are summarized in a glossary at the back of the *Agent's Guide*.

Take a look at V—he'll be the character you'll portray in the story "Reception for High Protagonist Floob." Don't worry so much about what's written there: the story will teach you what all those numbers and terms mean. You'll need to look back at your agent's dossier during the story as you learn the rules.

Begin reading the section titled "Reception for High Protagonist Floob," then follow the instructions. You'll be asked to read different numbered paragraphs based on your choices and several dice rolls. Ready?



CHARACTER DOSSIER

Personal Data

Personal Data

Code Name: **V**
 Type: **Alien Greetings Specialist**
 Gender: ☐ M ☐ F ☐ ?
 Height: _____ Weight: _____ Age: _____
 Physical Description: **Black suit, black tie, white shirt, shiny black shoes, black sunglasses, nondescript features.**

Stats

REFLEXES 3D

Acrobatics _____
 Climbing _____
 Dodge _____ 4D
 Jumping _____
 Hand-to-Hand Combat 4D
 Piloting _____
 Riding _____

COORDINATION 3D+1

Lockpicking _____
 Marksmanship _____ 5D+1
 Missile Weapons _____
 Sleight of Hand _____
 Thrown Weapons _____

STRENGTH 2D+1

Lifting _____

ENDURANCE 2D+1

Ignore Pain _____
 Resist Poison _____
 Running _____
 Swimming _____

KNOWLEDGE 2D

Alien Tech _____
 Computer Ops _____
 Demolitions _____
 Forgery _____
 First Aid _____
 Linguistics _____
 Medicine _____
 Navigation _____
 Science _____
 Scholar _____

PERCEPTION 3D+2

Artist _____
 Business _____
 Conceal _____
 Hide _____ 4D+2
 Language: Voogian 4D+2

Security

Shadowing _____
 Surveillance _____
 Tracking _____

CONFIDENCE 4D

Con _____ 5D
 Interrogation _____
 Intimidation _____
 Streetwise _____
 Survival _____
 Willpower _____

CHARISMA 3D+1

Charm _____
 Disguise _____
 Persuasion _____

Surveillance
Photo

Miscellaneous

Speed **30**
 Character Points **5**
 Fate Points **1**
 Body Points **26**
 Equipment: **Blaster pistol (3D+1 damage), carte noir, cellular phone, neuralizer, sunglasses.**



Reception for High Protagonist Floob

You are V, a field agent for the secretive organization called Men in Black. Although the MiB headquarters is in New York City, you spend much of your time roaming around the United States, keeping visiting aliens in line and making sure humans don't find out about them.

You were just on your way through Phoenix, Arizona, when the call came in on your cellular phone. Apparently someone named High Protagonist Floob is landing in the Arizona desert not far from here. Floob is some kind of important Voogian holofilm star who comes to Earth every decade or so for a vacation. MiB HQ wants you to meet him when he lands, fill out all the immigration paperwork, and make sure he understands the rules about visiting Earth (like don't take off your human disguise in a crowded mall). It's a pretty standard mission profile.

You got stuck with meet-and-greet duty because you were the only one nearby who knew how to say "hello" in Voogian.

MiB HQ gave you pretty accurate coordinates for High Protagonist Floob's landing site. You pull up to the desolate stretch of highway just as a small fireball streaks through the night sky and impacts in the sandy wastes about a mile into the desert. You pull off the road, park your black LTD, then set off on foot through the sand, cacti and rocks.

You're glad it's night. During the day, crazed conspiracy theorists would have spotted Floob's ship and swarmed everywhere to get proof that an alien craft had landed on Earth. The sight of a guy in a black suit strolling through the desert also would raise suspicions.

You're about to climb the last low hill before reaching the landing site. You stop. Something doesn't seem right. You take a moment to look around, listen for sounds and sniff the air.

You're going to use your *Perception* attribute to see if you can discover what's bugging you. Look at V's agent dossier and find *Perception*. There's an odd number after *Perception*: 3D+2. That is what's called a dice score: the "D" stands for "dice," and the number before it shows how many dice you roll. You add the "+2" to your total after you've rolled the "3D"—some dice scores have no bonus (like V's 4D *Confidence*), while others have the "+2" or "+1" (like V's *marksmanship* skill of 5D+1).

The higher you roll, the greater your chance for success. You're trying to roll equal to or higher than a difficulty number. This number is lower for easier tasks and higher for more complex ones. Difficulty numbers are associated with varying difficulty levels. For instance, a task with an Easy difficulty level has a difficulty number of 10. A Very Difficult task has a difficulty of 25. In the game, the Director determines an action's difficulty—



in this mission, difficulty numbers have already been set.

Now roll your *Perception*—roll 3 dice, add them up and add the “+2” bonus—to see if you notice anything odd (well, stranger than a guy in a black suit walking through the desert at night to meet an alien holofilm star...).

- If you roll 10 or higher, go to 6.
- If you roll 9 or lower, go to 3.

1 Whatever this alien is, it's going to try and take a bite out of you. You're reaching for your blaster—the creature is flexing its four hairy legs, preparing to leap. To see who's faster at attacking the other, you're going to roll your *Reflexes*. Look on your character dossier: your *Reflexes* score is 3D. To use it, roll 3 dice and add them up.

- If you roll 11 or higher, go to 12.
- If you roll 10 or lower, go to 9.

2 You're going to use your *hide* skill to slip unnoticed around the ridge. This will give you a better view without anyone else seeing you.

Look up V's *hide* skill on the character dossier. It's listed under *Perception*. Since V's *hide* skill is 4D+2, roll 4 dice, add them up, and add +2 to the total.

- If you roll 12 or higher, go to 8.
- If you roll 11 or lower, go to 5.

3 After stopping and listening for a moment, it occurs to you that the Voogian starship's landing wasn't very smooth. You'd think someone of such mega-star status as Floob might have luxury braking rockets, or a deluxe hover impact system to cushion the landing.

You're not sure what this all means, but you know you're going to find out soon enough. You continue walking up the last desert ridge before coming to Floob's landing site.

- Please go to 4.

4 As you reach the ridge crest, you get a good view of Floob's ship. It looks like a ten-foot-long chrome brick with rounded edges. Well, now it looks like a dented ten-foot-long, chrome brick with rounded edges. A hatch



on this side has flipped up, revealing a dark interior.

The spacecraft is sitting in the center of a smoking crater about 30 feet wide. Not exactly the ideal parking space. After you find High Protagonist Floob and get him to his secluded vacation spot, you'll have to call in some back-up to tow the spacecraft to a secure MiB facility and cover up all signs of the landing.

By the way, where is Floob?

In response to your mental question, a tall cactus nearby keels over for no apparent reason. You slowly approach the strange plant, then freeze in your tracks. Munching on the base of the felled cactus is an odd alien creature. The round body is no bigger than a basketball. It's entirely covered in wet-looking hair, except for spaces occupied by two bulbous eyes and a rather large, needle-tooth-filled mouth. Four spidery legs, with tufts of hair at the joints, end in four-clawed feet.

The alien consumes the whole cactus while you watch. When it's finished with that snack, it turns toward you and flashes a toothy, hungry grin. You slowly reach for your blaster.

This guy's definitely *not* High Protagonist Floob.

- Please go to 1.

5 You crouch down and begin sneaking around the ridge, keeping your head down so anything on the other side shouldn't be able to see you. Along the way you slip on some loose rocks. They clatter down the ridge a short way. You scramble for a moment to regain your footing.

You're just about to continue when you hear a chittering noise coming from the top of the ridge. An odd-looking creature is staring at you. Its round body is no bigger than a basketball. The alien is entirely covered in wet-looking hair, except for spaces occupied by two bulbous eyes and a rather large, needle-tooth-filled mouth. Four spidery legs, with tufts of hair at the joints, end in four-clawed feet.

The alien flashes a toothy, hungry grin. You slowly reach for your blaster.

This guy's definitely *not* High Protagonist Floob.

- Please go to 1.

6 Gee, that Voogian starship sure had a rough landing. You'd think someone of such mega-star status as Floob might have luxury braking rockets, or a deluxe hover impact system to cushion the landing.

You take a moment to listen and sniff the air. Mingled with the scent of charred earth (from the landing—or crash) is the faint smell of wet fur. You didn't think Voogians had fur (at least the MiB file said nothing about these



aliens being overly hairy). You listen carefully. Over the last low ridge you hear a high-pitched chittering, something like the sounds rats would make. Voogians definitely do *not* make rat-like chittering noises.

You have a choice to make. You can proceed as if nothing's wrong and just march right over that ridge and greet High Protagonist Floob, or you can take the cautious approach and sneak around the ridge to check out the situation without announcing your presence to whatever's on the other side.

- You march over the ridge: go to 4.
- You sneak around the ridge: go to 2.

7 You sneak down from the ridge, carefully make your way into the crater, and peer inside the open hatch of Floob's spaceship.

There isn't much inside. The metal framework of the pilot's chair stands alone in the compartment. A few crumbs from its cushion are left on the deck. A shaded viewport in front of the seat would look out on the desert...if it was daytime outside. The control console beneath the window has a big bite out of it—you assume the clump of mangled metal and wires on the deck came from there. It's as if someone tried eating it, found it tasteless, and spit it out.

You begin to wonder if whatever was in here ate High Protagonist Floob, too. Despite a thorough search of the ship, you don't even find a drop of green alien goo.

As you finish investigating the craft's interior, you get an uncomfortable feeling that you're being watched. Turning toward the open hatch, you notice an odd alien creature standing outside in the crater. The round body is no bigger than a basketball. It's entirely covered in wet-looking hair, except for spaces occupied by two bulbous eyes and a rather large, needle-tooth-filled mouth. Four spidery legs, with tufts of hair at the joints, end in four-clawed feet.

The alien flashes a toothy, hungry grin. You slowly reach for your blaster. This guy's definitely *not* High Protagonist Floob.

- Please go to 1.

8 You carefully slip around the base of the ridge without making a sound. As you climb the slope, you make sure your feet don't slip on any loose rocks. Poking your head slowly over the rise, you see High Protagonist Floob's landing site.

The spacecraft looks like a ten-foot-long, chrome brick with rounded edges. Well, now it looks like a dented ten-foot-long, chrome brick with



rounded edges. A hatch on this side has flipped up, revealing a dark interior.

The spacecraft is sitting in the center of a smoking crater about 30 feet wide. Not exactly the ideal parking space. After you find High Protagonist Floob and get him to his secluded vacation spot, you'll have to call in some back-up to tow the spacecraft to a secure MiB facility and cover up all signs of the landing.

By the way, where is Floob?

In response to your mental question, a tall cactus on the far side of the ship keels over for no apparent reason. That's strange.

- You sneak over and investigate the spaceship: go to 7.
- You take a closer look at that mysterious falling cactus: go to 13.

9 The alien pest pounces at you before you can do anything else. You have a split second to escape its attack. To do this, you're going to roll V's *dodge* skill. Looking on the character dossier, you'll find it listed under *Reflexes*. V's *dodge* is 4D. Roll 4 dice to see how well V avoids the attack.

- If you roll 17 or higher, go to 14.
- If you roll 16 or lower, go to 11.

10 The blaster makes a little sonic boom as hyperaccelerated particles are stripped from the barrel and shot at the alien. Unfortunately the particles rip through the air instead of through the small monster.

- Please go to 9.

11 The alien dives down toward the ground, its toothy mouth wide open. It sinks its needle-like teeth into your leg. Ow.

The alien's bite does 2D damage—we'll roll that for you and come up with a total of...9. To see how well V holds up to this massively painful wound, roll his *Endurance*: the character dossier lists this as 2D+1. Roll 2 dice and add +1 to the total. Subtract your roll from the alien's damage of 9. You deduct the number you have left from the Body Point total on V's dossier—if your *Endurance* roll was 9 or higher, you just lose 1 Body Point. In the future, if your Body Points ever drop below zero, you're in trouble. This creature's so small that its bite only causes a minor flesh wound. Still, it hurts.

Now that this ravenous hairball has its jaws firmly clamped around your leg, you have a much better chance of blowing it right off. You raise your



blaster and put the barrel against the alien's head (or body, depending how you look at it). You squeeze the trigger. The blaster makes a little sonic boom as hyperaccelerated particles are stripped from the barrel and shot through the alien. The creature's bulbous eyes get even wider, then it disintegrates in a cloud of black, oily smoke.

• Please go to 16.

12 You whip your blaster from its holster, level it at the furry ball of fangs, and pull the trigger just as the nasty alien leaps at you.

To see if you blow it to smithereens, you'll roll V's *marksmanship* skill. It's listed on your character dossier under *Coordination*. V's *marksmanship* is 5D+1. Just toss 5 dice and add +1 to the total.

- If you rolled 17 or higher, go to 15.
- If you rolled 16 or lower, go to 10.

13 By the time you slip past Floob's ship and carefully approach the fallen cactus, it's gone. You look around, but only find a lone cactus stump.

You nearly jump when another nearby cactus falls. You slowly approach the strange plant, then freeze in your tracks. Munching on the base of the felled cactus is an odd alien creature. The round body is no bigger than a basketball. It's entirely covered in wet-looking hair, except for spaces occupied by two bulbous eyes and a rather large, needle-tooth-filled mouth. Four spidery legs, with tufts of hair at the joints, end in four-clawed feet.

The alien consumes the whole cactus while you watch. When it's finished with that snack, it turns toward you and flashes a toothy, hungry grin. You slowly reach for your blaster.

This guy's definitely *not* High Protagonist Floob.

• Please go to 1.

14 You dodge and roll out of the way just as the alien dives down toward the ground, ready to sink its needle-like teeth into you. It lands on a rock instead of your fleshy leg. The creature tries eating the stone, but spits it out with a disgusted look. Its bulbous eyes stare at you for a moment, then it goes running off into the desert on its four spindly legs, making chittering noises as it flees.

• Please go to 16.



15 The blaster makes a little sonic boom as hyperaccelerated particles are stripped from the barrel and shot at the alien. The creature's bulbous eyes get even wider as the particles rip through its furry body. Before the alien hits the ground, it disintegrates in a cloud of black, oily smoke.

• Please go to 16.

16 Now that you're rid of that furry pest, you breath a sigh of relief....

Then you hear it. From the darkness of the night desert, you notice other chittering squeaks coming from over the ridge, the other side of the spacecraft, the dunes. There are more of those little aliens out there. Lots more. And you're beginning to think they're just as hungry as the first.

You reach for the cellular phone in your suit pocket. Maybe it's time you called for back-up....

That's the end of the adventure—you've successfully completed a story in which you were the main character. Now you have a very basic idea how your agent works in the game. The rules below will help you learn even more about what you can do with your character. It's all based on the same concept you learned during this mission:

Pick a difficulty number. If the character's skill roll is equal to or higher, he succeeds.

In "Reception for High Protagonist Floob," you played an agent somebody else created. Part of the fun of the *Men in Black Introductory Adventure Game* is making up your own character, somebody you'll have fun playing. To learn how to create your own Men in Black agent, keep reading.





Creating An Agent

Now that you've learned some of the basic concepts of the *Men in Black Introductory Adventure Game* during V's mission, "Reception for High Protagonist Floob," you're ready to create your own Men in Black agent.

Selecting a Template

In the *Men in Black Introductory Adventure Game*, you don't play the main characters from the *Men in Black* film, but you can pretend to be agents like them. Look over the character templates included in this box. These represent the general kinds of MiB agents you can play in the game. They're not too different—remember, Men in Black have no identifying marks and aren't supposed to stand out at all. Choose one that you think you'd enjoy playing, anyway.

There are five character templates to choose from (don't bother with the blank one yet)—read them over and pick one you'd like to play.

What's It All Mean

Take a look at the character dossier sheet you've chosen. It lists some basic information about your agent: code name, height, weight, age, and your nondescript physical description.

The dossier also tells you what your character is good at doing. Your agent's abilities are defined by eight attributes:

Reflexes represents balance, limberness and motor abilities, useful for actions such as tightrope-walking or climbing.

Coordination is your agent's hand-eye coordination and fine motor abilities, good for picking locks and shooting weapons.

Strength represents your character's physical power, and is useful in figuring how much he can lift and how much damage he inflicts in hand-to-hand combat.

Endurance covers the character's ability to withstand injuries of all types, from poison to energy pulses.

Knowledge measures your character's strength of memory and ability to learn.

Perception gauges an agent's mental quickness and attention to detail.

Confidence represents emotional strength, including an agent's willpower and the ability to intimidate others.

Charisma is your agent's physical attractiveness and personality, useful for influencing others.

Each attribute has a dice score which represents the number of dice ("D") you roll when your character tries to do something. If there is a +1 or +2 after the "D," add that number to your total die roll.



Example: Dave is playing V from the "Reception for High Protagonist Floob" adventure. His character has a *Perception* of 3D+2. When V stops, looks and listens to notice anything strange, the Director tells Dave to make a *Perception* roll. Dave rolls three dice and gets a 2, 4 and 6, then adds the +2 bonus—V's *Perception* total is 14.

If Dave were playing the Alien Tech Specialist (from the template dossiers), his character would have a *Perception* of 4D. To notice anything odd, Dave would just roll four dice—getting a 2, 3, 3 and 5, for a total of 13.

A dice score of 2D is average, and 4D is pretty good. Some aliens your agent could meet have attributes that go above 4D to represent their exceptional abilities.

An attribute's dice score applies to all the skills listed beneath it. If a character's *Coordination* is 4D, then all his skills beneath that (*marksmanship*, *lockpicking*, *missile weapons*, *sleight of hand* and *thrown weapons*) begin at 4D, too.

Raising Your Skills

Skills are things your agent learns. With experience and practice, they can get better over time. Skills include *marksmanship*, *dodge*, *computer ops*, *first aid* and *hide*.

All skills beneath an attribute automatically start with that attribute's dice score. For instance, if V has a score of 3D+2 in *Perception*, his *hide*, *security*, *shadowing* and all other *Perception* skills are 3D+2.

Of course, some people are better in some skills than others—everyone's



different. Choose which skills you want to improve. You get to add more dice to these skills to get better at certain things. If you add one die to a skill, the number in front of the "D" increases by one. If you add two dice to a skill, increase the number by two.

Example: Dave decides to add one die to V's *marksmanship* skill so he can carefully aim blasters, de-atomizers and plasma rifles at targets and blow them away. Since the attribute above *marksmanship* is 3D+1, adding one to V's *marksmanship* skill makes it 4D+1. Dave wants V to be a better shot than that, so he adds another die (for a total of 2D above the attribute's dice score) to bring his *marksmanship* to 5D+1.

You have 7 dice to add to any skills you like—but you may only add 1 or 2 dice to a skill.

All the attributes and skills are explained on the "Attribute and Skill List." Take a moment to read it over and find out what skills cover what actions your agents can take in the game.

Then divide your 7D among those skills you want your character to be really good at. Remember, you can only add 1 or 2 dice to a skill, no more.

If you're adding dice to a skill which begins with a +1 or +2 in its dice score, just boost it by 1D or 2D. If your character has a *Perception* of 3D+2, and you wanted to add 2D to his *security* skill (which also begins at 3D+2), you'd improve it to 5D+2 (3D+2 plus 2D equals 5D+2). It might sound difficult now—keep reading and we'll show you how we created V, the agent you played in "Reception for High Protagonist Floob."

Some broad skills are listed with a colon (":")—*piloting*, *riding*, *scholar*,



artist, *language*, and *survival*. When you add one or two dice to these skills, you need to write in a particular area of study/training within that skill. For instance, you may write *survival: desert* or *survival: jungle*, depending on what area you want the agent to be skilled in. V boosted his *language* skill: in doing so, he chose to understand and speak Voogian. He has *language: Voogian* 4D+2. You must choose an area of concentration for general skills listed with colons.

Let's Make An Agent

Take a look at V's character dossier printed in "Reception for High Protagonist Floob." Watch and see how V's player, Dave, created him. The agent has the following attributes: *Reflexes* 3D, *Coordination* 3D+1, *Endurance* 2D+1, *Strength* 2D+1, *Knowledge* 2D, *Perception* 3D+2, *Confidence* 4D, and *Charisma* 3D+1.

Dave gets 7D to add to V's skills. Dave knows he's going to get into a few fights in *Men in Black*, so he decides to place 2D in *marksmanship* (a *Coordination* skill which begins at 3D+1): it's now 5D+1. He adds 1D each to two important *Reflexes* skills, *dodge* and *hand-to-hand combat*, to make each 4D. So far he's spent 4D of the 7D he can use to improve skills.

Since MiB agents must sometimes be stealthy, Dave decides to improve V's *hide* dice score (a *Perception* skill which begins at 3D+2). By adding 1D he boosts it to 4D+2.

Dave wants V to communicate with aliens, so he boosts his *language* skill by 1D (another 3D+2 *Perception* skill). V's *language* dice score becomes 4D+2. Because language has a colon after it on the character dossier, Dave chooses a specific alien species to communicate with...in this case, Voogians. V's final skill reads like this: *language: Voogian* 4D+2.

MiB agents sometimes must deceive others, especially when covering up evidence that aliens are living, working and vacationing on Earth. V's *Confidence* attribute is 4D. Dave decides to use up the last of his 7D skill dice by adding 1D to his *con* skill; that skill's dice code to 5D.

Important Skills

Looking over the skill list, you've probably found many things you want your agent to be good at. You can't improve every skill—you need to pick the ones you think will be important when playing *Men in Black* adventures.

Combat skills are very important—Men in Black agents are always running into crazed aliens, violent UFO conspiracy theorists, and rabid, mutant alien technology gone wrong. You'll probably want to boost your character's *marksmanship* skill. *Hand-to-hand combat* is good to raise if you're planning on getting your character into some fist-fights. It's often a good idea to put 1D in *dodge* so you can leap out of danger's way.

Some skills help MiB agents keep their agenda, and the alien presence on Earth, a secret. These include *sleight of hand* for quickly slipping off

Attribute and Skill List

This list describes all the attributes and skills used in the *Men in Black Introductory Adventure Game*. They cover a character's knowledge in a field or the ability to do the following:

REFLEXES: balance, limberness and motor abilities.

acrobatics: perform feats of gymnastics or extraordinary balance.

climbing: scale vertical surfaces.

dodge: get out of the way when people attack you.

jumping: leap over pits, chasms or other obstacles.

hand-to-hand combat: fight and parry with weapons (clubs, swords, chairs) or your fists in close-range combat.

piloting: operate a certain kind of vehicle, such as a plane, car, motorcycle, Centaurian battle cruiser.*

riding: handle riding animals like horses, camels and Altonian hypamoosapusses.*

COORDINATION: hand-eye coordination and fine motor abilities.

lockpicking: open a mechanical lock without the key or combination.

marksmanship: fire blasters, guns and other personal energy or slugthrowing weapons.

missile weapons: shoot simple mechanical weapons like bows and blowguns.

sleight of hand: use nimble fingers to pick pockets or take and conceal small items unnoticed.

thrown weapons: throwing weapons like knives, rocks and spears.

STRENGTH: physical power.

lifting: move, lift and carry heavy objects.

ENDURANCE: ability to withstand injury.

ignore pain: remain active after Body Points have fallen to zero or less.

resist poison: avoid the effects of a toxic substance.

running: move somewhere quickly.

swimming: stay afloat and move in watery environments.

KNOWLEDGE: strength of memory and ability to learn.

alien technology: understand alien gadgets.

computer ops: program and operate computers.

demolitions: set explosive charges.

first aid: mend wounds and tend to injuries on the scene.

forgery: make and identify fake documents and signatures.

linguistics: decipher languages and codes.

medicine: perform complex medical procedures.

navigation: figure your position using maps, compasses and the stars.

scholar: formal academic training in a particular field like archaeology, chemistry, electronics and history.*

PERCEPTION: mental quickness and attention to detail.

artist: create works of art, like painting, music and writing.*

business: knowledge of business and professional procedures.

conceal: hide an object.

hide: conceal yourself without being seen.

language: speak, write, read and understand other languages like German, French and Baltian.*

security: set up or bypass electronic or optical security systems, alarms and detection devices.

shadowing: follow a target without being noticed.

surveillance: eavesdrop on or watch another person to get information.

tracking: follow the trail of another person, animal, or multi-legged alien.

CONFIDENCE: emotional strength.

con: fast-talk and bluff your way out of situations or trick people into doing things for you.

interrogation: force others to reveal information.

intimidation: scare or bully others to do what you want.

streetwise: making contacts or finding information or goods in a given area.

survival: survive without modern conveniences in harsh environments like deserts, jungles, and toxic waste dumps.*

willpower: strength of will and determination.

CHARISMA: physical attractiveness and personality.

charm: use flattery and charm to persuade someone to do something they wouldn't normally do.

disguise: alter your features or clothing to be unrecognizable.

persuasion: convincing others to do what you want.

* You must choose a concentration when you improve this skill.

with little bits of alien tech, *computer ops* for erasing stolen data, and *con* for fast-talking those who believe aliens really live among us.

There are other skills that can really help your character in a tight spot. If you need to flee danger quickly, *running* is a good skill to have. *First aid* is a very important skill—every agent sustains injuries at some point, and it's important to know how to treat them.

MIB Game Rule of Thumb

Pick a difficulty number. If the agent's roll is equal or higher, he succeeds.

Using Your Character

You've already used a character when you played through "Reception for High Protagonist Floob." Whenever your agent wants to try something and there's a chance of failure, the Director assigns a difficulty number based on the difficulty of the task. You don't need to make a skill roll if you're attempting a routine action.

Task Difficulties

Difficulty	Number
Very Easy	5
Easy	10
Moderate	15
Difficult	20
Very Difficult	25
Heroic	30

Example: V is running away from a horde of hungry little alien furballs and finds himself trapped in a dead-end canyon. He decides to climb the canyon wall to escape.

Since Dave didn't improve V's *climbing* skill, it has the same dice code as the attribute above it: *Reflexes* 3D. The cliff has lots of rocky handholds, so

To Attack, Roll 15 or Higher

The difficulty for all attacks is Moderate (15). Check the range to see if you get to roll any extra dice, or if you have to roll fewer dice.

Combat Modifiers

Range	Bonus/Penalty To Attack Roll
Point Blank	+1D
Close	0
Medium	-1D
Long	-3D

the Director decides that scaling it is an Easy (10) task—the difficulty number is 10. Dave rolls 3 dice and gets a 12; V pulls himself up the cliff and out of harm's way.

If Dave had rolled a 9 or less, V would have failed. Maybe he would have slipped down only a few feet. If he didn't hurt himself, he might try making another *climbing* roll before the alien creatures catch up with him.

To give you some idea of task difficulties, look at the chart labeled "Task Difficulties." It lists difficulty levels with the numbers agents need to meet or beat to succeed at a task.

Difficulty numbers also determine whether you hit or miss your target in combat. When you're trying to attack someone in combat, it's always a Moderate (15) task.

Wait a minute! Shouldn't it be easier to hit something close to you, and more difficult to hit a target far away? You're right. That's why you get to roll an extra die when you're really close to the target. When the target's far away, you might have to take away dice from your combat skill roll.

Look at the "Range Chart" shown on the back of the *Mission Book*. It gives you some idea of how far each range represents. The chart also reminds you of the combat modifiers to your combat skill roll. Most of these ranges apply if you're using *marksman-ship*, *missile weapons* or *thrown weapons*.

Since hand-to-hand combat always takes place at Point-Blank Range, make sure you roll +1D when you make a *hand-to-hand combat* roll to attack.





Example: V is shooting a berserk alien before it really hurts someone. The alien is at Medium Range. Checking the "Combat Modifiers" chart, Dave sees he has to roll one die less (-1D) than he normally would because the alien isn't too close. V's *marksmanship* skill is 5D+2, but Dave rolls 4D+2 because the target is at Medium Range. Dave rolls 4 dice, adds 2, and gets a 16...just enough to hit the alien.

Example: Several crazed UFO conspiracy nuts are harassing V. One puts a menacing hand on the agent's shoulder. V decides to punch the nut out. Since they're touching, V's target is at Point Blank Range, giving him an extra die (+1D) to his *hand-to-hand combat* roll. Dave rolls V's *hand-to-hand combat* dice of 4D plus another die for a total of 5D...he gets a 19, more than enough to deal the conspiracy nut a solid punch to the jaw.

Only rifle-sized weapons can hit targets at Long Range. Although there's nothing stopping you from shooting a pistol-sized gun at a long-range target, you don't have a chance of hitting it. Check the game notes on weapon descriptions in the *Director's Guide* and the equipment cards for long-range restrictions.

If your opponent is trying to avoid an attack by using his *dodge* or parrying with *hand-to-hand combat*, use the opponent's *dodge* or *hand-to-hand combat* skill roll total as the difficulty number instead of 15. This is called an opposed roll: keep reading and you'll learn how this works.

Opposed Rolls

Sometimes you're not rolling to beat a set difficulty number, but an opponent's skill roll. If your agent is acting against another person or alien, you are making an opposed roll: you roll your skill dice while the Director rolls the other character's dice for a skill which opposes the one you're using. Whoever rolls higher succeeds.

Example: V is trying to get away from the hungry alien furballs unnoticed. The creatures are searching for the agent. V rolls his *hide* score (4D+2) to sneak away, while the Director rolls for the aliens' *Perception* score (in this case, 3D+2).

Dave rolls a 21 for V's *hide*, but the Director rolls a 17 for the aliens' *Perception*. V successfully flees from the creatures without them noticing him.

If a roll ties, success goes to the player.

Check the "Opposed Skills" table to see some sample skills and the skills that can be used against them. Don't be limited by these. For instance, if two agents are entering a piano competition, they should both make *artist: music* rolls—the higher one wins the contest and a gorgeous piano trophy.

Most combat skills work this way if the target is attempting to avoid the attack. For instance, if your agent is shooting at an alien, the alien might dodge your shot. When you roll your *marksmanship* skill dice, you must meet or beat the alien's *dodge* roll instead of the Moderate (15) difficulty normally needed to hit in combat.

Opposed Skills

Skill	Opposed Skill
con	Perception
conceal	Perception
disguise	Perception
forgery	inspector's forgery
hand-to-hand combat	hand-to-hand combat
hide	Perception
intimidation	willpower
marksmanship	dodge
missile weapons	dodge
shadowing	hide or Perception
sleight of hand	Perception
thrown weapons	dodge



The same rule applies to people in hand-to-hand fights. When your agent rolls his *hand-to-hand combat* skill to strike an opponent with his fist, the Director could roll your opponent's *hand-to-hand combat* skill to parry the attack with his paws. The opponent's *hand-to-hand combat* roll becomes your agent's difficulty number to hit. Remember, when attacking with *hand-to-hand combat*, add a +1D bonus since your target is at Point Blank Range. This bonus does not apply to *hand-to-hand combat* rolls used to defend against attacks.

Example: V suddenly finds that one of the hungry alien furballs has wandered off and discovered him. V wants to shoot the creature. Seeing this, the alien tries to scurry to avoid V's blaster shot. The creature's *dodge* is 5D—the Director rolls 5 dice, adds them up and gets 21. Instead of having to meet or beat the usual attack difficulty of 15, V now uses the alien's *dodge* roll total of 21 as his new difficulty number. Since the alien is at Close Range, V has no bonus or penalty to his *marksmanship* roll (Dave consults the "Combat Modifiers" chart just to be sure). Dave rolls V's *marksmanship* skill of 5D+1 and gets 19. Because he rolled lower than the alien's *dodge* total, V's blaster shot misses.

Keep reading and you'll find out exactly how much damage that bite does....

Body Points & Damage

Body points are used to represent a character's life force. As an agent (or any other character in the game) suffers damage from various sources, that character's body points are decreased. When the total falls to zero or below, the character goes unconscious and cannot take any other actions until revived. A character unconscious for more than five minutes dies.

Each agent receives a number of body points equal to an *Endurance* roll plus 20. For example, Dave's agent V has an *Endurance* of 2D+1. To determine V's body points, Dave rolls 2 dice and adds the +1 to the total to get 6 (Dave rolls really low). Adding 20 to that brings V's body points to 26. You make this roll only when you first create a character. The total you get becomes the agent's permanent Body Point value for all time. While this can—and will—decrease during missions, it can never be raised higher than this value.

When MiB agents get into fights, they sometimes get hit—and they

Body Points=Endurance+20

When you create a new agent, roll his *Endurance* and add 20. This becomes his Body Point total. Write it on the character dossier in the space provided.



often inflict damage on their opponents. Successfully using your *marksmanship*, *missile weapons*, *hand-to-hand combat* or *thrown weapons* skills means you damage an opponent. Your skill roll determines whether you hit a target, and your weapon's *damage* score (listed with the weapon under "Equipment" on your character sheet) shows how much damage the attack inflicts.

Inflicting Damage

To see how much damage someone takes, make an opposed roll between the weapon's *damage* dice score and the target's *Endurance* dice. Subtract the *Endurance* roll total from the damage roll...what you have left is the number of body points the target loses. If the *Endurance* roll is equal to or greater than the damage, the target still loses 1 Body Point.

Example: The hungry alien hairball has sunk its needle-like teeth into the fleshy part of V's leg. The bite does 2D damage...the Director rolls 2 dice to see how much damage V takes, and gets a 9. Dave rolls V's *Endurance* of 2D+1 and gets a 6. Subtracting V's *Endurance* roll (6) from the alien's damage roll (9) shows that V loses 3 body points. Dave marks this down on V's agent dossier.

When someone's Body Point total reaches zero or less, they immediately fall unconscious. A Very Easy (5) *first aid* or *medical* roll must be





made by a character helping the unconscious person—a successful roll for either skill brings the Body Point total back to 1. If this roll is not made within five minutes after unconsciousness, the character can never be revived (though some alien technology may surface at some point with the ability to revive the dead).

Once a character is revived, other *first aid* or *medical* rolls may be used to restore more body points.

Example: Let's say V was attacked by several alien furballs...all very hungry. The multiple wounds caused by their bites causes so much damage that V's Body Point total falls to -4! Ow. Luckily V called for back-up. Within 5 minutes a MiB Special Ops team shows up, including an Injury Reduction Specialist (MiB-talk for "medic"). The agent has a *first aid* skill of 4D...his player rolls 17, more than enough to make the Very Easy (5) roll required to revive V and bring his Body Point total to 1.

Healing

Characters can heal their injuries in a variety of ways, from simple bed rest to exotic alien devices:

Bed Rest: Agents who refrain from activity heal naturally at a rate of 5 body points per day.

First Aid: Using the *first aid* skill, a character can attempt to heal a wounded companion once per day. Just roll the agent's *first aid* dice and check the "Healing Body Points" chart. The higher the roll, the more body points the wounded character regains. Most of the time the wounded char-

acter rolls dice to see how many body points he recovers. For example, a character rolls his *first aid* skill of 4D and gets a 16: checking the chart, the wounded person rolls 3D to see how many body points he gets back.

Medicine: With the proper surgical tools, someone skilled in *medicine* can attempt to heal another once per day. Roll *medicine* as if it were *first aid* and consult the "Healing Body Points" chart. Double the number of body points regained. For example, an agent with *medicine* 4D rolls 16: the chart says the wounded person recovers

3D body points...with *medicine*, he regains 6D body points. Without proper doctor's tools, however, the person using *medicine* treats it like he were rolling *first aid* on the "Healing Body Points" chart—he does not double the body points healed.

Alien Technology: Certain alien devices can help heal, revive, or resurrect injured or dead characters. The number of body points gained and how often they can heal is left up to the Director. For instance, an Altonian hypo-rejuvenator might heal 3D body points once per week.

Healing Body Points

First Aid Total	Body Points Healed
0	0
1-5	2
6-10	1D
11-15	2D
16-20	3D
21-25	4D
26-30	5D
30+	6D

Time in the Game

Normally, a roleplaying game flows freely—time in the game doesn't matter too much. A character might spend three hours searching a computer database, but in real time, only ten seconds pass as the player rolls his agent's *computer ops* dice. In this way you can skip the boring stuff (the kind of scenes left out of movies and TV) and get on to the more exciting parts.

Did you ever notice that battles in films seem to slow down the passage of time, making every second count? That's because the viewer wants to absorb every ele-

ment of the scene, and if too much goes by too fast, that becomes impossible. The same applies to roleplaying games.

Players Go First

When combat begins, the players go first unless they are surprised or in a stand-off.



Combat Turns

When combat begins, time slows down into units of five seconds called combat turns. Each character involved in the battle may take an action during each five-second turn, trading blows, using alien technology, running away (see "What You Can Do On Your Turn" for more ideas). Once a combat turn ends, the next one begins immediately, continuing in that cycle until the fight ends—all the characters on one side run away, surrender, or have been knocked unconscious.

When a fight begins, **the players' agents go first in a combat round.** They're the heroes. However, there are two instances when they might not go first:

Surprise: If the enemy surprises the agents by hiding in ambush or setting a trap, the opponent goes first. In many cases Directors will ask players to roll their agents' *Perception* to notice anything out of the ordinary which might give away the surprise—the difficulty to notice ambushers is the enemy's *hide* roll.

Stand-Off: If the agents and the enemy are equally ready to attack—such as a hostage stand-off—each side rolls its *Reflexes*. If more than one character is involved, roll the one with the highest *Reflexes* dice score. Whoever makes the higher roll gets to go first for that combat turn only. After the loser takes his turn, the players go first in the following combat turns. In "Reception for High Protagonist Floob," V had a stand-off with the alien and he rolled his *Reflexes* (entry #1).

Characters who become unconscious during a turn (their body points fall to zero or below) cannot take any actions on any turn after that until they are healed using *first aid* or *medicine*.

Multiple Actions

On your turn (as player or Director) you may choose to take more than one action. The more you try to do, however, the less care and concentration you can apply to each action, making it harder for you to succeed at all of them. For every additional action you take past the first, *subtract 1D from all skill rolls* during that combat turn.

One character can perform one action during a combat turn. The skill or attribute dice for that action are rolled normally.

Agents can try to do more than one action in a combat turn, but it's harder to do more than one thing at a time. If a character tries two things, lose one die (-1D) from *both* skill rolls.

If a character tries three things, lose two dice (-2D) from *every* skill roll.

If an agent tries four things, they lose three dice (-3D) from *every* skill roll.



The general rule is: for each additional action past the first, lose one die (-1D) from all skill rolls that combat turn. If your agent wanted to try seven actions in one combat turn, all his skill rolls would be made at -6D!

Example: Two alien furballs are leaping at V and he wants to try and blast both in the same combat turn. V's *marksmanship* score is 5D+1. Since he's taking an additional action beyond the first in a combat turn, both skill rolls are made with a -1D penalty. Since the two aliens aren't dodging and they're at Close Range, Dave needs to roll 15 or higher on each roll for V to blast both hungry hairballs. Dave rolls 4D+1 (V's *marksmanship* skill, 5D+1, minus 1D to each roll) and gets 21 and 11. Only one shot hits an alien.

If V decided to take the two shots and then dodge (three actions total), he'd have a -2D penalty to all rolls. Although his *marksmanship* is 5D+1 and his *dodge* is 4D, he'd roll *marksmanship* twice at 3D+1 (with that -2D penalty) and roll his *dodge* at only 2D (4D minus the 2D multiple action penalty leaves 2D).

Special Scores

Character Points

Every Men in Black agent begins with 5 **Character Points**. These can be used in tight situations to improve die rolls. When you spend a Character Point, you get to roll one extra die when your character makes a roll (attribute, skill, damage, whatever). You can spend Character Points after





you've tried a skill roll, but you must do it before the Director decides whether your agent succeeded or failed at the task.

Example: V made a very low roll to blast one of the hungry alien hairballs...he got an 11 when he needed a 15 to hit. Before the Director says whether or not the shot hit the alien, Dave decides to spend one Character Point to roll an extra die to boost V's *marksmanship* roll. He adds the 6 he rolls to V's original *marksmanship* roll of 11 and gets 17: V's blaster shot hits the alien. When rolling the 3D+1 for the blaster's damage, Dave rolls 12 and 14. He doesn't think the 12 is high enough to really hurt the alien. Before the Director announces how badly V's shot damaged the hairball, Dave says he's spending a Character Point to roll an extra die of damage. He rolls a 4, adds it to the original damage roll of 12, and gets 16.

You can use up to 2 Character Points to boost any roll you make during the game, including skill, attribute and damage rolls.

Character Points are also used to improve an agent's skills, so don't spend all of them during a mission. To see how Character Points can boost your skills permanently, check out "Improving Your Skills" below.

Fate Points

Using **Fate Points** is another way to temporarily boost your skills and attributes in the game. For extremely important dice rolls, a player may want to sacrifice a Fate Point to *double* the number of dice he gets to roll. You must say that you're using a Fate Point *before* you roll any dice. You can't spend any Character Points on the same die roll that you spend a Fate Point.

Example: To escape the hungry alien furballs, V must jump over a narrow but deep chasm. Since he hasn't improved his *jumping* skill, it's the same as his *Reflexes*: 3D. This is a very important roll, so Dave decides he's going to spend a Fate Point and roll 6D instead of 3D. He gets a 26: V successfully leaps the chasm and leaves the aliens behind. If V's *jumping* skill was 3D+2, he'd roll 6D+4...double any bonuses attached to dice scores.

Speed

Besides Character Points and Fate Points, each agent has some equipment—you can read about these items in the *Director's Guide*. Each character also has a *speed* score. An agent's *speed* represents how many feet he can run during a five-second combat turn. Aliens, animals, other people, and vehicles also have *speed* scores. You can compare different *speed* scores to see which characters and vehicles move faster than others.

Normally you'll just look to *speed* to show how far you can move in one combat turn. If you're trying to run farther than that, you need to make an



Easy (10) *running* roll. If you're chasing someone, or something's chasing you, roll your appropriate skill (*running* if you're on foot, or *piloting* if you're driving a vehicle) and add the *speed* score. Whoever rolls higher is moving faster.

Example: V's trying to climb a dune quickly. He can cover 30 feet easily in one combat turn, but wants to move faster. Dave rolls V's *running* dice (the same as his *Endurance* of 2D+1 since he didn't improve it) and gets 7. Although he's running, he doesn't cover the 60 feet he'd hoped.

Example: Now the alien hairballs are pursuing V. He tries to run away. He rolls his 2D+1 *running* and adds the total he gets (10) to his speed of 30, for a total of 40. The aliens have 1D *running*, but a speed of 50! The Director rolls 1D, then adds 50...the aliens are scurrying along at 56 feet every combat turn! This is much higher than the 40 feet V can run in a combat turn. The agent better start blasting the aliens before they catch up with him.

Improving Your Skills

The more you practice at a skill or task, the better you get. The same is true for Men in Black agents.

You can increase an agent's skill by spending those Character Points you saved. To improve a skill, you must spend as many Character Points as the number before the "D" of that particular skill. This boosts the skill dice score by +1. A skill of 4D becomes 4D+1, a skill of 4D+1 becomes 4D+2,



or a skill of 4D+2 becomes 5D. For example, to increase a skill from 3D to 3D+1 costs 3 Character Points. To increase from 3D+2 to 4D costs 3 Character Points. To increase from 4D+1 to 4D+2 costs 4 Character Points. You may boost a skill from 5D to 5D+2, but it costs 10 Character Points (5 to raise it from 5D to 5D+1, and another 5 to bring that to 5D+2).

This works for all dice scores, regardless of the number in front of the "D".

Example: After his latest mission, Dave wants to improve some of V's skills. He has 10 Character Points. Dave decides to improve V's *dodge* score of 4D. By spending 4 Character Points, he raises it to 4D+1. Next Dave wants to raise V's *running* skill. Since it wasn't raised when Dave created this agent character, V's *running* has the same value as his *Endurance*: 2D+1. Dave spends 2 Character Points to boost *running* to 2D+2, then decides to spend 2 more Character Points to raise it to an even 3D. Dave saves the remaining 2 Character Points to use during V's next mission.

Remember, unless boosted earlier, all skills beneath an attribute have the same dice score as that attribute. If Dave wanted to improve V's *lockpicking* skill, he'd have to spend 3 Character Points to raise it to 3D+2. The agent's *lockpicking* begins with the same dice score as his *Coordination*: 3D+1.

You can improve any skill with Character Points, as long as you have enough to spend.



Players cannot improve their characters' attributes this way. *Reflexes*, *Coordination*, *Endurance*, *Strength*, *Knowledge*, *Perception*, *Confidence* and *Charisma* are abilities agents are born with—experience cannot change those.

Character Points are awarded at the end of a game session or at the completion of an assignment, at the Director's discretion. Players earn Character Points based on their success or failure at the assigned mission, cooperation, good decision-making, roleplaying, and the amount of fun had by all (including the Director).

You're All Set...

Now that you've learned a bit more about how your agent works, try playing through "Reception for High Protagonist Floob" again. See how skills and attributes work? Try making some different choices to see how your actions result in different outcomes. If you think you really understand the rules well, chose a character template, customize it, and run it through the adventure. Substitute your new agent's skills for V's skills: the difficulty numbers you need to meet or beat are still the same.

Once you're comfortable with the rules on how your agent works, you or one of your friends will want to lead a game. Make sure all the players have selected and customized their own characters. Then read the *Director's Guide*: like the *Agent's Guide*, it begins with a short adventure which teaches you the rules. "Mighty Munching Mytoploids" will show your Director how to run a *Men in Black Adventure Game* with a group of friends.

There are a few things you'll want to keep in mind as you play adventures with the Director. Those of you playing agents will be pretending to be Men in Black agents. You need to act things out. Although there is no board or tokens to move around on, you can use the enclosed maps and counters to help show where you and your enemies are. You picture most of the action in your imagination.

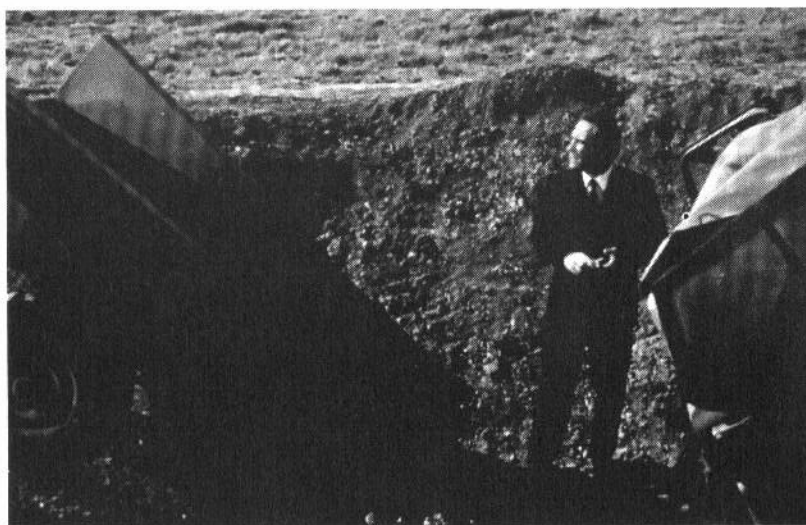
One of your friends will be the Director. He acts as a storyteller and rules referee, describing each scene to you and the other players. How would your character react to the situation? Tell the Director what your agent is going to do, and he'll tell you what skills to roll, and what happens as a result of your actions.

You, the other players and the Director are creating your own *Men in Black* story with your characters as the heroes! Here are some things to keep in mind while you play:

Winning. There are no winners or losers. Having fun is what counts.

Cooperate. If the agents are to stand any chance of succeeding in their dangerous missions, you and the other players have to work together.

Be True to Men In Black. Remember, you're playing Men in Black! Be heroes. Use snappy one-liners when you talk like your character. And above



all else, have fun. Remember, you're protecting the Earth from the scum of the universe.

Be Your Character. Don't be afraid to ham it up a little...you're supposed to be acting out a role. Speak like your character, or come up with some catchy phrases he uses often, like "Why do I always get the tiny gun?" or "I'll take it from here."

Use Your Imagination. Your agents can do whatever you can imagine someone in that situation doing. If you can imagine it in the real world (or the *Men in Black* universe), it can happen in the game!

**WE
ARE
THE MEN
IN BLACK**

Director's Guide

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Difficulty Chart

Difficulty	Number
Very Easy	5
Easy	10
Moderate	15
Difficult	20
Very Difficult	25
Heroic	30

To Attack, Roll 15 or Higher

The difficulty for all attacks is Moderate (15)—if an opponent tries to dodge or parry the blow, their skill roll becomes the new difficulty number. Check the range to see if you get to roll any extra dice, or if you have to roll fewer dice.

Damage Roll - Endurance Roll = Body Points Lost

When a target is hit, the attacker rolls the weapon's damage, and the target rolls its Endurance. The difference equals the number of Body Points the target loses. No matter how high the target's Endurance roll, it always loses at least 1 Body Point if hit. Once Body Points reach zero or lower, the target is knocked unconscious.

Healing Body Points

First Aid Total	Body Points Healed
0	0
1-5	2
6-10	1D
11-15	2D
16-20	3D
21-25	4D
26-30	5D
30+	6D

Combat Modifiers

Range	Bonus/Penalty To Attack Roll
Point Blank	+1D
Close	0
Medium	-1D
Long	-3D

Opposed Skills

Skill	Opposed Skill
con	Perception
conceal	Perception
disguise	Perception
forgery	inspector's forgery
hand-to-hand combat	hand-to-hand combat
hide	Perception
intimidation	willpower
marksmanship	dodge
missile weapons	dodge
shadowing	hide or Perception
sleight of hand	Perception
thrown weapons	dodge

MiB Game Rule of Thumb

Pick a difficulty number. If the character's roll is equal or higher, he succeeds.

MIB

MEN IN BLACK

INTRODUCTORY ADVENTURE GAME

DIRECTOR'S GUIDE





Several dusty cars pulled to the side of the desert road, their headlights glaring into the night. The driver of the lead pick-up truck and his passenger emerged, both in the middle of an intense debate.

"I still don't see what this pointless quest will prove," said Doctor Franz, a crusty old man wearing a frown beneath his white mustache. "It was a meteor...nothing more."

"I know what I saw!" cried Professor Tidwell, a crazed-looking man with a wild gray beard. His lab coat fluttered in the cool night breeze. "The telescope never lies. That was a genuine alien interplanetary space vessel we saw. And, if my calculations are correct, it landed just over those dunes."

"You've been spending too much time with your eyes glued to that telescope."

"I know what I saw," the Professor declared, stabbing his pointing finger into the air for emphasis. He fumbled into his lab coat pocket and brought out a small notebook. "Here," he said, jabbing his pencil at the sketch he'd made.

Doctor Franz peered at the scribbled drawing skeptically and scrunched his bushy eyebrows together. "You're seeing things again."

Professor Tidwell ignored his colleague. "Let's go," he called. "Grab the flashlights and the rest of our gear." Several tired-looking college students began pulling themselves out of the other cars. Their flashlight beams stabbed into the night sky.

Before they could set off into the dunes, they turned their heads down the road. Something was roaring down the desert highway. The weary college students and the two bickering professors shielded their eyes as two bright white lights zoomed toward them.

"The aliens, they've returned!" one student cried out. Professor Tidwell swatted a hand in his direction to quiet his ranting.

The bright lights belonged to a black LTD which skidded to a halt just in front of the ragged group.

Several figures in black suits stepped out of the car. "We'll take it from here," said one of the figures.

Let's Start Playing

In the *Agent's Guide*, you learned how characters accomplished tasks—rolling skills, shooting things, getting injured and healing. You ran through the solitaire mission, "Reception for High Protagonist Floob" (hopefully a few times). Now you're ready for a group mission.

In "Reception for High Protagonist Floob," the text told you what your agent saw, what skills to roll, how much damage your character took, and what your choices were. When playing with a group, one person, the Director, does all that for the other players. Most of the players will run their



agents. The Director will run the rest of the action—describing what the others see, playing the other characters they meet, and setting difficulty numbers for the characters' actions.

"Mighty Munching Mytoploids" will help teach you how to be a Director. It's very similar in format to "Reception for High Protagonist Floob." Just follow the numbered entries depending on what the players want to do and how well they roll their skills. This time, though, you—the Director—are the only person who should be reading the mission. There will be certain sections the you should read aloud to the other players, but most of it is for the your eyes only.

If you are a player, stop reading now! You may read this section after you've run through the mission—this way, if you want to be the Director next time, you'll have some idea what to do.

Setting Up

First, get your friends together to play. You can play with one Director (you) and 2–6 players. Set a time to meet—Friday night, Saturday afternoon, whenever you'd normally get together to hang out. An individual mission usually takes one or two hours. You'll need someplace you can gather—a living room, den or kitchen work well. Some people like playing at a table, where you can spread out all your dice, character dossiers and notes. Others like more casual settings, like lounging on the family room furniture.

The players should come prepared. Each should have chosen a template and customized it into a character they'd like to play. As the Director, you prepare, too. Read over the adventure to be played; this way you'll know the overall plot, and be prepared for any surprises along the way. Although "Mighty Munching Mytoploids" can be played without reading it first, glancing over it ahead of time might help the game run smoothly.

You'll also need to bring a few things. Here's a quick checklist to make sure you don't forget anything:

- **This Game.** You'll need rulebooks and other components. This game also contains the mission you're running.
- **Agent Dossier Sheets.** Make sure each player has an agent he's customized from a template. Bring a few extra templates in case someone forgot.
- **Dice.** Every player needs a handful of dice. Six dice is a good number to have—more's always better. You can use the ones from this game, or borrow some from board games you own.
- **Pencils.** Every player needs a pencil to take notes and write on his character sheet.
- **Scrap Paper.** Use this for taking notes, drawing maps, or making quick sketches to show what the characters see.



• **Chips and Soda.** Like any social occasion, playing the *Men in Black Introductory Adventure Game* is a time to hang out and eat munchies. You're here to have fun. Besides, you might get hungry or thirsty during the game.

Mighty Munching Mytoploids

In this mission, you, the Director, are going to help the agents misdirect curious UFO conspiracy nuts, investigate High Protagonist Floob's spacecraft, and confront the hungry alien furballs known as mytoploids.

This case begins when the agents are assigned to provide back-up for V (from the ending to "Reception for High Protagonist Floob," the solitaire adventure you played in the *Agent's Guide*). Arriving near the landing site, they must get rid of several UFO watchers who are also looking for the spacecraft. The agents must investigate Floob's ship, then have to fend off a horde of mytoploids interested in eating them.

At the beginning of the mission, you set the stage for the action. Where are the agents? What are they supposed to be doing? Who are their adversaries? The answers to these questions set the story in motion.

Before you send the players off on this assignment, you should make sure they have a wide variety of equipment to deal with every possible situation. Allow each player to choose one of the following equipment combinations to give his agent during the mission:

- Neuralizer and blaster (3D+1 damage)
- Carte noire and Noisy Cricket (5D+1 damage)
- Korlian XT-17 (8D damage)
- Spectral Analyzer and blaster (3D+1 damage)
- Series-4 De-Atomizer (7D damage)

Give each player the cards which correspond to the equipment they've chosen: this way they can see each item and read about what it does. Make

Can A Player Use V on this Mission?

Sure, why not? He's a pre-made character, and he's already on the scene of High Protagonist Floob's landing site. V might be a good agent to give a new player—he doesn't have to worry about assigning the 7D skill dice, and he already has some equipment. V is all ready to go off and get into even more trouble.



sure they also write down their agents' gear under the "Equipment" heading on their character sheets.

Later on you'll need the map marked "Desert Crash Site," plus the cardstock character and alien stand-ups included in this box. Make sure you have one stand-up to represent each agent, plus several for the aliens. Don't put these out in plain view yet—keep them off to one side, ready to bring into play when the mission reaches that point.

To give the players a sense of what's going on when they first begin "Mighty Munching Mytoploids," show them the illustration on pages 2–3 and read that section aloud. It shows what's going on at the scene just as the Men in Black arrive. When you're finished reading, tell the players that they're going to be those Men in Black.

Once they're ready, continue by reading the following paragraphs aloud. This will introduce the players to their situation and springboard them into the assignment:

You pull up alongside the desert road in front of a line of beat-up cars. Your bright headlights shine on a weary-looking assortment of college students led by their two professors.

You get out of your black LTD. "We'll take it from here," one of you says.

"Who are you?" asks the annoyed old fellow with the wild beard and lab coat. "And what do you mean, 'We'll take it from here?' Doctor Franz and I have everything under control."

You find yourselves facing two grumpy professors and a small crowd of bewildered college kids, all of whom are probably wondering who you are, and why you just drove in out of the night in the middle of the desert.

You're not going to get anything done with these people hanging around. The last thing you need is for them to discover High Protagonist Floob's spaceship....

What are you going to do?

Suggest that the players consider their options based on the equipment they have and the skills they've boosted. They should solve this situation with as little evidence as possible. Remember, the Men in Black should leave no traces of their presence behind.

Suggest to the players that they have a few options. Allow them to spend a minute or two discussing which one is the best, and which agent (if not all of them) will take care of things. When they've chosen what they're going to do, go to the numbered entry indicated at the end of each option.

- One of the agents can try and con the professors into going away: go to 1.
- The agents can try neuralyzing the group: go to 2.
- The agents can whip out their weapons and blast everybody: go to 3.



1 Bluff the Problem Away

Ask which one of the players is going to have his agent fast-talk the professors. Make sure he—with help from the other players—has a plan for what he'd like to do. In most cases, this should involve the agent pretending he's somebody else...somebody with some kind of authority. Maybe the agent is posing as an undercover police officer who wants the group to "move along." The agent might be a game warden, warning the students that there's been an increase in rabid coyotes in this area. If the player is having trouble thinking up a scam, remind him of some of the tricks used in *Men in Black*.

If this agent has a *carte noire* among his equipment, he might decide to use it. Ask the player to read the back of the *carte noire* card so all the players can hear what it does and how it affects the game. Then ask that player what kind of identification card he's morphing it into—FBI, National Rifle Association, National Geographic Society, Immigration and Naturalization Service (INS), video club card—hopefully something which will help him deceive the professors.

If the ID seems to fit the fake identity the agent is assuming, allow the player to add +1D to his *con* roll.

Conning the Professors: *con* against professor's *Perception* roll (3D). Bonus: +1D if using a *carte noire*.

Ask the player to act out what his agent is saying, talking as his agent would speak.

Since you're playing the part of the professors (particularly Professor Tidwell), you should respond with comments like "Really!" "I don't think so," and "Are you sure?" See how the agent reacts! of course, if the trick is working, allow the Professor to start believing what the MiB agent is saying.

How do you know if this deception is working? As Director, you should roll 3D to represent the Professor's *Perception* attribute—his ability to see through the scam. Then ask the player to roll his agent's *con* skill (adding +1D if he's using the *carte noire* well): if he rolls higher than the Professor's *Perception* total, he succeeds. (In case of a tie, let the agent succeed.) If he fails the roll, you might still allow the agent to trick the professors, as long as his scam is somewhat believable and perhaps even a bit funny. Use your judgment. If what the player does and says makes you laugh, allow it to succeed. Remember, this game is supposed to be fun—laughter is a sure sign of that.

If the players successfully conned them, the professors and their students act as if they accept the agents' story, get into their cars and drive off down the dark desert highway.



Director Tip #1: Assuming A Role

Unlike players, who assume the role of just one agent each, you have to assume many roles as Director: the grumpy old professor, the hungry mytoploids, the dazed bystanders. When agents interact with these people, you have to make a clear impression who this person is and what's driving them.

Take Professor Tidwell as an example. He's a very intelligent man who's main goal is to find out what's just landed in the desert over there. The agents need to come up with a very convincing story to persuade Tidwell to go away.

When reacting to the agent's scam, talk like a professor would. Use big-sounding words and phrases, like "indubitably," "we are professional extraterrestrial experts" and "where are your credentials, young man?" Speak in a grumpy old man voice. Make hand gestures if that will help. Squint your eyes as he examines the *carte noire*. And above all, have fun.

When you assume other rolls, don't be afraid to act them out. Ham it up—you're in the spotlight. Use funny voices, make strange alien noises, and use threatening humming sounds when anyone powers up their alien-tech gun. Depending on the situation, you might be able to use props (especially when there's information or equipment the agents need to find). You're acting out this MiB mission as much as the players are—the more you act, the more they'll have to react to.

Remember, this is "Let's Pretend"—have fun pretending to be someone else!

- If the players succeeded in getting rid of the group, go to 4.
- If the players failed, they may try other options: using the neuralyzer (go to 2) or blasting everyone (go to 3).

2 Neuralyze Everyone

The agents are going to rely on some of their extraordinary MiB technology. They'll use the neuralyzer to wipe everyone's memories of why they're here and what they're looking for.

Just so everyone knows what's going on, ask the player with the neuralyzer card to read the text on the back aloud. This quickly explains the game rules about neuralyzers to everyone.

For the neuralyzer to be effective, all the subjects must be looking at its tip when it flashes. (Of course, the agents are protected because—even



though it's night—they're wearing their special-issue MiB sunglasses.) The agent using the neuralyzer needs to come up with a scheme to get all the professors and students to look at the gizmo he's holding.

Ask the player to say exactly what his agent's saying to the onlookers. It might be as simple as "Will everyone please pay attention to the shiny instrument in my hand?" or as complicated as "There's been a hazardous waste accident nearby and we need to run a quick test to see if the chemicals have affected anyone's eyesight. Please focus on this vision-testing device...."

Getting Everyone to Look at the Neuralizer: *con* or *persuasion* against subject's *Perception* roll (3D). Bonus: +1D if using *carte noire*.

If the agent is also flashing his *carte noire* with a fake ID on it to help his story, he may add +1D to his *con* or *persuasion* roll. For instance, if he flashes a Department of Health ID or a Hazmat Team card, people will be likely to believe his story about a toxic chemical leak.

Since you're the Director, you roll 3D for the professor's *Perception*—there's a chance they won't fall for this trick and don't look at the neuralyzer. Ask the player whose agent is holding the device to roll his *con* or *persuasion* skill (adding +1D if he used his *carte noire* well). If the player rolls higher than the professor's *Perception* total, he succeeds. (In case of a tie, let the agent succeed.) A brilliant flash of white light erases part of the group's memory, and the agent instructs them to go home. The professors and their students act almost like zombies, get into their cars and drive off down the dark desert highway.

- If the players succeeded in getting rid of the group, go to 4.
- If the players failed, they may try other options: trying another scam on the group (1) or blasting everyone (3).

3 Blast Them!

Okay, if the players want to be rough....

Ask each of the players which weapons their agents are using. There's really no need to roll *marksmanship* to see if they hit—the professors and students aren't expecting to be assaulted with highly destructive alien weaponry. Just ask each of the players to roll their weapon's damage dice. It doesn't really matter how high they roll, this just gives them a chance to see how destructive they can be.

When they fire their weapons, read the following aloud:

With a crackling blast of energy, your weapons fire. The wall of fire, lightning and anti-matter particles wipes through the professors, the students and their cars, smearing their molecules across the sand and highway like the gushy insides of a worm. When you stop firing, the desert



air is quiet. All that's left of the group is a sticky, black smudge.

In case you missed this part of MiB training, you're usually not supposed to use that kind of force in public...especially *against* the public. Remember, you're supposed to be protecting the people of Earth, not annihilating them with powerful alien mega-destructo weapons. You're also not supposed to leave any signs that you were here. It's going to take a few years for that black sludge to evaporate into the atmosphere....

Maybe it wasn't such a good idea to blast everyone into billions of atoms. Someone's going to miss all those college students (maybe not the professors). In tomorrow's hot sheets you're probably going to read headlines like "Students Disappear in Desert After Playing Satanic Game," "Strange Lights Kidnap Deranged College Kids" and "Black Smear Found on Desert Highway—Message From God?" Perhaps this wasn't a good idea after all....

- Please go to 4.

4 Hiking to Floob's Ship

Now that the MiB agents have gotten rid of the nosy UFO nuts, they can really get down to business: examining High Protagonist Floob's ship. The agents know exactly where the landing site is...all they have to do is hike over a few sand dunes.

Ask the players if their agents are taking any special precautions as they begin the short desert excursion. Are they sending ahead a scout to make sure everything's all clear? Do they have their weapons at the ready? Are they using any of their gadgets (like the spectral analyzer)?

As the group makes its way over a few dunes, ask them if anyone's looking around for things that just aren't right. If an agent wants to do this, have his player roll his *Perception* score.

Noticing Anything out of the ordinary: Easy (10) *Perception*.

If anyone successfully makes this *Perception* roll, read the following aloud:

As you reach the top of the last dune, you notice that the desert cactus in this area isn't growing close to Floob's ship. Closer examination reveals that there are plenty of cactus stumps in the landing zone, but no remains of fallen cacti. You don't think there's a profitable business in cactus harvesting, so this strikes you as a little odd.

Whether or not the agents notice this strange cactus phenomenon, read this next section aloud as they approach the landing site:

As you reach the crest of the last dune, you get a good view of the landing site. Floob's ship is sitting in the center of a sandy crater about



30 feet wide. Not exactly the ideal parking space. The vessel looks like a ten-foot-long, chrome brick with rounded edges. Well, now it looks like a dented ten-foot-long, chrome brick with rounded edges. A hatch on this side has flipped up, revealing a dark interior.

You might want to search the area around the crater, examine the outside of the ship, or step inside and look at the passenger cabin.

At this point the MiB team should search the area. The agents might decide to split up to cover all the options provided below. Don't panic: just explain you're going to focus on one group's activities for a few minutes, but that all the action with different groups is happening at the same time. Begin with whoever's investigating the crater, and then move inward toward the craft from there. At some point at the end of each of these options, all the separate groups will come together again.

- *Someone may investigate the crater around the ship: go to 5.*
- *Agents can search the outside of the spacecraft: go to 6.*
- *Someone can examine the starship's passenger compartment: go to 7.*

5 Investigating the Crater

Tell the players checking out the landing zone that they find little more than scorched sand sprayed everywhere. Ask them to make a *Perception* roll (just to keep them busy, but don't tell them this). If anyone makes a Difficult (20) *Perception* roll, read the following aloud:

As you examine the blackened crater, you notice a set of scrawny claw-prints interrupting the natural blast patterns in the sand. They're not very big—no larger than a cat's paw—but they have little claws. Closer examination reveals a few tufts of wet-smelling fur.

Ask the agents if they want to try and see where the tracks lead.

Following the Tracks: Very Difficult (25) *tracking* or *Perception* roll. If the agents are determined to follow the prints, they must make a Very Difficult (25) *tracking* or *Perception* roll. If they fail, they lose the trail in the sand. If they succeed, they discover the tracks lead from the open hatch of Floob's spacecraft to the crater rim, where they disappear in the shifting desert sands.

Using the Spectral Analyzer: Easy (10) *scholar: alien species* or *Knowledge* roll.

Whether or not the agents notice the scrawny claw-prints, they may decide to use the spectral analyzer to see if there are any traces of aliens who passed through the crater. Describe how the spectral analyzer's colored lights beep and hum as it processes the molecules nearby (or any desert soil they sampled). When it's finished, the analyzer powers down,



leaving a single blue-colored light lit. If they fail the roll, the agents have no clue what kind of alien the blue light indicates. If they make the roll, the agents realize that the blue light means a ferzium-based quadrumanous heterotroph passed this way. Let them know that in their MiB briefing they were told that Voogians are definitely *not* ferzium-based quadrumanous heterotrophs.

If the agents aren't successful at any of these tasks, just describe how they find nothing but scorched sand, a low crater ridge, and desert beyond that. If they haven't noticed this yet, you might tell them that the surrounding rocky desert is lacking cactus. The plants seemed to be growing fine by the roadside, but there are none around Floob's spaceship.

- *Once the agents searching the crater are finished, move on to the agents examining the outside of the space vessel (go to 6). These players will join the action later in entry 8, "The Mytoploids Appear," below.*

6 Searching the outside of Floob's Ship

Describe how the outer hull of the ship looks to the players whose agents are examining it. Read aloud:

The hull of Floob's ship is shiny and smooth like chrome. The edges of the brick-shaped craft are rounded, giving it a sleek, futuristic look. The reflective surface is only broken by a dark viewport in front and the open boarding hatch on one side.

Ask the players to roll their agents' *Perception* attributes to see if they find anything unusual while inspecting the ship's outer surface.

Checking the Hull: Moderate (15) *Perception* roll.

If the players do not make this roll, just tell them they found a few dents in the front of the ship, probably from hitting a few micro-meteoroids and a cable TV satellite or two. oh, and crash-landing in the desert. If any of the players succeeded in the roll, read aloud:

You carefully inspect the ship's hull, checking for any signs explaining what really happened here. The shiny surface is dented a little in the front, probably from hitting a few micro-meteoroids and a cable TV satellite or two. oh, and crash-landing in the desert. You don't find any marks on the hull that show another alien ship fired on it with some ghastly powerful energy weapon. After inspecting the boarding hatch, you determine that it wasn't forced open from the outside. Whatever caused this trouble came from inside the ship.

The players may share this information with the others, especially those inside the ship.



• Once the agents checking the starship's hull are finished, move on to the agents inspecting the passenger cabin (go to 7). These players will join the action later in entry 8, "The Mytoploids Appear," below.

7 Examining the Passenger Compartment

Read the following to the players whose agents are inside the ship looking for clues:

There isn't much inside Floob's ship. Unlike the outside, it's dark and not terribly shiny in here. The pilot's chair stands alone in the compartment, a few foamy bits from its cushion scattered on the floor. A tinted viewport is set above a control console. Something has taken a big bite out of the controls and spit the clump of mangled metal and wires back out onto the floor. Searching around the back of the cabin you find a low metal box with a mean-looking hole gouged in it's side. It looks like something tried to tear its way out from the inside. The box has large alien letters on the lid. You're not sure if it's a label, brand-name logo or even a warning. You unlatch the lid and look inside: there's nothing in the box.

There are a two things here you might want to suggest the agents look into: examining the starship controls and trying to translate the writing on the metal box.

Checking the Starship Controls: Moderate (15) alien tech or Knowledge roll.

If the agents want, they may check to see if the controls are still working. No matter how hard they bang, hit or shake the controls, none of them work. The ship will never fly again. Voogian electronics are notoriously fragile. They probably imported the spaceship hull from some other system where they build all shiny things to last. However, if one of the agents makes a successful roll, he can determine that the spacecraft was set on autopilot long before it landed here on Earth. No manual

Use Character Points

Remind the players they can use one or two of their Character Points to roll an extra die or two after they've made a skill or attribute roll. Sometimes they'll roll high just on their own. If they think they roll too low, have them cross one Character Point off their sheet, roll one die, and add it to the skill total. They might want to save some Character Points for very important rolls.



controls were used to slow down on the approach to the planet. This might explain the rough landing...or crash, depending how you look at things.

Translate the Writing on the Box: Moderate (15) languages: Voogian or Knowledge roll. Unless one of the agents makes this roll, they have no idea what the writing on the metal box could say. Any agent making the roll translates the strange alien letters: they say, "Emergency Junk Food Provisions." It seems that whatever kind of junk food was stored here was consumed entirely, wrappers and all!

• Once the agents checking the passenger cabin are finished, gather all the players together again (some might have wandered off to grab some snacks). Now everyone's ready to continue the mission with entry 8, "The Mytoploids Appear," below.

8 The Mytoploids Appear

After all the agents are finished examining the landing site you should set up the "Desert Crash Site" map, giving each player a stand-up agent. Tell the players to place their stand-up agent on the map where their MiB agent is. For instance, any agent who was examining the inside of the passenger cabin should put their stand-up on the alien spaceship. Those looking at the hull should put theirs next to the ship, and those checking out the crater can put theirs anywhere in the crater.

Don't put the mytoploid stand-ups out yet—keep them hidden but ready. They'll appear soon enough.

Once the players are finished showing where their agents are on the map, read the following aloud:

As you complete your investigation of High Protagonist Floob's landing site, you all hear a chittering sound coming from the surrounding dunes. Tiny clawed feet scurry along the sand. One by one, you see small, basketball-sized hair-ball aliens scramble to the edge of the crater. Their bulbous eyes, each mounted on a short, fleshy stump, glare at you hungrily. Their spindly legs twitch and flex impatiently. They start grinding their needle-like teeth together, dripping foamy saliva.

Now you can put the mytoploid stand-ups on the map, along the edge of the crater surrounding the spacecraft (and the agents). There should be two mytoploids for every agent in the group.

Describe to the players how these short, almost comical creatures stand glaring at them with their bulbous eyes. The mytoploids won't do anything until the agents do. Tell the players they have several options. (If the agents blasted the UFO conspiracy nuts earlier in this adventure, you might want to warn them about that little mistake...and that annihilating everything in their path isn't always the best solution.)



- If the agents decide to stand there and do nothing (perhaps waiting to see what the aliens will do), go to 9.
- If the agents decide to approach the aliens in a friendly manner, go to 10.
- If the agents draw their weapons and open fire, go to 11.

Director Tip #2: Using Props to Tell A Story

Remember when you used to create your own "Let's Pretend" adventures using toy guns, sticks, the back yard and the living room furniture? Roleplaying is something like that. The toys help you tell your own story.

It's the same with this game. Although you're using paper, pencils and dice to simulate what the agents can and cannot do, props help you visualize the action. Use some of the stuff we've given you in this box. The maps and cardstock stand-ups can help you and your players see the action. You have several location maps—hopefully you've been using the one for the "Desert Crash Site" to show where the agents are during their encounter with the mytoploids. Cut out and assemble the stand-ups. There's one for each MiB agent type the players could choose, and a lot more you can use to show where the aliens are. This particular scene—where the agents searching the landing zone first meet the mytoploids—can be set up using pieces found in this box. Pull out the map for the crash site, have the players put their character pieces near the spacecraft, and then you position the mytoploid pieces along the crater's edge. As the encounter continues, the players might want to move their pieces, and you might want to move the mytoploids. This way, everyone knows where everyone else is.

You can use other props to help the game. Need a quick map? Draw one up on scrap paper—players can mark it up with their agents' locations, or you can use the stand-ups to show where everyone is. Do the agents receive a cryptic message? Jot it down on a ragged scrap of paper (if that's how they get it) and hand it to the players instead of just reading the message aloud. Do they find some strange technology or meet an exotic alien? Draw a picture or find an appropriate illustration from a *Men in Black* book. When they find it, hold the picture up and say, "This is what you see." Illustrations help add life to the game.

9 Waiting for the Aliens

If the agents are waiting patiently for the aliens to make the first move, read aloud:

You stand ready, not quite sure what the alien furballs are going to do. They glance at each other with puzzled looks, scratching the tops of their hairy bodies with one of their four spindly legs. They look back at you, then start cautiously walking down the crater toward you. Their bodies and eyes bob up and down as they walk. Maybe they want to greet you in the name of whatever planet they come from.

As they get closer, you notice each alien wears a toothy, sinister grin. You think you've finally figured out what they want...a tasty late-night snack!

Without warning the creatures leap at you, their needle-teeth gnashing in hungry anticipation...

Since this is a stand-off situation, ask one of the players (the one whose agent has the highest *Reflexes* score) to roll his *Reflexes*. You should roll 4D for the mytoploids' *Reflexes*.

- If the players roll higher *Reflexes*, go to 11—the fight begins at Medium Range (–1D to the agents' marksmanship rolls for the first combat turn only).
- If you roll higher *Reflexes*, go to 12—the fight begins at Point Blank range (+1D bonus to the agents' marksmanship rolls when they get to attack).

10 "Hi, There...Welcome to Earth."

Now that the agents have decided to peacefully approach these strange new aliens, ask them exactly what they're doing and saying. Is one agent approaching the mytoploids, arms open in the universal gesture of welcome, or are all the agents walking toward the mytoploids waving and smiling? Are some staying back to provide cover with their awesomely destructive weapons should anything go wrong?

When the agents approaching the aliens are only about two feet away, read aloud:

The strange aliens glare up at you with their bulbous eyes, some scratching the top of their furry bodies with one of their four spindly legs. They look at each other, perhaps wondering who these tall, two-legged, black-suited creatures are who stand before them. They stop scratching their heads, flash each other toothy, sinister grins, and turn back to stare at you. You think they've finally figured out what to make of you...a tasty late-night snack!





Without warning the creatures leap at you, their needle-teeth gnashing in hungry anticipation....

- Go to 12, "Mytoploids Attack!"—the fight begins at Point Blank range (+1D bonus to the agents' marksmanship rolls when they get to attack).

11 Men in Black Attack!

The agents whip out their weapons and fire at the mytoploids. The agents have several possible actions they might take.

Fire A Weapon: Moderate (15) marksmanship with +1D bonus for Point Blank Range.

Each agent may take a shot with his weapon. In most cases the mytoploids are already pretty close, so each agent may roll an extra die for his *marksmanship* skill; however, in some cases the mytoploids might be a little ways off at Medium Range (if the agents waited for the aliens and rolled a lower *Reflexes*), so they have a -1D penalty to their skill rolls for the first combat turn only.

Go to each player in turn and ask him which weapon his agent is using. That player should roll his *marksmanship* skill. If the result is 15 or higher, he's hit one mytoploid.

If an agent hits an alien, ask the player to roll the weapon's damage dice...you roll the mytoploid's *Endurance* dice of 1D to resist the damage. Subtract your roll from the player's damage roll: the difference is the number of Body Points the mytoploid loses. Each mytoploid has 10 Body Points. If a mytoploid's Body Points drop to zero or lower, it disintegrates in a cloud of black, oily smoke, leaving behind a stain that's tough to get out. When a mytoploid is destroyed, remove its marker from the map.

Prepare to Dodge A Mytoploid Attack: **dodge roll**. Seeing the threatening horde of mytoploids rushing them, some of the agents may decide to try dodging their attack, diving to safety or rolling for cover. Each agent who wants to do this should roll his *dodge* dice and write it down on a sheet of scrap paper or his agent dossier to remember it. That total be-

Damage Roll – Endurance Roll = Body Points Lost

When a target is hit, the attacker rolls the weapon's damage, and the target rolls its *Endurance*. The difference equals the number of Body Points the target loses. No matter how high the target's *Endurance* roll, it always loses at least 1 Body Point if hit. Once Body Points reach zero or lower, the target is knocked unconscious.



comes the new difficulty number the mytoploids must beat when rolling their *hand-to-hand combat* dice to bite the agents.

Hide Inside the Ship and Try to Close the Hatch: Moderate (15) running or Endurance.

Agents outside Floob's spacecraft might decide to take shelter inside. They need to make *running* or *Endurance* rolls to see if they make it inside in time. Those who fail are attacked by charging mytoploids the next turn (take care of them in entry 12, "Mytoploids Attack!" below). Those who succeed run into the spaceship, of course, if some agents are already in the spacecraft, they don't have to make any rolls.

Unfortunately, the starship controls are fried, so the agents can't close the door. However, the narrow hatch provides plenty of cover and limits the number of mytoploids which can attack. The next combat turn, if any aliens are left, only two may attack. This also allows only two agents to attack in the combat turn after that...assuming any aliens are left at that point.

Heal A Wounded Agent: first aid or medicine roll.

If for some reason an agent has been wounded, another agent may try to treat his injuries in the field (this won't happen unless several mytoploids rushed past the agents' initial attack and caused damage in entry 12, "Mytoploids Attack!").

The agent trying to heal the injuries must make a first aid or medicine roll. If the agent is using a first aid kit, add +1D to the roll. Check the "Healing Body Points" table to see how many dice to roll to represent Body Points the injured agent recovers. If the agent rolled medicine instead of first aid, double the number of dice rolled for the Body Points healed. No matter how high the roll, an agent may never have more Body Points than when he started.

After all the agents have taken their actions, see if there are any mytoploids left.

Healing Body Points	
First Aid Total	Body Points Healed
0	0
1-5	2
6-10	1D
11-15	2D
16-20	3D
21-25	4D
26-30	5D
30+	6D

- If any mytoploids are left, they attack the agents: go to 12.
- If all the mytoploids have been destroyed, go to 13.



12 Mytoploids Attack!

The mytoploids have a chance to rush the agents and try to devour them before the agents can defend themselves. Move the mytoploid stand-ups toward the agent stand-ups on the map. You can use these props to keep track of how many mytoploids are attacking each agent. There's only one main action you have to worry about in this situation:

Attacking an Agent: Moderate (15) hand-to-hand combat, or hand-to-hand combat against agent's dodge roll, with +1D bonus for Point Blank Range.

Divide the mytoploid's attacks evenly among the agents. If none of the hairy little beasts have been destroyed yet, two mytoploids attack each agent. If anyone successfully blew away an alien, assume it was one of the two trying to attack him: only one mytoploid attacks that agent this turn.

To make this fight easier to keep track of, go around the table to each player and resolve the attacks against his agent one at a time. Roll the mytoploid's *hand-to-hand combat* dice of 6D, plus 1D since the fight is taking place at Point Blank Range. If the roll is greater than 15 or the agent's *dodge* score he rolled last turn, the mytoploid hits.

If a mytoploid bites an agent, roll the alien's damage dice of 2D.

Director Tip #3: Don't Let the Rules Ruin A Good Story

The *Men in Black Introductory Adventure Game* is about telling a good story. One of the basic rules of this game is that if a rule or number or bad roll doesn't help the story along, ignore it. If a bad dice roll indicates that the players' agents are all killed, well, that makes for a pretty short—and disappointing—story. If the action slows down because you need to look up some petty rule, make up your own rule for now.

Throughout this mission and the assignments in the *Mission Book*, we provide specific numbers of opponents—12 mytoploids here, four street thugs there, and so on. In this encounter, the agents run into two mytoploids for each agent. What if you're running this game for the first time and combat seems complicated? Just give each agent one mytoploid to worry about. If your players are up for a challenge, give them three or more mytoploids each. Go ahead—change the numbers.

Remember: having fun telling a good story is more important than the rules. You're the Director. If something doesn't make a good story, change it.



Ask the wounded agent to roll his *Endurance*. Subtract the agent's *Endurance* roll from the damage—what's left shows how many Body Points the agent loses. If the *Endurance* is equal to or higher than the damage, the agent loses only 1 Body Point.

Once you've rolled all the attacks on one player's agent, move on to the next one until all the mytoploids have attacked.

• Assuming the agents are left standing (their Body Points have not fallen to zero or below), go to 10, "Men in Black Attack!" so the agents can strike back. Luckily the mytoploids don't cause huge

amounts of damage, so the agents might be wounded, but shouldn't be unconscious by this point.

Important Mytoploid Scores

Reflexes 4D

Hand-to-hand combat 6D

Endurance 1D

Body Points: 10

Bite: Causes 2D damage

13 Alien Escape

Although the agents have eliminated these few mytoploids, their troubles are only just beginning. Read aloud:

You breath a sigh of relief as the last toothy alien critter is blasted into an oily smear on the desert sand. You're just about to clean your weapons and dust yourselves off when you hear more alien scurrying and chittering from the dunes near the road. You raise your weapons and hurry off toward the highway.

The eastern sky is gray with dawn as you approach your black LTD. Something just doesn't seem right about the car. It looks like someone attacked the with a curved garden rake. The car is dented all over with needle-tooth marks. It seems like someone tried to take a few bites out of it without success. The tires have all been gnawed away and spat out onto the road like day-old used chewing gum.

In the distance you see an 18-wheel rig rumbling down the highway. You catch a brief glimpse of the driver: he's dressed in a black suit, black tie, and black sunglasses. That's funny: you've never seen him hanging around MiB headquarters before. As the truck drives off into the dawn, you see several furry balls hanging off the trailer's open back doors. The hairy aliens have hijacked a truck with the help of some rogue Men in Black agent! The creatures squeak and meep at you as if they're taunting you.

You'd jump into your car and chase them, but right now your car's in no condition to travel....

This wraps up the adventure. The agents are left in the desert, about to call Zed at MiB HQ to report in. Don't worry, though: those mytoploids won't get away. This story line continues during the assignments in the *Mission Book*. More challenges lie ahead. What are those hungry aliens doing on Earth? What really happened to High Protagonist Floob? And who is that mysterious Men in Black agent who seems to be working to help the aliens?

Since they completed this assignment, the agents get some rewards. Give each agent 6 Character Points for checking out Floob's starship and defeating some of the mytoploids. They can save the points to use in later missions to boost their skill rolls, or they can use them to improve their agents' skills with the rules for "Improving Your Skills" in the *Agent's Guide*. If anyone used a Fate Point during the assignment, give them one back.

Some stories are short and complete—other tales are longer and continue in later chapters. Adventures for the *Men in Black Introductory Adventure Game* can end in one night, or can continue in episodes over several nights.

As the Director, you'll want to read more of this booklet before moving on to the *Mission Book*. "Becoming A Director" will tell you more about setting difficulties and running fights—things you'll need to know. The rest of this booklet contains material on the Men in Black, the equipment they use, and some of the more common aliens they encounter. You can read this later if you want. The *Mission Book* provides most of this information for you as a guide.



Becoming A Director

By choosing to be the Director, you've become the chief storyteller of this game. The players run their agents and can influence the story like characters in any book or movie. You set the stage, you play all the people the agents meet, you help guide the story.

Telling any good story requires some planning. The players have already done their part by creating their agents. Now you have to get ready by reading over the mission you're going to run, setting some difficulties, and being familiar with the rules so the game runs smoothly.

There is one main rule that defines how everything works in the game, for both the players and the Director:

MiB Game Rule of Thumb

Pick a difficulty number. If the character's roll is equal or higher, he succeeds.

Everything else is an offshoot of this rule. Much of what you need to know you've already read in the *Agent's Guide*. Review it now and then, especially if you're uncertain how something works in the game. You should also be familiar with the rules in the *Director's Guide*. When you run an assignment—whether it's from the *Mission Book* or one you make up yourself—read it over at least once before running it for the players.

Setting Difficulties

As the Director, you set the difficulties the agents must meet or beat. Sometimes those difficulties are the opposed skill rolls of the aliens, civilians and other crazed adversaries the agents run into. Some difficulties are set, like those for using combat skills—the base difficulty to hit a target is Moderate (15), with dice bonuses and penalties depending on range.

Check out the range chart on the back of the *Mission Book*. It lists adjustments to the number of *marksmanship* or *hand-to-hand combat* dice you roll when your target is a certain distance away. As Director, you can also use these pictures as a guide in describing the distance between the attacker and the target.

Remember, if a target makes a *dodge* roll to avoid a shot, or a *hand-to-hand combat* roll to parry a blow, that skill roll becomes the new difficulty number.

How do you determine the difficulty level for actions that aren't combat, or that aren't rolled against an opposing skill total? Just figure how



easy it would be: rate the difficulty yourself. If something is a piece of cake (but there's still a chance to fail), the difficulty can be Very Easy (5). If a

Difficulty Chart	
Difficulty	Number
Very Easy	5
Easy	10
Moderate	15
Difficult	20
Very Difficult	25
Heroic	30

lines from "Mighty Munching Mytoploids"—to assign your own difficulties when none are provided.

Running Combat

You've already had some practice at running a fight in the climax to "Mighty Munching Mytoploids." Combat is an important and exciting portion of the game. Enemies are always attacking the agents.

Remember the two steps to every combat turn:

- 1) Players Take Their Actions.
- 2) You Take Actions for the Enemy.

In fights, the players usually get to act first. The only time you go first with enemy actions is when the enemy surprises the agents, or there is a stand-off.

Agents can be surprised if they fail a *Perception* or *search* roll to notice opponents hiding in ambush, or if they are distracted by something else. A stand-off can occur if both the agents and their opponents are equally aware of each other, ready to attack, at a dramatically appropriate moment. You figure out who goes first in a stand-off by having one character on each side roll his *Reflexes*: whoever rolls highest goes first for that combat turn only.

Actions

Find out what the agents want to do. They may shoot, dodge, heal injuries, break into locked areas, or anything else they're trying to do under the stress of combat. Set the difficulty numbers they need to meet or beat—or roll the target's opposing skills to find the new difficulty number. Have the players make all their skill and attribute rolls. Figure out if any attacks



hit, then figure damage by comparing the weapon's *damage* roll with the target's *Endurance* roll. You learned how to do this in the *Agent's Guide*—if you're still not sure, review the section on "Body Points & Damage."

Once the players are done, you get to act for the opponents. The enemies are limited by their skills and the difficulty numbers they need to succeed.

Repeat the process until one side is defeated or has run away—players choose and roll for their agents' actions, then you decide and roll for the enemy actions.

Now You're Ready

You've played the adventures in both the *Agent's* and the *Director's Guides*. You've learned how to run fights. If you and your friends are itching to jump into the game and start playing, go to the *Mission Book*. It's filled with several chapters of an ongoing saga. Difficulties are listed for many tasks the players might want their agents to undertake. Additional "Director's Tips" give you help on how to run the game.

If you want to learn more about giving characters rewards and jazzing up your game, keep reading. You'll also find a handy section on the *Men in Black* which gives descriptions and scores for equipment, weapons and aliens you can use in the game. You don't need to know it all—when these are used in the *Mission Book*, they're also described there.

Rewards for the Agents

At the end of an mission, agents should be rewarded for their heroic actions. These encourage your friends to keep playing the game, but also help their agents in the future.

Character Points

After a mission, each agent gets a number of Character Points which reflects how well he did. Award each character between 3 and 10 Character Points. The number depends on how well the group accomplished the adventure goals, whether they cooperated, if the players stayed in character, and if everyone had fun. Some characters might get a few more Character Points than others if they performed particularly well.

Here are some general guidelines for awarding Character Points:



Director's Tip #4: Take Turns

This is a game, right? Even though the *Men in Black Introductory Adventure Game* doesn't have pieces and a board like a regular board game, it can be very much like one.

Combat, which can get very complicated, becomes much easier if you all take turns. During the players' turn, ask each player in turn what his agent is doing. Have that player make the required skill rolls to take those actions, then figure out what happens based on the agent's success or failure. When you're done with one player, move on to the next one. When all players have gone, it's your turn to act for the opponents.

Take turns with the enemies just like the players took turn with their agents. You could resolve the actions and die rolls for one opponent at a time. If the adversary is attacking the agents, you might decide to roll for all the attacks against one agent at a time.

Have a piece of scrap paper handy so you can write down all those die rolls. It's okay to take notes—this isn't a memory game.

- How well did the group do? If everyone played well and had fun, give each agent 3–4 Character Points.
- How well did each player do? If certain players really did a good job during the assignment, reward them with a Character Point or two.
- Did they cooperate? If the players worked well as a team, give each one another 3–4 Character Points.
- Did they play in character? Give a player an extra Character Point or two if they hammed up their performance as a MiB agent.
- Did everyone have fun? If the players made you and each other laugh, award 1–5 Character Points depending on the amount of humor they added to the game.

Don't be afraid to increase or decrease these rewards as you see fit. A shorter game might only provide players with 1–5 Character Points instead of 10. Feel free to withhold some points if you feel the players didn't work well together or played poorly.

Players can use Character Points to improve their character's skills as described in the *Agent's Guide*. They can also save some or all of them to spend in later missions to boost their die rolls.

Fate Points

If the group accomplished its goal, each agent deserves one Fate Point.



If an agent used a Fate Point at a dramatic moment—like the climactic battle at the end of the mission—you might give him two Fate Points back. This often encourages players to use more Fate Points in later assignments to accomplish even more heroic feats.

Equipment

During the course of the mission, you might allow the agents to gather equipment, weapons and vehicles to help them during the assignment or in later cases. (Especially first-aid kits—for some reason, MiB agents need lots of these....) If you're planning on sending them against a more superior foe, you might assign the agents some more awesomely powerful weapons. Vehicles (like a new MiB black LTD) can help them get around more...even to the scene of the next mission. Fancy alien technology and new MiB equipment can help them during future assignments.

Contacts

During a mission, the agents might run into folks who can help them in the future. If they do them a favor, save their lives or pay them off, these people might be willing to assist the MiB agents later. These other characters might have talents, information, equipment, or connections of their own which might help the agents.

Here are some quick ideas for helpful contacts who might come in handy during later missions:

- An alien ambassador who might be able to do the agents a favor.
- A tabloid reporter who could leak news of some amazingly impossible story.
- A street vendor selling pretzels, hot dogs and sodas who notices everything which goes on at his street corner.
- An alien garage owner who specializes in repairing high-performance German automobiles and foreign spaceships.

Remember, you never know when an innocent bystander is really a powerful politician, friendly movie star, government contractor or a disguised alien from Andromeda! If the agents make friends, they'll have some useful allies in the future.

Information

During an assignment, agents may find clues or leads that might help them during their next mission. These could take various forms: tabloid



newspaper pages, cryptic notes, alien case files, updates from MiB headquarters, or evidence left behind by the fugitive alien they're chasing.

Information can help lead the agents where you want them to go in some later mission. It's not only a reward for the players, but an aid to assist you in telling a story.

Who Are The Men in Black?

First of all, you should have noticed by now that the MiB doesn't like people knowing too much about its secret organization. The MiB is shrouded in mystery. To the general public, the agents are little more than anonymous shadows who come and go: thanks to their nondescript appearance (and neuralyzers), nobody really remembers much about them. Even their name is cryptic.

First of all, they're not just men—they're men *and* women, and MiB headquarters acts as the immigration center for pseudopods, anthropoids, mollusk cephaloids, bipedal arthropods—you know, the regular alien crowd.

The next word is "in." Well, that's actually pretty straightforward. It means contained or enclosed by, inside, or within. (MiB Development & Distribution is trying to design a more cryptic meaning for the word "in," but hasn't had much success.)

Last we have "Black." In its most physical sense, this word refers to the color of the clothing all agents must wear at all times (sanctioned by MiB Special Services). Now, it's impossible to guarantee that all garments donned by MiB personnel will match color exactly, so you may find your occasional dark black, jet black, charcoal black, black black, dull black, somber black, smoke black, double-fudge ripple black, or something similar. The standard uniform includes black hat, jacket, tie, shoes, socks, underwear, pants, sunglasses, and a white shirt.

In addition, the word "Black" refers to the secrecy within which the agency has cloaked itself for more than thirty years. One of the organization's primary goals involves the maintenance of anonymity and general invisibility from the general population. While it may seem impossible to support such a cover-up for all foreseeable time, the MiB agents possess special training in that area in addition to state-of-the-art alien technology that allows them to wipe, alter, or completely replace the memories of any witnesses to MiB operations (check out the "neuralyzer" in the equipment section). MiB personnel most often rely on confusion and the appearance of insanity to mask their actions.



The Goals

In reality, the MiB has, oh, about 12 main goals. The top five goals are listed here, since they're the most important (you can figure out the other seven goals on your own).

Men in Black agents have five main goals they must see to at every moment:

1. To protect visiting aliens.
2. To protect humanity.
3. To keep the agency secret.
4. To prevent the annihilation of Earth.
5. To find other humans capable of performing the duties required of MiB agents in order to maintain a constant level of agency personnel.

Most of these goals were demonstrated in the MiB training film cleverly titled *Men in Black*. If you have any questions about these goals or the role of MiB in maintaining the delicate balance of aliens and humans on Earth, see the film again.

So what types of missions relating to these goals may MiB agents find themselves involved in?

Missions

As a member of the MiB, you never know what kind of mission you may be assigned. Agents typically have specialties in certain areas (diplomacy, translation, alien technology, combat, or stealth, to name a few). MiB teams tend to include one agent from each specialty area since a group may be called on to handle any type of assignment—from the signing of a peace agreement to the rescue of a captured alien ambassador to the theft of the antidote to a galactic plague planted on Earth by one of the less-friendly species.

In addition to successfully completing each mission, the team must make sure to follow and enforce the MiB goals listed above. Failure can result in serious punishment from MiB HQ or from any alien governments involved in the operation. Men in Black agents are required to know the Andromeda Convention protocols as well as the major and minor points of the Tycho Accord to avoid sparking intergalactic conflicts. You don't want to be responsible for the destruction of a galaxy—it really plays havoc with your personnel file (you'd be lucky to find a job scraping barnacles from the bottoms of cranky Pultians—we can't stress enough how you should really try to avoid this fate).



Patrolling and Policing

MiB headquarters contains a variety of human and alien technologies used in the surveillance, tracking and apprehension of visiting aliens. The LAD (Landed Alien Display) continually updates itself as aliens arrive on and depart from Earth. The LAD computer uses satellites to keep an eye on each visitor, monitoring their locations and activities at all times. The display, which covers almost an entire wall at HQ, allows MiB personnel to quickly get an idea of the current alien situation at any given moment.

Other systems allow agents to perform full continental searches for specific beings (human or alien) or interstellar vehicles. The complexity and sensitivity of this equipment requires MiB HQ to maintain a staff of fully qualified alien technology engineers to repair and regulate it all. Of course, maintaining such in-house personnel costs an arm, a leg, and an appendage of your choice, requiring the agency to spend considerable resources on this one area.

Unfortunately, the very complexity that allows these systems to function in the first place also provides opportunities for rogue aliens to mask their movements by fooling the technology. Therefore, while Men in Black agents rely on the information offered by HQ, nothing can outweigh the data found in the "hot sheets."

The Hot Sheets

Whether on assignment or lounging around in your spare time, you should constantly stay abreast of the latest headlines in magazines such as the *Enquirer*, the *Star*, and the *Sun*. You never know what galactic conflict, escaped alien convict, or inadvertently exposed alien technology you'll stumble onto in these rags, which most humans tend to disregard as too outlandish to contain any truth—which is exactly the way MiB likes it (it is even suspected by some personnel that MiB HQ provides secret funding to these magazines, siphoning the money from the earnings on several patents, including Velcro™, voice mail, and liposuction). Bottom line, get to the newsstand often or get yourself some subscriptions—you can't af to ignore this vital source of valuable information.

MiB HQ

MiB Headquarters is located in an utterly nondescript building at 504 Battery Drive in Queens, NY. The structure is seven stories high, gray, windowless, perfectly square, and squats on a bridge over a road. Behind this inconspicuous facade lurk aliens, bizarre technology, and an agency so secret that even the head of the CIA has never heard of it....

You'll spend the majority of your time between assignments at head-



quarters, where you'll have the chance to check out recently obtained tech, meet arriving aliens, and make a general nuisance of yourself. Your supervisor will often call you in to brief you on your missions, provide you with any special equipment you might need, and give you a pep talk. Also, your vehicle will require routine maintenance and upgrading, so you'll park it here any time you're not on assignment.

Equipment

Okay, so you've been assigned a mission, or have stumbled into one by accident—now what do you do? Well, first off, you're going to want to use some MiB equipment. It's just a simple matter of filling out a few forms in triplicate, getting them signed by three manager-level (or higher) employees, and providing sample DNA from each individual who may at any time, under any circumstance, touch any of the items being requisitioned. Unless, of course, it's an emergency—then you can just ask....

There are three key pieces of equipment that your group should have access to at all times:

Neuralyzer: This alien device has the capability of erasing a portion of a person's memory (the length of time depends on the setting), leaving the person open to false memories, which may be relayed verbally. MiB agents wear sunglasses specially coated to avoid the effects of the neuralyzer, which emits a flash of intense white light when used.

Spectral Analyzer: The spectral analyzer can detect the spectral trail of any life form. The color the analyzer shifts to indicates the species that most recently passed through the area. (And always remember, green is bad.)

Weapons: Though you should use them only as a last resort, you should make certain to carry at least one weapon per team member. Realize that the Men in Black possess only the weakest of alien technology—you never know what some alien species might be packing. Take a tip from the Boy Scouts: Be Prepared.

A Vehicle: You have to be able to get from Point A to Point B (by the way, never, ever go to Point Q), so you're going to need some type of transportation. MiB R&D has spent considerable time adapting alien technology to human forms of locomotion, resulting in cars, trucks, and minivans that look like normal vehicles but have extremely well-hidden secrets (the ability to reach speeds in excess of 500 mph, retractable weaponry, special tires that can adhere to any surface, and so forth). Depending on the number of agents on your team and the nature of your mission, you may be given anything from a motorcycle to a bus.

MiB agents may carry up to \$100 (total counting all currency) at any given time. Purchases exceeding this amount must be requested in advance.



"MiB Equipment" below contains a detailed list of equipment usable by MiB agents.

No matter what kind of equipment you have on hand, you'll invariably find yourself in deep trouble. That's when you need to inform MiB HQ....

Calling for Backup

Should you allow a large number of humans to witness the presence of aliens or alien technologies, you'll have to call in a MiB containment vehicle. These agent teams are responsible for masking the entire incident in confusion, altered memories, and pseudo-scientific explanations (Roswell, of course, serves as the best example of such maneuvers, even though that particular clean-up was not actually carried out by the Men in Black). You may even become a member of a containment team at some point during your MiB career.

Don't be so arrogant that you refuse to ask for help. MiB would rather have a botched, but covered-up mission than a successful one that makes the front headlines of every paper in the country.

MiB Equipment

On any given day, MiB personnel might run up against deadly, ultra-powerful alien technology capable of scattering their atoms from here to Betelgeuse. Trying to take down an irritable octopoid wielding a heat ray with the common tools of the intelligence trade (pistol, dagger, shotgun) would be like tossing spitballs at a Brobdingnag field mammoth. That's why the MiB Development & Distribution bureau makes a point of acquiring as much alien tech as it can and outfitting its agents with only the best in weaponry (usually determined by the standard alien warning: "Keep Out of Reach of Humans").

Here you'll find some of the weapons and general gear available to MiB agents. Use them at your own peril. Agents must clear all equipment with their Director before a mission begins. Most MiB agents carry a few gadgets and one weapon, though the Director might decide more firepower might be better for some assignments.

General Gear

Aside from the alien tech described here, MiB personnel can select from an assortment of regular objects produced on Earth. Such objects are much cheaper and easier to obtain than alien gear (go figure), and are certainly more replaceable.

Those even more general items include....



Wait a sec. If we listed every type of merchandise available on Earth, we'd need an entire new booklet. If you insist on knowing what Earth-made items are available through Development & Distribution, pick up catalogs from department and office-supply stores. Besides, it's just about time for the spring fashions, so you may find a nice spicy number to go with your outfit.

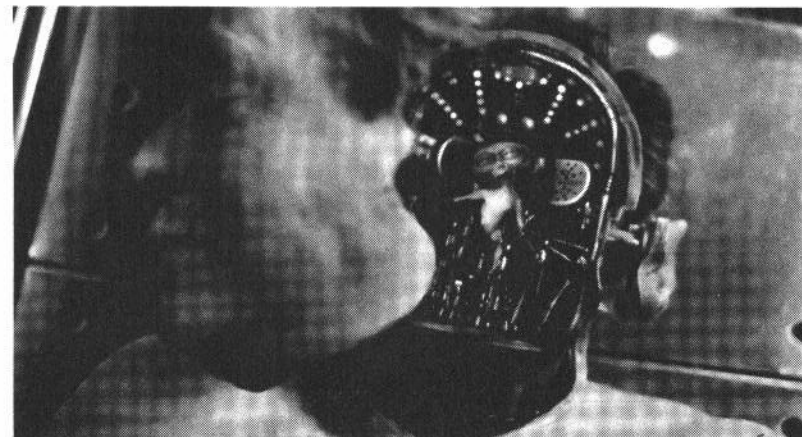
MiB Special Issue Watch

Only a few top agents don't have to worry about making appointments, including showing up to work. For those who do, MiB has a spectacular wrist watch (which operates on 37-hour time). Besides telling time, you can set one of three alarms: a basic repetitive beep, a rooster crow, or a standard air-raid siren. (Yes, the air-raid siren is that loud—when the alarm goes off, the entire neighborhood wakes up.)



Baltian Bodysuit

The complete human disguise kit. This sophisticated unit allows the tiny Baltians to interact on Earth without fear of being discovered, or worse: stepped on. The suits are controlled from within the head, the interior of which is lined with consoles and video screens. Although the flesh feels like flesh and the muscle and tissue look and feel like they should, the true nature of the bodysuit can be given away by the fact that there are no internal organs present. An internal thermostat can keep the human suit at a constant 98.6 degrees, while cooling fans in the head keep the user comfortable (though having a breeze coming out your ears can occasionally get some strange looks from people). To open the face (where the Baltian sits), just turn the ear and pull.





Binoculars

When you investigate an unauthorized landing, sometimes scoping it out from a distance is the best course of action. Those agents who don't have enhanced vision (like, say, humans) will need a little help in accomplishing this.

Although ordinary people may settle for less-powerful versions, MiB D&D recommends the BINO-DUO, which is suitable for day or night conditions. These binoculars magnify anything from seven feet to infinity (or at least anything within line of sight). The unit measures about nine inches long and four-and-a-half inches wide and comes with everything you could possibly need: lens caps, a strap and a carrying case. Due to their light-amplifying feature, these binoculars require a nine-volt battery (battery not included).

Game Effects: Using binoculars gives a +1D bonus to sight-based *Perception* rolls for viewing objects beyond seven feet.

Camera

You know when you're leaping off a building as you attempt to fire a multi-phasic atomic blaster at a fleeing mytoploid? You know, a Kodak moment? Well, to capture these images forever after (especially for your report on the events of your mission), you'll want to have use of a high-speed camera. And don't forget the many uses for a camera on surveillance assignments. You should always be ready to snap a few shots of alien visitors or technology as they stroll through downtown Manhattan.

Most agents prefer to carry small, easy-to-use cameras, considering the amount of other equipment they keep on their persons. The most often requested version—PhotoDyne's MicroCam—is less than three inches long and two inches deep. It has a built-in flash and cover (no caps to worry about losing) and uses standard 35mm film. On the down side, it requires two AA batteries (batteries not included). It's small enough to fit in the pocket of your black suit.

Carte Noire

The closest thing to a MiB ID card, which, naturally, gives nothing away. The *carte noire* is a jet-black card that can morph itself into any sort of identification the user wishes. Each *carte noire* is keyed to the brain waves of its user and can transform with a mere thought. A couple of well-known examples: FBI badge, Department of Health ID, Blockbuster Video membership card, senior citizen discount ID, backstage pass, and so on.

Game Effects: Using a *carte noire* adds +1D to any *con*, *persuasion* or *disguise* roll when the card is used logically.



Cellular Phone

A convenient way to keep in touch when on location, these phones are standard, Earth-type cellars. They're small enough to fit into your pocket or clip to your belt. They are restricted, as are all such phones, by busy signals in high-usage areas, service glitches, and lack of coverage in remote regions. Nonetheless, they are considerably handier than having to dash back to the car to call the agency.

Duct Tape

Duct tape is sturdy, gray, plastic, reinforced tape useful for all kinds of quick repairs. It is considered nature's fifth force and one of the best things to come out of Development & Distribution. All personnel are encouraged to have a roll in their vehicles. Most humans believe duct tape was developed on Earth—it is really an advanced tidbit of alien technology brought here by an alien named MacGuyver.

First-Aid Kit

Even MiB agents get the occasional scratch or strained muscle. At those times, you're always glad you brought along your first-aid kit. After months of field research, top personnel at MiB decided that the standard kit should include: one roll of gauze, five large sterile pads, tape, five antiseptic wipes, one roll of two-inch support bandage, one roll of three-inch support bandage, one ounce of antibiotic ointment, one ounce of burn cream, two ounces of pain-relieving cream, ten extra-strength, nonprescription pain killers, ten regular aspirin, three sets of rubber gloves (average human size), one chemical ice pack, one chemical heat pack, and one instruction booklet. Additionally, agents working in special-effects teams can request a small chemical fire extinguisher be added to the standard kit.

Game Effects: With this kit, you may add +1D to any *first aid* skill rolls you make.

Locksmithing Kit

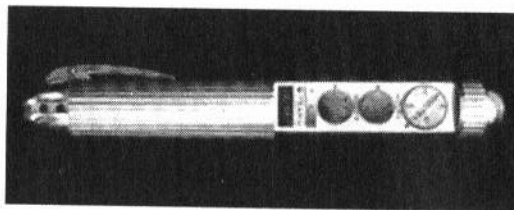
While it possible to pick locks with hairpins, credit cards or plastic explosives, the locksmithing kit makes an agent's breaking-and-entering jobs even easier (and much quieter than explosives). This 17-piece kit has something to handle just about every mechanical lock. The set fits snugly in a rugged leather case for carrying pleasure.

Game Effects: Locksmithing tools give a +1D bonus to any *lockpicking* roll.

Neuralyzer

The neuralyzer is a hand-held cylindrical device (about the size of a pocket recorder) capable of altering neural pathways in the limbic system of the human brain. Translation: this gadget can erase memories. In addition, the target of the neuralyzer becomes open to suggestion, allowing new memories to be inserted verbally as replacements for those removed.

You don't have to be a genius to operate a neuralyzer (unless, of course, you've been neuralyzed to forget how). Twist the dials to set the number of seconds, minutes, hours, days, weeks, or years of memories you want to



wipe out. It's recommended that new memories be put in place immediately afterward to spare the target unnecessary confusion.

The only visible sign of the neuralyzer working is a bright flash of

light, which is why MiB agents always wear special dark sunglasses when using the device. A neuralyzer can be used on more than one target at a time, providing all of them are close enough to see the flash. You would think that shutting your eyes would be enough to protect you from the neuralyzer's effects, but that's not the case. Only the special sunglasses worn by MiB personnel can effectively counteract the neuralyzer (at least according to folks at Ray-Ban).

MiB personnel must neuralyze *anyone* who witnesses an alien or alien technology, or who discovers the existence of the Men in Black.

If there are any harmful side effects of the neuralyzer's use, MiB would rather not know about them. All of the devices carried by agents are calibrated for use on human brains and won't work on aliens.

Retiring MiB agents are routinely neuralyzed to eliminate any memory of their time with the outfit.

Game Effects: Getting people to look at the neuralyzer's tip requires a *con* or *persuasion* roll made against the subject's *Perception* roll.



Notebook Computer

Notebook computers are useful to agents who are typically assigned to meet-and-greet missions. The most common type in the stores includes a high-speed modem (with public telephone hook-up capabilities), a high-speed CD-ROM drive (swappable with a 3.5-inch floppy drive), ample hard drive space, and a battery that lasts approximately 60 minutes. Fortunately, MiB has obtained a special battery of alien design that can continue operation for 24 hours before requiring a recharge. Agents get a choice of operating systems, but this must be noted on the requisition form.

The computer's standard software includes a word processor, a powerful antivirus program, an e-mail program and Internet browser specially designed by MiB, and limited-edition versions of select MiB databases. (These databases provide only enough information to confirm the existence of certain aliens and alien technology. However, just because it's not in the notebook's database doesn't mean it isn't in the full database. This database is static—it does not update based on the computers at MiB HQ.)

A well-padded carrying case and an AC adapter complete the package.

Spectral Analyzer (Pocket Version)

The hand-held spectral analyzer is commonly requisitioned by MiB personnel investigating unauthorized landings and unapproved use of alien technology. This device measures more than just absorbed wavelengths. When the spectral analyzer is passed over the area of interest, the device takes its readings and displays its conclusions through flashes and bands of colors on a small screen, indicating the species that most recently passed through the area. The range for this device is only a few feet.

Game Effects: Identifying a species based on the spectral analyzer's color readouts requires an Easy (10) scholar: *alien species* roll.

Sunglasses

The trademark dark glasses of the MiB are made of an alien element that protects humans from the effects of the neuralyzer. Failure to wear the sunglasses while the device is in use can result in the agent having her memories erased, too. Once the flash fades, the glasses can be safely removed.

Universal Translator

A cylindrical metal tube with a small wire clip, this device looks like nothing more than a lapel microphone. It can be set for any one of hundreds of target languages and will then translate any other form of verbal communication into that language (and vice versa). Use of this by MiB agents is discouraged; they're expected to learn the languages of the aliens they deal with as a matter of courtesy. Using a universal translator is considered rude.



Zinger

This small, seemingly harmless yellow ball caused the '77 New York black-out. Picking up the ball from its special stasis pedestal activates it, causing it to fly randomly around the room, city, or (if left too long) world. It ricochets off any surface it hits, in a random direction. Being struck by the zinger feels a lot like being whacked with a fast-moving table tennis ball; that is to say, it wounds the pride more than the body.

The only way to stop the ball from its mad dash about the place is by slipping on the special metal glove. The ball is immediately attracted to the glove, and it may then be carefully repositioned on its stasis pedestal.

Weapons

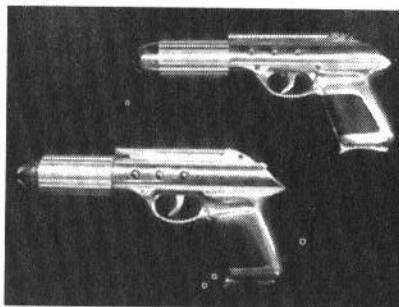
Blasters

If you're looking for something with a bigger boom for your buck, consider the blaster. It has the advantage of not needing ammunition as such, since it works by stripping particles from its barrel and hyperaccelerating them at the poor unfortunate marked for destruction. The particles make little sonic booms as they zip by, on their way to punching a big hole in whomever you don't like.

Although blasters don't require special ammunition, they do need to have their power cells charged about once a year, particularly if the weapon is used frequently. Most come in the form of a pistol (about the size of a large handgun), but they're also available as rifles.

Damage: 3D+1 (pistol), 4D+2 (rifle)

Game Notes: Blaster pistols cannot accurately hit targets at Long Range.



Dagger/Knife

Sometimes close range is too close for a gun, and you need something a little more than fists to get the enraged alien's tentacles off you. Daggers can do wonders in such tight spots. They are also quieter than most weapons.

Damage: *Strength*+1D

Game Notes: If thrown, daggers and knives cannot accurately hit targets at Long Range.



Explosives

Explosives are "one-use" weapons. MiB personnel are discouraged from using such devices as they are noisy and, quite often, messy. This doesn't mean they can't be found in weapons storage, or even that they can't be requisitioned. Sometimes, a big boom is the only thing that will take out a hostile alien craft.

Since explosives affect a much wider area than most guns, the damage they inflict applies to several people near the blast. For each of the three explosives listed below you'll see a damage dice score, plus the number of dice you roll to determine how many targets nearby are affected.

Fireball

Despite the rather mundane name, fireballs are alien technology. They are about the same size as an Earth grenade. They have a smooth texture but are covered with a crackly pattern in hues of bright red-orange. A fireball explodes on impact, showering everything within 30 feet with a fine mist of flammable liquid. A second or two after this, the device ignites the liquid, creating its fireball effect. Quite an impressive sight. Though the initial damage of a fireball is relatively little, all flammable material near the blast will continue to burn (at 2D damage per round) until the flames are extinguished.

Damage: 3D, then 2D per combat turn until flames are extinguished.

Game Affects: Damage applies to 1D targets near the explosion.

Fragmentation Grenade

Fragmentation grenades are one kind of standard Earth explosive. When these grenades explode, they scatter shrapnel in all directions.

Damage: 6D

Game Affects: Damage applies to 1D targets near the explosion.

Plastic Explosives

Plastic explosives can be formed like putty. The explosive won't go off until an electrical current runs through it (which means that an electrical blasting cap is needed to set it off). You can use a variety of detonators to ignite plastic explosives, including timers, trip-wires, remote blasting caps, and pressure plates.

Damage: 3D

Game Affects: Damage applies to only one target near the explosion, though plastic explosives can be used to bring down walls, ceilings and other structures to cause more damage.



Heat Ray

This weapon looks like a fat, shiny silver tube, about the size of the core cylinder of a roll of paper towels, with a big button on the side. One end is open; the other end holds a power cell. (The power cell is about the same size as a D battery, but most certainly far more advanced than that.)

A thick ray of heat shoots out the open end when the button is depressed. The stream of death is a lovely shade of pale red. The ray continues to spew forth jets of fiery death until the button is gently released or the power cell wears out (after about 15 minutes).

Damage: 2D+2

Korlian XT-17



The XT-17 is probably the nastiest-looking shotgun ever seen on Earth, courtesy of the discount weapons rack of a Korlian trade vessel. It's a three-foot long, triple-barreled nightmare, with a pump-action reloader on top of a storage clip for a dozen shells. The shells themselves are solid, glistening like polished steel.

Unlike your average shotgun, the shells never leave the XT-17. They are, in fact, supercapacitors capable of shooting a massive

amount of energy. This energy can be channeled by manipulating the settings to the desired, and explosive, effect.

Damage: 8D

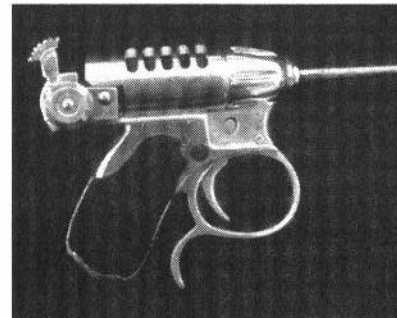
Megasonic Destructor Ray

This palm-sized device (about the size of a credit card, but an inch thick) concentrates sound waves to punch small holes in objects. It may not seem like much, but it's extremely effective. An indentation in the face is pointed away from the palm. The device is activated by pressing on the bar at one of the short ends of the device. (Think of a remote control and you've got a decent idea of how it looks.)

Damage: 5D



Noisy Cricket



The ultimate hold-out weapon, the Noisy Cricket is small enough to fit in the palm of your hand with ease. But don't let its size fool you. The Cricket packs the punch of your average bazooka and has a kick that will send its firer flying.

Damage: 5D+1

Game Effects: Unless the person firing this weapon makes a Difficult

(20) *Strength* roll, he takes 2D damage from the recoil and flies backward as far as 30 feet (or until something gets in his way).

Pistol

Pistols are small, light, and easily concealable, and fire a lead slug. Ordinarily, MiB agents don't carry anything this common, but there are some aliens who can shrug off energy weapons.

Damage: 3D

Game Notes: Pistols cannot accurately hit targets at Long Range.

Plasma Rifles

They're big. They're unwieldy. They're hard to sneak onto the planet. But they look *really* cool. A plasma rifle is a gun attached by a cable to a combination fuel and power pack. It fires superheated hydrogen fuel—and you can already tell this is a bad idea, right? Well, your instincts haven't failed you: a lucky shot that hits the weapon can cause the hydrogen to go and give you that Hindenberg feeling all over.

Damage: 6D+2

Game Effects: The plasma rifle explodes if hit with a lucky shot...one which has at least a 30 *marksmanship* roll. Damage from an exploding plasma pack is 15D, suffered by 4D+2 people nearby.



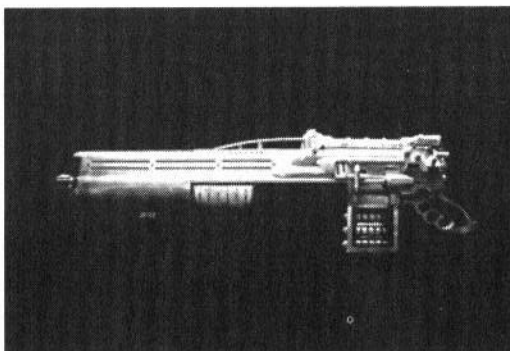


Pocket Laser

Not really much of a weapon, the pocket laser is still standard issue for MiB agents. It does a minor amount of damage, but on rare occasions, that's just what you need. Best of all, it's small enough to be concealed easily.

Damage: 2D+1

Game Notes: Pocket lasers cannot accurately hit targets at Long Range.



Proto-cyclotron Blaster

This weapon is quite like a regular blaster (described above) in effect. It is quite unlike a blaster, however, in how that effect is produced.

This weapon uses a power cartridge inserted into a receptacle in the handle. Particles are taken from the cartridge and spun through a specially designed tube coiled around a rod (put in the same place as the barrel of a normal gun). The particles are expelled from the coiled tube at high velocities, causing considerable damage to their targets.

Damage: 5D

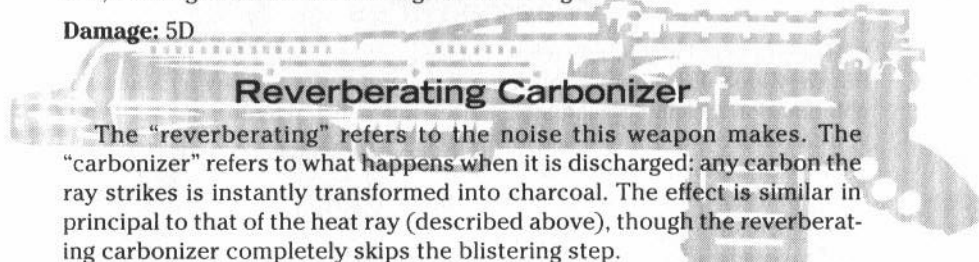
Reverberating Carbonizer

The "reverberating" refers to the noise this weapon makes. The "carbonizer" refers to what happens when it is discharged: any carbon the ray strikes is instantly transformed into charcoal. The effect is similar in principal to that of the heat ray (described above), though the reverberating carbonizer completely skips the blistering step.

This weapon appears to be a chunky hand gun with its underside a funky, glowing yellow. It emits a high-pitched whine when activated.

Damage: 6D

Game Effects: Reverberating carbonizers are delicate weapons (and are also cheaply made by galactic standards). If it is dropped, banged, or otherwise slammed against a hard surface, it disintegrates in a puff of purple smoke and debris.



Rifle

Rifles work on a similar principle to pistols, but they have an advantage over their smaller counterparts in that they can do more damage at a greater range. However, they are considerably more difficult to hide and they are even less commonly used by MiB. They do, though, find their way into the hands of some of the aliens. ("Bigfoot," for example, has quite a collection in his den.)

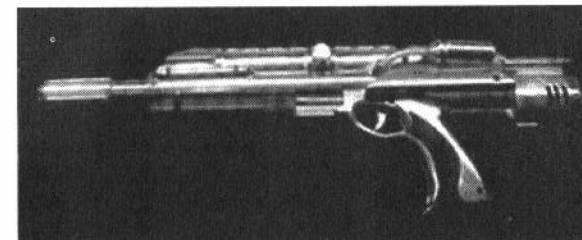
Damage: 4D

Series-4 De-atomizer

The weapon of choice among many MiB agents. This enormous, multibarreled hand gun is capable of breaking molecules down to their

component atoms. The ammunition is a specially formulated gas contained in a clear canister that is fitted to the underside of the gun. When fired, a concentrated stream of mist flows from the barrels, turning the target into little piles of atomic dust.

Damage: 7D



Shotgun

A double-barreled mechanical weapon that causes heaps 'o damage. Enough said.

Damage: 5D+1

Game Notes: Shotguns cannot accurately hit targets at Long Range.



Aliens Among Us

At any given time, there are some 1,500 aliens living and working on this planet. Most are decent sorts, just trying to blend in and get along. Others are looking to settle old scores, perform a little espionage, or burn strange symbols onto a wheat field or two. MiB HQ keeps records on all known species, as well as those who have shown up in rumors but haven't yet revealed themselves. Some of the data is accurate; some isn't. "Out-of-state visitors" may buy their way in with a few gizmos and some information, but that doesn't mean any of it is worth much. Sorting out fact from fiction is a part of every agent's job.

The information provided below gives you some idea what kinds of aliens exist should you decide to create your own missions for your MiB agent players. Each includes a brief description, game scores (just like agents), and a case file on a member of that species. Most of the data is consistent with the actual species in question, but some aliens do their best to hide certain aspects of their physical form from the Men in Black. As a result, the entries may contain some slight errors or oversights.

Please note that speed for all aliens is 30 feet per combat turn unless otherwise specified. The scores given are for an average adult of that species.

The Annelid

Intelligent, worm-like aliens, some of the Annelids on Earth work at Men in Black headquarters in New York, while others—according to several reports—prefer to offer their unique abilities to various criminal organizations (at local and national levels).

Annelids are tall, impossibly thin, with flexible, spindly "arms" and legs. They are capable of standing upright, but travel on their stomachs (which explains why they are always finding change and are never at a loss for paper clips).

Annelids are the head librarians at MiB headquarters, filing and logging all data recorded on the various species on and off the planet. Annelids also have information regarding diplomatic protocol for various alien races at their fingertips (so to speak). Just how do you address the emissary of the High Consulate of Regent-9? What color sponge is best to bring to sop up the deposed Sur-Prefect of Sinalee? Your local MiB Annelid knows the answers, providing you can wade through the barrage of sarcasm you'll have to listen to before you get your answer. Most of the time you can find them in the MiB HQ kitchen, drinking coffee and crowding around the water cooler.

When they're not working, the Annelids can be found in a sub-basement of MiB headquarters, which the agency generously filled with earth for their use. A network of tunnels now runs through this soil and the members of the Men in Black respect the privacy of their worm-like colleagues (the last time a non-Annelid was down here was to hook the tunnels up for cable).

Annelid. All scores are 2D except: *Reflexes 4D, dodge 4D+2, sneak 4D+1, Coordination 2D+1, Strength 2D+1, Endurance 2D+1, Knowledge 3D+2, computer ops 4D+2, navigation 4D+2, scholar: alien protocol 6D, Perception 3D+1, hide 4D, Confidence 3D, intimidation 3D+1, willpower 3D+1, Charisma 2D+2, persuasion 3D.* Character Points: 5. Fate Points: 1. Body Points: 26.

Annelid

Case File: "Neeble and Gleeble"

MiB Classification: Manitoba. Lithium-based life form. Bipedal rigid annelid. Class Zeta.

But You Can Call Them: Neeble and Gleeble

Also Known As: "Worm Aliens"





Disposition: Friendly, but unpredictable. Watch your back around these guys; they love to play practical jokes.

Hangs Mostly In: New York

Often Disguised As: Mob informants

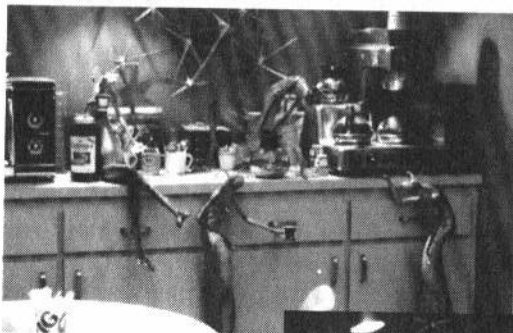
Earth Thing They'd Love to Bring Home: The concept of the prank phone call.

They Brought Us: Non-dairy creamer

Profile: Immigrated to Earth when they learned that caffeine (an illegal substance on their home planet) was abundant. Love to spend Friday nights getting wired up on cappuccinos.

Observations: Their form is useful in tunneling projects, but they're also solid information officers. Problematic: very gossipy species. Keep them away from coffee machines and water fountains; these tend to bring out the worst.

Physiological Quirks: Species' organ for hearing is in its chest; speak loudly toward the sternum. Infants are born covered in hair, which sheds in clumps during their first 10 years of life to expose the smooth adult skin.



The Altonians

Altonians are humanoid aliens, relatively good at passing for humans (if you don't look too closely). They come from a world with multiple suns and exceedingly bright middays. They possess what appears to be a second set of eyelids, translucent and milky white. These are, in fact, gills, for Altonians are equally at home below the water as above it.

On their home world, Altonians live both in the mountains and below the oceans, in an attempt to avoid some of the dangerous predators that thrive on the plains. They are fast and agile, as well as good climbers and swimmers. It's considered to be next to impossible to overtake an Altonian on foot. Realizing their exceptional abilities could be profitable, the species began to hire its members out as assassins. They sell their incredible skills to the highest bidder. They are fiercely loyal to their employer, often choosing death over breaking the contract.

Because of this, the Bug—and other species—frequently use Altonians to do their dirty work. In fact, it's happened often enough that the MiB practically consider them to be heralds of trouble, and their passage to Earth is heavily restricted. Unfortunately, there's always some joyriding type willing to swing by the planet just long enough to drop off a passenger, and even the MiB can't be everywhere.

Altonian. All scores are 2D except: *Reflexes* 4D, *climbing* 6D, *dodge* 4D+2, *hand-to-hand combat* 4D+1, *running* 5D, *sneak* 4D+1, *Coordination* 3D, *marksman* 4D, *Strength* 3D+1, *Endurance* 3D+1, *running*, 4D, *swimming* 4D, *Knowledge* 2D+2, *linguistics* 3D, *Perception* 2D+2, *hide* 3D, *Confidence* 3D, *con* 3D+1, *streetwise* 3D+2, *Charisma* 2D+1, *disguise* 3D. Character Points: 4. Fate Points: 1. Body Points: 30. Special Abilities: gills (allow breathing under water); retractable claws in finger tips cause 1D damage. Equipment: Altonians almost always are packing weaponry, usually energy weapons (far less messy than slug throwers).





Altonian

Case File: Altonian

MiB Classification: New York. Gallium-based life form. Selachian humanoid. Class Khi.

But You Can Call Him: The Altonian

Disposition: Dedicated to his cause, whatever that may be.

Hangs Mostly In: New York

Often Disguised As: Gang member

Earth Thing He'd Love to Bring Home: ICBM

He Brought Us: Signs of bigger trouble

Profile: Encountered by J prior to his joining MiB, the Altonian had been smuggled to Earth a few days earlier. He immediately went to Jack Jeebs and purchased a carbonizer, with the intention of using it to slay the Arquillian emissaries. But he got into an altercation in the subway on his way to the hit and wound up fleeing transit police and, later, members of the New York police department. J chased the Altonian to the roof of a building and cornered him. But the alien, fearing the vengeance of the Bug, chose to fall to his death.

Observations: Excellent runners, swimmers and climbers, making them difficult to capture.

Physiological Quirks: Watch out for the nasty claws—and don't let the double eyelids/gills distract you.



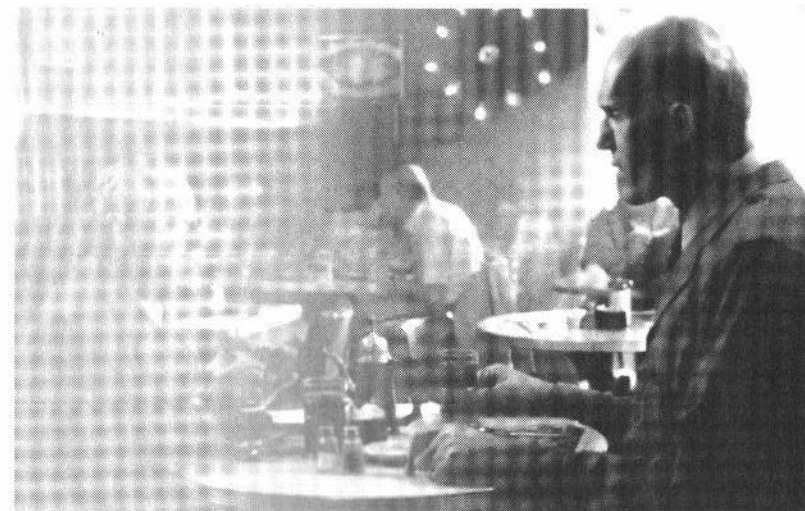
The Arquillians

There couldn't be a greater contrast between the Arquillians and their age-old enemies, the Baltians. Where the Baltians are tiny, the Arquillians are tall and muscular; where the Baltians have had to think their way out of problems, the Arquillians have always been strong enough to take what they wanted.

Arquillians seem to be able to pass for humans fairly easily, though a person looking closely at one would probably consider an Arquillian strange-looking. Little is known about them save through the Baltians (and that information has to be seen as unreliable—it's pretty doubtful the Arquillians really treat their mothers that way, for example). Their technology seems to be on a par with that of the Baltians, but how much of that is the result of progress and how much theft remains unknown.

As a general rule, Arquillians are physically powerful and very focused on the task at hand (at least, those encountered up to now have been). Those living on Earth often wind up in jobs that depend on the strength of their backs: construction workers, roadies, bouncers, linebackers, Secret Service agents.

Arquillian. All scores are 2D except: *Reflexes 3D+1, dodge 3D+2, hand-to-hand combat 3D+2, jumping 3D+2, Coordination 3D, marksmanship 3D+1, Strength 4D, lifting 5D, Endurance 4D, ignore pain 4D+1, running 5D, Knowledge 2D+2, Perception 3D, language: English 3D+2, Confidence 3D+1, intimidation 4D, willpower 4D, Charisma 2D+2.* Character Points: 5. Fate Points: 2. Body Points: 38.





Arquillians

Case File: The Prince of Arquillia

MiB Classification: New York. Radium-based life form. Antaeon equine. Class Kappa.

But You Can Call Him: The Prince of Arquillia; Your Highness

Disposition: Friendly toward Men in Black, but only because he must.

Hangs Mostly In: New York (but just for lunch)

Often Disguised As: A businessman

Earth Thing He'd Love to Bring Home: Nothing (Earth things are so cheaply made).

He Brought Us: Nothing (Earth doesn't deserve it).

Profile: For the most part, Arquillians prefer not to discuss their planet or personal backgrounds. The Prince is no different.

Observations: Incredibly strong, preferring to use force whenever possible. However, he has been known to see the merit in nonviolent negotiations.

Physiological Quirks: Nothing we know of.

Let's
beat
us some
boud



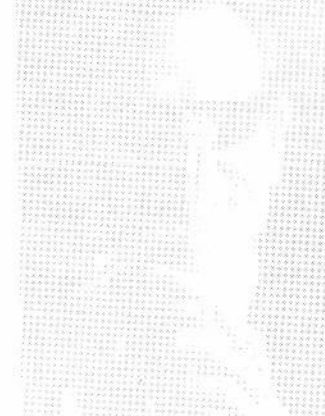
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Director's Guide

DECLASSIFIED
INFORMATION

THIS SECTION CONTAINS
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APPROVED FOR YOUR REVIEW.

DIRECTOR OF PERSONNEL
THETA



The Baltians

The history of the Baltians over the past few centuries has been one of war. They and their neighbors, the Arquillians, have been battling over possession of an entire galaxy for as long as either side can remember. The Third Galaxy, as it is typically referred to, fits inside a tiny gem mounted on the collar of a cat.

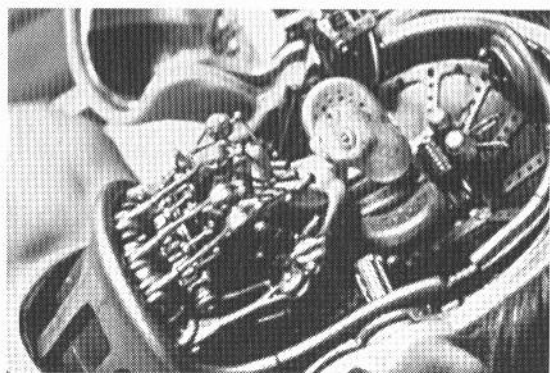
Baltians are an extremely tiny species by human standards, averaging only about seven inches in height, with bulbous heads and greenish skin. They are capable of human speech, but their native language is one that would sound bizarre to most ears. Technologically, they are far more advanced than humans (but that's nothing new, right?).

Obviously, looking the way they do, it would be impossible for a Baltian to pass for human on Earth and almost as difficult just to survive (as it would be on most worlds where the population is larger than your average house pet). That's where their hardware comes in. Baltians have mastered the art of building "bodysuits," elaborate biomechanical transportation systems that can be made to resemble members of the species with which they are interacting. From the control room (usually located in the "head"), the Baltian operator can work any part of the body, communicate, and monitor his surroundings through an elaborate series of video displays. An exiled Baltian High Prince, going by the name of "Rosenberg," survived on Earth for years with no one being the wiser about his true nature. That's craftsmanship for you.

Of course, there are downsides to the bodysuit as well. Although its insides feel like muscle and fat, there are no internal organs present, and there's no way the suit is going to fool a coroner. Worse, the Baltian has to biologically link himself with the suit to get it to work. Damage to the suit, therefore, also affects the Baltian running it.

Like the Arquillians, much of the Baltians' technology was invented in response to war. Perhaps they just got up on the wrong side of the galaxy, perhaps it's insecurity about their height. Whatever the reason, Baltians aren't slow to respond when provoked. Unfortunately, they and the Arquillians are too evenly matched for either side to ever win, which is why a treaty was the only option.

Among the most valued possession of any Baltian is his pet (in



Rosenberg's case, it was his cat, Orion). Baltians believe that house pets evolved before humans and actually descend from an ancient line of intergalactic colonists. They don't really *need* other species to provide them with shelter, food, and love—but if it's being offered, they'd be stupid not to take advantage of it. It's the perfect system: house pets are the unquestioned masters of the planet, without their subject species having the slightest thought of rebellion. All they have to do is put up with a lot of baby talk and occasionally do something cute to keep their servants' attention.

Although Rosenberg was killed, plenty of other Baltians remain on Earth, refugees from the war. They include a number of well-known athletes and supermodels. (Well, you didn't think a human could look like that, did you? Please. When Baltians build bodysuits, they do it right.)

Baltian. All scores are 2D except: *Reflexes* 2D+2, *hand-to-hand combat* 3D+1, *Coordination* 3D, *marksmanship* 3D+2, *Strength* 1D, *Endurance* 1D, *Knowledge* 4D+1, *computer ops* 4D+2, *linguistics* 4D+2, *scholar: biomechanics* 5D+2, *scholar: electronics* 5D+2, *Perception* 4D, *business* 4D+2, *hide* 4D+2, *Confidence* 3D+2, *willpower* 4D+2, *Charisma* 2D+1. **Character Points:** 6. **Fate Points:** 1. **Body Points:** 24. **Equipment:** Baltians are known to travel in biomechanical "bodysuits," which add +1D+1 to their *Endurance*. Some bodysuits also add up to 3D to the wearer's *Charisma*. These suits do not sport any weaponry, as far as is known, though it would be possible to build some in.

Baltians

Case File: Rosenberg

MiB Classification: Minneapolis. Polonium-based life form. Virid anthropoid.

But You Can Call Him: Rosenberg

Also Known As: "Little Green Man"

Disposition: Friendly. Will provide assistance to the Men in Black if requested.

Hangs Mostly In: New York

Often Disguised As: Jewelry store owner

Earth Thing He'd Love to Bring Home: His cat

He Brought Us: Pocket television

Profile: Discovering that his bodysuit could help him in choosing the best-quality gemstones, Rosenberg was able to create a successful business for himself shortly after arriving on Earth.

Observations: Loves pierogies only slightly less than he loves his cat.

Physiological Quirks: Requires his bodysuit in order to deal with humans in everyday settings.



The Bug

The Bug can be summed up in four words: they thrive on carnage. Where there's interplanetary war, you'll find the Bug feasting on winners and losers alike (they're equal-opportunity scavengers). When things begin to cool down, count on one to start the bloodshed all over again.

In the areas of the galaxy they frequent, the Bug are regarded as dangerous galactic trash. Whether they have a home planet is unknown. It's possible that they are nomads, simply moving from one battleground to another. Whenever they can, they profit from an existing war. When it's too quiet, they find some way to start one. They are arrogant, murderous, cunning, and ruthless. Their primary flaws are extremely quick tempers and a feeling of kinship with insects in general—both of these can be used against them (stamping or swatting insects is, to a Bug, like nails on a chalkboard to a human).

Since Bugs are capable of disguising themselves as humans (provided they have a suit of skin to climb into), it's important to know how to identify them. First, the Bug require ample amounts of sugar or sugar water (thus, sugar and carcasses are the staples of its diet). Second, the skin is literally just being worn, and eventually sun, wind and time will cause it to rot. Finally, Bugs leave behind a green trace on a spectral analyzer.

A fully grown male Bug stands fourteen and a half feet tall. It has a hairy, bug-like exoskeleton, a scaly tail with a long stinger, a head a like a cobra with elliptical eyes and a small nose, and two horse-like feet with three toes each. It has three primary offensive weapons: its stinger, which carries venom capable of killing instantly; two clawed pincers, with about a twelve-foot span; and the ability to spit a thick, viscous goo. This goo can be used to disarm opponents or smother them, and the Bug can draw the target of the attack into its body. The Bug is capable of swallowing a fully grown human (of course, it takes quite a bit of time to digest something of that size, not to mention the heartburn).

MiB agents confronting a Bug should carry plenty of firepower. These resilient aliens have proven capable of functioning even when severed in two, so care should be taken to ensure that the creature is truly dead.

Bug. All scores are 2D except: *Reflexes* 4D+1, *climbing* 5D, *dodge* 4D+2, *jumping* 4D+2, *hand-to-hand combat* 5D, *sneak* 4D+2, *Coordination* 3D+2, *marksmanship* 4D+1, *missile weapons* 4D+2 (goo +1D), *Strength* 5D, *lifting* 5D+2, *Endurance* 5D, *Knowledge* 4D, *computer ops* 4D+2, *linguistics* 4D+1, *Perception* 4D+1, *Confidence* 3D+2, *con* 4D, *interrogation* 4D+1, *intimidation* 5D+2, *willpower* 5D+2, *Charisma* 2D+1, *disguise* 4D. Character Points: 9. Fate Points: 2. Body Points: 50. Special Abilities: Stinger (7D damage). On a successful *hand-to-hand combat* attack, the stinger injects venom into the subject. The venom inflicts 5D damage per combat turn until the victim dies. Pincers (6D damage). Shell: (+1D on *Endurance* to resist damage). Goo: The Bug is capable of projecting a stream of goo to a maximum range of 25 feet.



The goo surrounds the target, requiring a Difficult (20) *Strength* roll to break free. The Bug can use the goo to pin the target to a surface, or it can draw the goo back into its maw and swallow the target whole. The target ends up in a sac inside the Bug near the surface of its skin so the shape of the contents is visible from the outside.

Bug

Case File: EdgarBug

MiB Classification: Buffalo. Sulfur-based life form. Anthropophagous periplanetoid. Class Omega.

But You Can Call Him: The Bug; Edgar

Disposition: Extremely hostile, valuing havoc above all else.

Hangs Mostly In: New York

Often Disguised As: Human hick

Earth Thing He'd Love to Bring Home: Dr. Laurel Weaver

He Brought Us: Death and destruction

Profile: Big, mean and ugly. Would like nothing more than to have the entire galaxy at war—and will stop for nothing to fulfill this desire.

Observations: Eyewitness accounts by J, K, and L indicate that Bugs are multi-jointed and possibly capable of retracting entire parts of their bodies, folding and shrinking themselves down to little more than half their normal size. Whether this talent was originally provided by nature for purposes of camouflage is unknown, but that's certainly what it's used for now.

Physiological Quirks: Requires eight to sixteen fluid ounces of sugar water every couple of days, and always after eating (which he must do every couple of weeks, at least, preferably more often).



The Centaurians

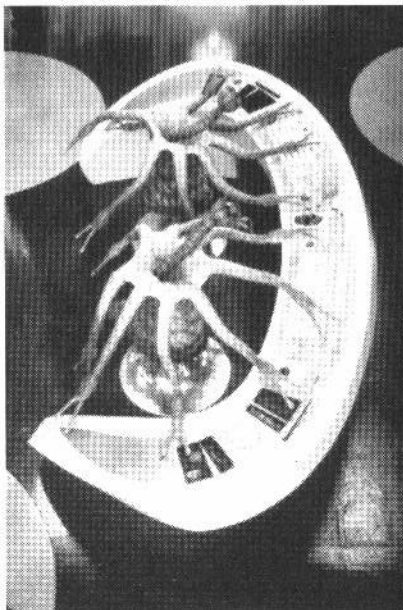
Centaurians are bony creatures with eight arms and a single eye growing out of a central stalk in their heads. Their multiple limbs allow them to work control consoles with astonishing speed and their vision is such that, even with one eye, they can take in great amounts of information at once.

As expected, Centaurians come from one of the worlds of Alpha Centauri, and were among the earliest visitors to this world. The good news: their technology is extremely sophisticated. The bad news: you need at least four arms to work any of it.

It's pretty much impossible for a Centaurian to pass as a human, so those who don't work at MiB headquarters tend to stay in out-of-the-way places or take jobs that rarely bring them into contact with human life (disc jockey, computer programmer, TV network exec, etc.). Centaurians are among a fair number of species capable of managing human language, although they find the whole concept of speech strange and a little offensive (since they communicate almost entirely through hand gestures). Of course, some of the hand gestures they've run into here are pretty offensive, too....

Centaurian. All scores are 2D except: *Reflexes* 2D+2, *hand-to-hand-to-hand-to...* (you get the idea) *combat* 3D+1, *Coordination* 4D+1, *marksmanship* 4D+2, *sleight of hand* 5D, *Strength* 2D+1, *Endurance* 2D+2, *Knowledge* 3D+1, *computer ops* 6D, *linguistics* 4D+2, *navigation* 4D+2, *Perception* 4D, *Confidence* 3D, *willpower* 3D+2, *Charisma* 3D. Character Points: 5. Fate

Points: 1. Body Points: 30. Special Abilities: Centaurians' eight arms allow them to perform up to four actions in a combat turn without a multi-action penalty; permitted actions include *hand-to-hand combat*, *computer ops*, and all *Coordination*-based actions. Sticky stink spray: Foul-smelling, maggot-like substance shoots out from skin pores in a three-foot radius when under stress—does no damage, but anyone hit suffers a penalty of +5 to the difficulty of all *hide*, *sneak*, and *Charisma*-based rolls until the substance is washed off.



Centaurians

Case File: Yin and Yang

MiB Classification: Perth (Muchea), Scotland. Iridium-based life form. Category 8-R peritrichous mollusk. Class 4.

But You Can Call Them: Yin and Yang

Disposition: Friendly, but very arrogant, with an odd, wise-cracking sense of humor. *Never* make a joke about their sludge guns, or you'll be on the receiving end of a nasty muck blast.

Hangs Mostly In: Upper East Side, New York

Often Disguised As: Professional dog walkers

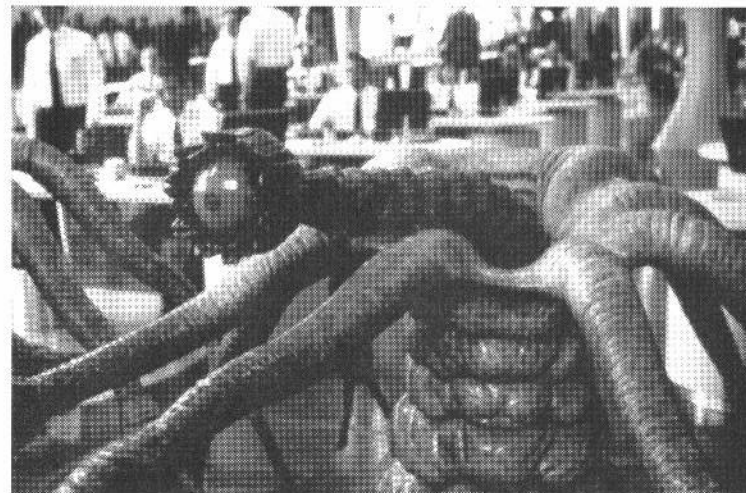
Earth Thing They'd Love to Bring Home: Yin: Peanut butter; Yang: Bananas

They Brought Us: Hook-and-loop tape (Yin supplied the hooky side; Yang furnished fuzzy side).

Profile: They always work in pairs. The hook-and-loop tape was first shown to MiB by the aliens, who were trying to be funny. Yin and Yang were hysterical that ripping it apart made the sound of...ripping it apart—over and over again. Human visionaries later found more creative uses.

Observations: Species' true form is useful as communication specialist; multiple tentacles can work MiB's busy comsat network switchboard like nobody's business.

Physiological Quirks: Excretes a high-velocity blast of foul-smelling, sticky maggot-like organisms from entire skin surface when experiencing stress. For everyone's sake: please keep these guys relaxed.





"The Scales"

The actual name of the species is (for humans) an unpronounceable series of clicks and hisses, so MiB agents refer to them as "the Scales." They occupy a small, arid world not that far from the Centaurians, with not much in the way of excitement. The result of this is that the Scales are big tourists, using their chameleon abilities to pass for the native population. They mingle; sometimes, they settle down for a while; occasionally, they send back some souvenirs (photos, keychains, Iowa farmers, Amelia Earhart, etc.).

Although their true form is reptilian, the species has the chameleon-like ability to shapeshift, allowing them to disguise themselves effectively as humans. Unlike Earth reptiles, Scales give birth to live young, rather than laying eggs. In addition, they don't consume rodents, preferring a nice, light salad, a good filet, and a decent wine.

In general, the Scales get along well with the Men in Black, although they are a pretty close-mouthed bunch as a rule. They are also extremely paranoid about being found out by humans, having seen enough late-night television to know what the locals think of rampaging lizards.

Scales. All scores are 2D except: *Reflexes* 3D, *Coordination* 3D, *Strength* 3D+2, *Endurance* 4D, *Knowledge* 3D, *Perception* 2D+2, *artist: photographer* 3D+1, *business* 3D, *language: English* 3D+1, *Confidence* 3D, *willpower* 3D+2, *Charisma* 3D, *charm* 3D+2. Character Points: 3. Fate Points: 0. Body Points: 32. Special Abilities: Shapeshifting; scales (+1D to *Endurance* when resisting damage); teeth (4D+1 damage).

Scales

Case File: Redgick, Jr.

MiB Classification: New Jersey, Rhenium-based life form. Reptilian cephalopod. Class Delta infant.

But You Can Call Him: Redgick, Jr.; Little Gickie

Also Known As: "Squid Alien"

Disposition: Cranky, especially when he misses his afternoon nap.

Hangs Mostly In: Upstate New York

Often Disguised As: Roadkill

Earth Thing He'd Love to Bring Home: MiB agent J

He Brought Us: Nothing yet...but his father has given us great innovations in home entertainment, including the VCR and big screen TV. It's expected that Redgick, Jr. will slither in his slimy steps.



Profile: Redgick, Jr. is a native Earthling, delivered on the Jersey Turnpike by Agent J. Due to postnatal imprinting, Redgick, Jr. now considers Agent J his real father.

Observations: Like all infants of his species, Redgick, Jr. demonstrates affection toward his parents by repeatedly vomiting on them. As a result, Agent J stays at least 35 feet away from him.

Physiological Quirks: Capable of vomiting distances up to 34 feet. This does no damage to the victim, but it is extremely distracting (all actions at -1D for the next combat turn) and stinks (the victim has an additional +5 to the difficulty of all *hide*, *sneak*, and *Charisma* rolls until the stuff is cleaned off).





The Skook

The Skook possess the biological ability to regenerate missing body parts. They can regrow arms and legs all day long; unfortunately, they have a limited number of heads, so losing one is downright annoying. Still, at least they grow back within 30 seconds, so the Skook doesn't miss anything important while he's decapitated.

Skook. All scores are 2D except: *Reflexes* 2D+2, *Coordination* 2D+2, *marksmanship* 3D, *Strength* 2D+2, *Endurance* 3D, *Knowledge* 3D, *forgery* 3D+2, *Perception* 2D+2, *language: English* 3D+1, *Confidence* 3D+1, *con* 4D+2, *streetwise* 4D+2, *willpower* 3D+2, *Charisma* 2D+2, *persuasion* 3D+2. Character Points: 4. Fate Points: 1. Body Points: 36. Special Abilities: Regeneration (heal 1D Body Points per combat turn).



Case File: Jack Jeebs

MiB Classification: Pittsburgh. Dysprosium-based life form. Metamorphic felinoid.

But You Can Call Him: Jack Jeebs

Disposition: Neutral, though will help MiB with the right form of persuasion.

Hangs Mostly In: New York

Often Disguised As: Pawnshop owner

Earth Thing He'd Love to Bring Home: Neon store signs

He Brought Us: Self-repairing plastic

Profile: Just like a human, Jeebs has a hard time making ends meet. So every now and then he deals in stolen goods. When that isn't enough, there's always that shelf of alien equipment he could sell. Handling stolen property might land you a few years in Riker's Island—selling alien gear, even to other aliens, can get you booted right off the planet. 'Course, the money's good....

Observations: Often have access to all sorts of alien weapons and gizmos, as well as a vast assortment of human items.

Physiological Quirks: Can grow back severed appendages, including heads. However, the number of heads that can be grown back is limited, (MiB scientists have yet to determine the exact number, and current evidence indicates that each individual may have a different threshold).



The Varah

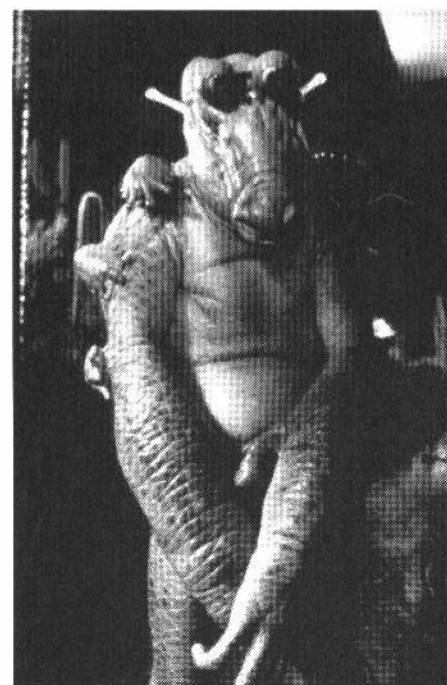
Varah stand roughly four and a half feet tall, with a snout, snail-like tentacles, and independently moving eyes on stalks at the top of the head. Their primary offensive weapon is a mouth full of razor-sharp teeth and the ability to crank the jaw open to an impossible size. The Varah language is an almost unfathomable combination of grunts, squeaks, and sprays of saliva.

Nobody at MiB HQ considers "Mikey" (see accompanying case file) to be a great representative of his species. Most of the Varah are not con artists and petty crooks, but they do seem to be accomplished scroungers. Their own planet doesn't have much in the way of resources, so they have mastered the art of scavenging useful equipment from the refuse of other civilizations.

Sometimes Varah don't put the parts together just right (resulting in such experiments as the thermonuclear blender), sometimes they misunderstand what the thing is supposed to do (the close-assault washing machine was a horrible mistake, for example), and sometimes the items just don't work (as a result, the Varah's major export is paperweights). Earth is a gold mine to them, since humans still bury their garbage (rather than recycling it, vaporizing it, or making a light brunch of it, as most civilizations do).

First contact with the Varah featured an exchange of gifts: the Varah gave the Men in Black a massive, heavily armored device that either spews volcanic magma or steam-cleans rugs (no one's quite sure), and the MiB entourage responded with two broken toasters and an eight-track tape deck.

Varah. All scores are 2D except: *Reflexes* 3D+1, *climbing* 3D+2, *dodge* 3D+2, *jumping*





4D, Coordination 3D+1, marksmanship 3D+2, Strength 5D+1, Endurance 3D+2, computer ops 3D, hide 3D+1, Confidence 3D+1, con 4D+1, intimidation 4D, streetwise 3D+2, willpower 4D, Charisma 3D, disguise 4D+1. Character Points: 3. Fate Points: 1. Body Points: 35. Special Abilities: Teeth (6D+2 damage); exploding goo: when shot with a projectile weapon, expels a shower of toxic blue goo that causes 6D damage to everyone within 20 feet. Equipment: Life-size human disguise. The suit looks and moves just like a human. The Varah must hold onto and manipulate the pole to which the "head" is attached to keep it on straight.

Varah

Case File: "Mikey"

MiB Classification: Coyame. Samarium-based life form. Amphibious bipedal bovine. Class Beta.

But You Can Call Him: Mikey

Disposition: Downright evil. Violent. Wildly unpredictable.

Hangs Mostly In: Texas

Often Disguised As: Dim-witted field laborer

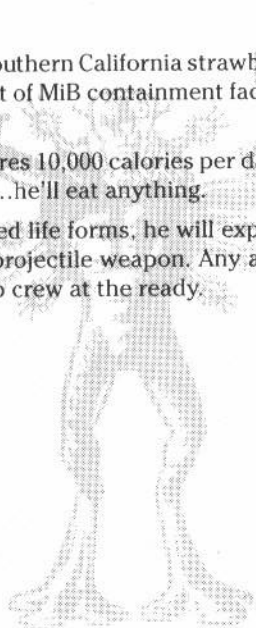
Earth Thing He'd Love to Bring Home: The \$5.99 all-you-can-eat breakfast buffet.

He Brought Us: Nothing but trouble.

Profile: Captured while trying to poison the southern California strawberry crop. Super-strength allowed him to break out of MiB containment facility. Last location unknown.

Observations: Only weakness is that he requires 10,000 calories per day to sustain basic life functions. You know Mikey...he'll eat anything.

Physiological Quirks: Like all samarium-based life forms, he will explode in a shower of toxic blue goo if shot with a projectile weapon. Any agent attempting to capture should have a clean-up crew at the ready.



MiB: The Job That Never Ends

The work of the MiB will continue as long as there are aliens out there—especially ones who want to visit Earth on vacation, to take political asylum, or to grab a quick bite to eat. Once you've played through all the assignments in the *Mission Book*, your job's not done.

Creating Your Own Missions

The *Mission Book* has some good examples of how to create challenging MiB assignments. It's really very much like writing a good short story. Your players have provided the characters, you just provide an interesting setting and a conflict—usually with a few troublesome aliens, nosy reporters, and some highly complicated technology that threatens to blow up New Jersey.

Give the agents a goal in each mission. Maybe they have to recover something, like stolen alien technology. The agents might have to cover up an unauthorized alien landing. Perhaps the agents have to track down a disgruntled alien before he betrays the Men in Black.

The settings, villains and situations from the *Men in Black* movie and comic books can give you ideas for your own adventures, too.

Using Men in Black Roleplaying Game Adventures

The *Men in Black Introductory Adventure Game* is based on the *Men in Black Roleplaying Game*, a more complicated version of the rules you're reading now. You can use published adventures and source material from one game to continue your agents' exploits using the *Introductory Adventure Game* rules.

There are very few differences between the two games. All the skills are the same. Some of the weapons and equipment have different effects, and there is often more detailed information about aliens.

Don't worry. What matters most in these missions isn't the scores, but the story. You can always substitute the gear, weapons and aliens from this game's *Director's Guide* for the ones found in published adventures.

With a few changes, you can use assignments for the *Men in Black*



Roleplaying Game using these same rules for the *Introductory Adventure Game*. You can find these missions in book stores and hobby stores.

Playing the Men in Black Roleplaying Game

If you're ready for a greater challenge, give the *Men in Black Roleplaying Game* a try. It's a bit more complicated, but the same principles apply.

If you're a Director, you'll want to take some time and read the entire *Men in Black Roleplaying Game* to see where some things are different. Although the rules are more complicated, they allow you to do more within the exciting world of *Men in Black*.

Translating Characters

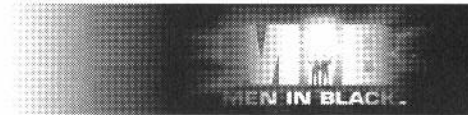
You can use agents from the *Introductory Adventure Game* in the *Men in Black Roleplaying Game* with no changes. There are some things you can add if you like, such as "Special Abilities/Useless Skills," but that's up to each individual player.

The way agents do things is the same: just look up the skill, roll the dice, and try to beat a difficulty number.

There are a few changes to the equipment and weapons. Some have different effects, so you'll want to read those sections in the *Men in Black Roleplaying Game*. Also, each weapon has a different die modifier based on range. In the *Introductory Adventure Game*, these modifiers are the same for all weapons.

The *Men in Black Roleplaying Game* has more information on the Men in Black and how they operate. To help you get used to the rules, it has a solitaire mission (just like "Reception for High Protagonist Floob" in the *Agent's Guide*), plus an assignment for a group of agents. It has many more tips on how to create and run your own missions.

No matter which game you play, they both require one thing you can't buy in stores: your imagination. Grab that, dust it off and you're ready to go.



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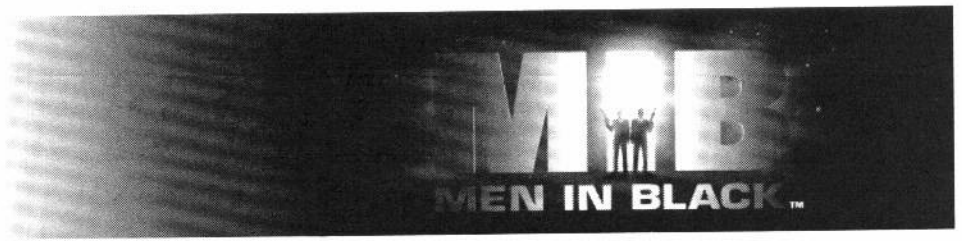
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MIB



MEN IN BLACK
INTRODUCTORY
ADVENTURE GAME

MISSION BOOK



Mission Book

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**TOP SECRET
MIB FILES
FOR DIRECTOR'S EYES ONLY**

Casefile M127-PSSB/I

Codename: Beware of DING-DUMs

Background

26 couldn't wait to get rid of the slime ball. What a mess he was going to have clean up. Dr. Mero hated messes. With a great effort, 26 refocused on the arrogant, Ding-Dum-hating creeper's blathering.

"...So many disappearances in so little time on this gravity-deficient rock may seem a little suspicious, but I'm willing to take that chance. Ah! The opportunity to make my up-and-coming actor famous while defaming the name of that artery-clogging confection. I can see the headlines now: 'Ding-Dums Cause Holo Star's Death.' No one will want to procure such a dangerous treat. 'Crunchy-Chewy.' Bah! Give me smooth and absorbable any day. 'Fun to eat.' Nothing with such a stupid name could be fun to eat."

"Very good, sir," 26 murmured. The only thing good about dealing with this client was that he was willing to pay in U.S. dollars. Who couldn't like Ding-Dums? 26 wondered if the slime ball was considered insane on his planet, or if he was a model representative of his species.

"Eh? Well, you did a fine job with that insolent Voogian Floob. I'm sure you'll have no problems handling the other two. What do you do with the bodies anyway?"

"I'm sorry, sir, but that information is not part of

our contract," 26 calmly replied. *But maybe someday I can arrange for you to find out*, the rogue Men in Black agent thought to himself.

"Whatever." The blob-like film agent rippled in his best imitation of a human shrug. "I'll give you the rest of the money when I get proof that the other stars are dead." The film agent clasped an oozing appendage on 26's shoulder.

The rogue agent tried not to flinch as he replied, "Your confidence in us is well-placed."

The film agent grunted. With the meeting concluded, he turned and slithered out the door to his spaceship waiting in the front yard. As soon as the ship became a star in the night sky, 26 closed the door and looked about the room. He glanced at the unconscious Voogian holofilm star. He would make an excellent addition to Dr. Greagoir's extraterrestrial zoo. All Dr. Mero wanted from him was a little blood to use in her genetic experiments.

26 avoided examining the mess left by the slimy film agent, choosing instead to open one of the two briefcases on the coffee table. He pulled out a Ding-Dum and savored its alluring aroma. If the slime ball hated Ding-Dums, that was fine with him. Left more for those who did love the "Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™

With the sticky snack half-eaten in one hand, 26 pulled out a handkerchief and wiped the ooze from the other briefcase. Then he snapped the case open and flipped through the cash once again. Satisfied with the second examination, he shut the briefcase and walked into the bedroom, finishing up the Ding-Dum. He'd have to go downstairs for some milk.

Mission Control

You've been through the assignment in the *Agent's Guide*—twice, if you followed directions. You rounded up some friends and completed the mission in the *Director's Guide*. Now, like a mytoploid, you're hungry for more. That's good, and if you're not quite ready to create your own fantastic *Men in Black* missions, we'll help you out with a few more of our own design.

A "scenario" (or, when it is specifically designed for Men in Black agents, an "assignment" or "mission") is one complete roleplaying game story. Many, such as the ones in this book, last a few hours at most, or one session. Other, more involved scenarios can last for several hours or sessions.

A scenario in a roleplaying game shares many elements in common with a story for a movie or book. Both types have a plot that is revealed through locale, obstacles, and character actions and interactions. They begin with an exciting set-up and end with a resolution (though these may be extremely short).

The story in a movie or book is completely worked out. A roleplaying game scenario, on the other hand, serves as an outline of events and possible outcomes. You and your players jointly create the story from that



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Introduction

outline. Unlike in a movie, where the director can generally dictate the actions of the actors, the Director of a roleplaying game scenario must be prepared for surprise moves made by the players that could take the story away from the planned outline.

Don't worry: we've scattered tips and tricks for improving your performance (your work as well as your acting abilities), including handling the unexpected, throughout this book. Use the missions and the information in the sidebars to help you prepare to create your scenarios.

One of the best ways to get players to keep coming back to your game is to link your scenarios together into some sort of campaign. In a campaign, each mission forms part of an overall, ongoing story. You can create your campaign in one of three different ways: episodic, series or epic.

In an *episodic* campaign, the plot of each assignment is independent of the others, much like many television shows. The mission has a few recurring elements, such as the same person giving assignments (in this case, Zed) or the same set of adversaries showing up. This type of campaign lends itself well to groups who don't meet frequently, or groups who game with different people. As the Director, you don't need to be concerned how the individual missions are linked (though you might find it challenging to come up with unique opening scenes to catch the players' interest every time).

A *series* campaign takes the episodic idea one step further, linking the assignments beyond a few key Director's characters. Subplots and themes carry over from one mission to the next. This type of campaign is best for groups who can meet on a regular basis and with the same members. Though generating an opening sequence is much easier, keeping track of the details becomes more important.

An *epic* campaign is highly structured, each scenario being a part of a saga which has its own ultimate end. Not only do subplots and themes reappear, but the goal remains the same, with each assignment taking the agents one step closer to reaching it. Epic campaigns require all involved to be committed to seeing it through to the end.

We have set up the missions in this book as a series campaign. Actions in early assignments affect later ones. Even as the agents resolve one situation, they find clues to something bigger that's going on. They also encounter tougher obstacles that match their increasing skills.

Now that our explanation has whetted your appetite, how do you go about digesting this book? At the very least, read the summaries of the assignments. This will give you an overview of what to expect during the campaign. If you don't plan to read this entire book, then be sure to read all the sidebars. These give advice to help you run your own Men in Black missions. Also, read the assignment you will play at the next session

sometime before the session actually starts. The agents will have fewer surprises for you if you know what the mission is about before you play it. For those who take this route, brief summaries at the beginning of each assignment help remind you what happened in the previous mission.

When you arrive at the actual day of the gaming session, be sure to bring dice, sharpened pencils, scrap paper, and the contents of the boxed set with you. You will mostly use the *Agents* and *Director's Guides* to look up rules, but on occasion you may find the other materials to be helpful. The booklet of character sheets has a handy reference page players can use if they have questions about how to run their agents. Use the charts and rules summarized on the back cover of the *Director's Guide* to remind you of some of the rules and numbers you'll need to know during the game.

Mission Summaries

Mission 1: A Lulu of a Lunch

The agents are sent on an escort assignment: protect an Arquillian film star and his wife when they go to lunch at Jim Dandy's Bait Shop in Atlanta, Georgia. Of course, since they *are* the Men in Black, something is guaranteed to go wrong. How about a food fight?

Mission 2: Barnyard Storm

Regardless of how successful the agents are in keeping the film star and his wife safe, Zed has a lead on the creatures found near High Protagonist Floob's ship, which he wants the agents to check out. In the second assignment, the agents meet the mytoploids again, this time at a farm in Kansas. Some of the critters, and their handler, get away, though not without dropping a clue—a cellular phone. A seemingly small item, it will prove helpful in the final scenario.

Mission 3: A Night in Manhattan

If the agents don't accidentally kill off their source of information, they learn about another abduction (thwarted only by the Varahn lack of direction) as well as where the truck of mytoploids was most likely heading. If they were smart and gave the phone to their Kansas contact, they will also have more information about this strange item.

Mission 4: The Spice of Life

The agents head to Nebraska next, where they discover two delivery trucks. Will they harass the right one? Can they defeat an even bigger megaploid? More importantly, can they learn the location of the source of trouble without getting themselves captured?

Mission 5: The Source of Trouble

The agents make one last helicopter trip, this time to the great state of Washington. Here they discover the birthplace of the mytoploids—and it's not empty. A search of the location turns up some interesting encounters, and maybe even a missing alien film star.

Mission 1

A LULU OF A LUNCH

If you played the assignment in the *Director's Guide*, your players' agents are right where we want them—somewhere in the sultry Arizona desert, glaring with puzzled looks on their faces as a semi-truck slips away into the distance. If you haven't played "Mighty Munching Mytoploids," go back to the *Director's Guide* and begin your MiB missions with that. It's a good chance to familiarize yourself with some of the game rules and give you a feeling for running several players at once. Besides, it sets the stage for this entire series of assignments. Remember, MiB agents should always follow directions—you never know when you'll violate some sensitive intergalactic peace treaty.

The action begins right where "Mighty Munching Mytoploids" leaves off. Read aloud:

Suddenly your cellular phone rings. It's Zed, your boss at MiB HQ in New York City. You give him a quick update on your situation. Zed doesn't seem too pleased (in fact, Zed never seems pleased). "Since you can't seem to get a grip on this mission, I'm giving

you a different assignment," he finally says. "I'm sending one of our helicopters to pick you up. It'll be there in a few minutes. Don't worry about the car; someone will be out to pick it up. An agent will brief you once you're aboard the chopper. Got it? We'll talk about your missing film star later." Zed hangs up.

The helicopter arrives as promised, blowing up sand everywhere as it lands. A door in the side slides open. A MiB agent leans out and motions for you to come in.

Once everyone is seated and the 'copter takes off, the agent turns and hands you a packet. "Here's your new assignment: Yaffit, a famous Arquillian film star, and his lovely wife Iro have decided to come to Earth for a little vacation. Specifically, they've chosen to visit Jim Dandy's Bait Shop in Atlanta. I hear it's a great restaurant. But they need an escort—and you're it. It'll take you a little over an hour to get them there from our landing site in Georgia. There are sandwiches and drinks in the cooler if you get hungry."

The agent slips into the copilot's seat and ignores you for the rest of the flight. The packet includes a map of Atlanta, directions from the helicopter's landing site to Jim Dandy's Bait Shop and back, and a restaurant menu.

Though the helicopter looks normal, it seems to have been modified with alien technology. It rips through the sky like a jet fighter plane, though some kind of acceleration compensation technology makes the ride inside smooth. The landscape below rushes by in a blur. The trip gives you an hour to examine the information and catch up on some sleep. After an hour, the helicopter lands in an empty field surrounded by trees. You disembark and find a smartly dressed couple cheerily waiting with a



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MiB agent. This agent solemnly hands you some keys, presumably to the minivan the couple is standing near. "The tall guy is Yaffit," the agent says. "The woman next to him is his wife Iro. She likes to talk. Once they're done at Jim Dandy's Bait Shop, bring them back here. I'll be waiting to take them back to their ship. Don't botch this one." Then the agent climbs into the helicopter and it takes off in a whirl of dust.

Yaffit, you notice, is dressed in a light-brown shirt and dark-brown pants. He appears well built and nearly human, though you can definitely notice a difference or two. He has his blond hair cropped short, and he's holding a newspaper. Iro is slightly shorter, also muscular, dressed in a long dress with a small, flowery print. She holds a large, leather satchel. Her hair is also close-cropped, and she wears several earrings in various styles in both ears.

You go over and introduce yourselves.

Yaffit. All scores are 3D except: *acrobatics* 4D, *Strength* 4D, *lifting* 5D, *running* 4D, *Knowledge* 2D, *scholar*: *holofilms* 3D+2, *language*: *English* 4D, *intimidation* 4D, *willpower* 4D. Body Points 38. Speed 30. Equipment: Sensational tabloid.

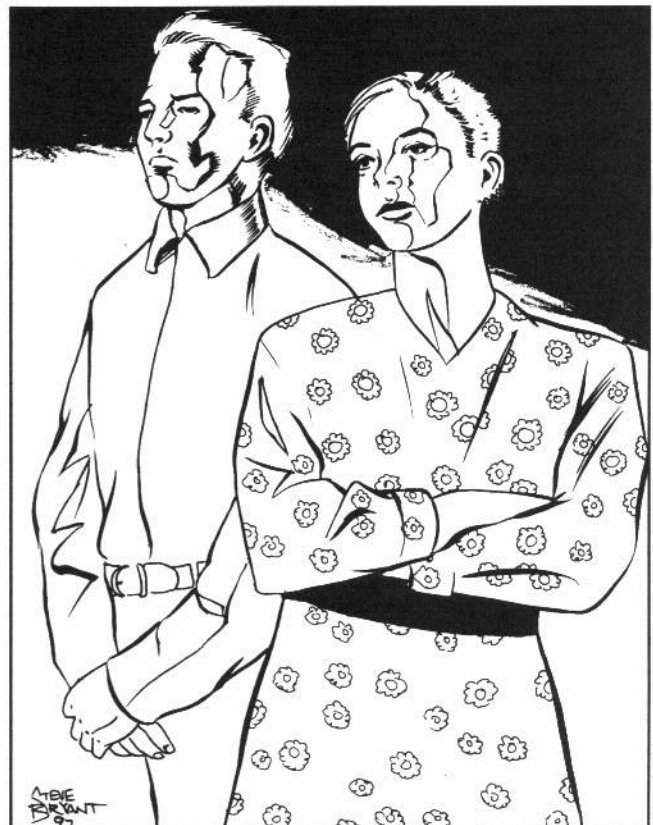
Iro. All scores are 3D except: *running* 4D, *first aid* 4D, *scholar*: *holofilm gossip* 4D+2, *language*: *English* 5D, *willpower* 4D, *charm* 3D+1. Body Points 38. Speed 30. Equipment: Leather satchel filled with Ding-Dums.

Director's Tip #5: Starting A Scenario

Starting your scenarios with a briefing, like we do here, is only one way of beginning. Another option is to throw the characters into the middle of some action (*"in medias res,"* as the literature folks like to term it). Instead of getting most of the information up front, the agents begin in, say, a dimly lit cheese warehouse in Wisconsin and spot some mytoploids busily consuming a massive block of cheddar. Only after they take care of the mytoploid menace can they begin to learn what the whole scenario is about.

A third option, similar in pace to starting with a briefing, is to allow the agents to discover information relating to one of their long- or short-term goals. The agents might discover a clue. For example, an alien informant could approach the agents with news of impending doom. This option, of course, is better suited for groups who have had time to develop goals that can be worked into scenarios.

If used all the time, any one of these techniques will get old. Shuffling the different styles—using one way for a few adventures, then switching to a new one—is the best method for keeping the players interested.



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Keeping Track of Scores

We have attempted to place the scores of important Director's characters as close to the first mention of the character as possible. Sometimes, though, you will need to refer to those scores in a much later scene. You may find it helpful to copy the scores onto note cards. You can also place a sticky note on the appropriate page. Either way will help you find the character's scores quickly.

When the agents introduce themselves, they find Yaffit and Iro to be quite pleasant. For aliens, the two speak American English fluently with a slight, unidentifiable accent. As soon as the introductions are made, read this aloud:

Yaffit informs you that their ship is leaving this evening, so he would like to get to Jim Dandy's Bait Shop as soon as possible. Then he opens the side door for Iro. Once she has seated herself in the far middle seat, he climbs into the front passenger seat and begins to read his newspaper.

Iro waits until everyone is seated and you have pulled onto the main road before she pulls out a Ding-Dum: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat™ and hands it to Yaffit. Then she asks, "Does anyone else want a Ding-Dum? They're my Yaffi's favorite; I always stock up whenever we pass through this system."

Allow the agents a chance to reply to Iro's question. A major part of many roleplaying games, including this one, is the interaction between the characters you as the Director control and the characters the players portray. As the agents respond to the question, you might nod or pantomime handing a Ding-Dum to the agent, whichever would be appropriate. By asking direct questions of the agents and using gestures you think the Director's characters would, you get your players more involved, which makes the game more fun.

At this time, you should also ask the players which one of their characters is the driver.

Once all the agents have had a chance to respond to Iro, read this aloud:

After Iro passes out her Ding-Dums, as your contact predicted, she begins to chatter away. Yaffit ignores his wife, instead reading the newspaper he was holding, which turns out to be one of those sensational tabloids. Iro talks about the long, dull flight to Earth; the tiresome customs line; the various film star disappearances across the galaxy. She blithely explains that the disappearances were one reason they decided to come to Earth. Besides, their agent recommended that they go somewhere off the main trade

routes. Of course, they had passed the planet several times to go on-location for various films, but they only paused to refill their Ding-Dum stock. They had heard it was a nice place, even if it was a little backwards and smelled funny. And one of their friends had given high praise to Jim Dandy's Bait Shop. That—and their agent's recommendation—did it for them: Earth would be where they'd take a revitalizing day trip.

And so she continues. What do you want to do?

The agents may describe any of a number of activities they try during the trip. Here are two possibilities and their results.

Ask Iro a Question: Very Easy (5) charm or Easy (10) Charisma. Agents might try to get some information out of Iro. Each time an agent decides to interrupt the steady stream of words from her, he must be careful to seem polite about it, which we represent here by a charm or *Charisma* roll. If the agent fails the roll, then tell the player that Iro ignores the character and continues talking about an unrelated topic. If the agent is successful, then pick one or two items from the list below, depending on how the player worded the question and how much time you've already spent on this part of the scene. If you can't find an appropriate answer in this list, then make something up. Although all of the statements provided for Iro are accurate, she could very well inform the agents of something that, though she believes it to be true, really is not. Alternately, you, playing Iro, could shrug and tell the character, "I don't know" or "Never heard of it" or some similarly appropriate response.

Iro knows the following, and is more than happy to talk for several minutes on each subject:

- Jim Dandy's Bait Shop has superb Cajun food.
- Several film stars have disappeared over the past few weeks, from all over the galaxy.
- All the film stars had recently starred in action movies—the kind loaded with special effects—just like her Yaffi.
- All the film stars who disappeared love Ding-Dums.
- All the film stars who disappeared love Cajun food.
- All of them were alone or with only one other person.
- None of them had the same movie agent.
- All the stars' agents probably knew about each other; it's part of the business to know who is promoting whom.

Be certain that, either through questions asked by the agents or randomly dropped during her chattering, Iro lets the characters know about each item. For example, just before you inform the agents that they have arrived at Jim Dandy's, you could recap for the agents what they heard Iro discuss, slipping statements in among some drivel about the living conditions on Earth as compared to Achernar IV or other such topics.



Mission 1 • A Lulu Of A Lunch

Ask Yaffit a Question: Moderate (15) *charm* or Difficult (20) *Charisma*. An agent might attempt to engage Yaffit in conversation. This, however, proves extremely difficult. Any questions or comments directed at Yaffit are met with a short grunt followed by silence. Iro doesn't reprimand her husband for ignoring someone. If, by chance, an agent makes a high enough *charm* or *Charisma* roll and is successful in drawing Yaffit into a discussion, it is a brief one. Yaffit briskly notifies the agent that Iro knows more than he does about such matters. Then he returns to reading his tabloid.

Food Fight at Jim Dandy's

After about an hour, the agents arrive in Atlanta. Read aloud:

Jim Dandy's, you notice, is located in a chic part of town. Young and beautiful Atlantans casually pass each other, looking sharp no matter they're wearing.

After searching for a spot, you finally park the minivan not too far from Jim Dandy's. As everyone exits the vehicle, Yaffit carefully folds the tabloid and then offers it to you.

Whoever takes the paper and flips through it notices a particularly interesting story about strange field markings. Show the players a copy of the article, or read the story aloud to the players.

As the agents escort Yaffit and Iro toward Jim Dandy's, read the following aloud:

The buildings in this part of the city are made of brick, and have the touch of "old town" feel to them. The sidewalks have a few people on them, but they're not clogged with crowds.

The front of Jim Dandy's looks weathered—and it seems to have been made that way on purpose. When you enter the building, it takes a moment for your eyes to adjust to the dim interior. The walls are dotted with pictures of the Louisiana bayou, mostly in a cartoonish style. Fish nets, fishing tackle and alligator memorabilia cover the areas with no pictures. Round wooden tables surrounded by wooden chairs are scattered about the room. There are several booths along the side and back walls. A waitress, chatting with a customer at the bar, notices you entering and calls with a Southern accent. "Have a seat, hun. I'll be right with you."

After surveying the restaurant for possible threats (sorry, you don't find any here, it's just a restaurant), you each take a seat, then pull a menu from the center of the table. Have what you like...MiB's picking up the bill. Yaffit and Iro read over the menu intently. Iro has some comment about every item ("Oh, the jambalaya is great here, you should try it," or "I'm not sure I want to try the gumbo this time..."), while

OL. 24 NO. 68 YOUR WEEKLY WEST END NEW

"Lollipops" Found in Midwest Corn Fields

SANTANA, KANSAS: Farmers outside of town today woke up to discover strange, lollipop-patterned rings chewed into their corn fields.

Reporters were on the scene to investigate the strange phenomenon. Unlike other rings we have reported on, these disks are imperfectly circular. A path leading from the road near the corn field to the edge of the circle gives it the lollipop appearance. The corn stalks appear to have been chewed off instead of burned. Presumably the stalks have been eaten, because there is no plant debris in the areas. What new alien

creature is visiting Earth? Or is this just another instance of mutant, corn-stalk-eating rabbits?

Billy Joe McNutley, owner of Billy Joe's Convenient Mart and Gas, confirmed reported sightings of the mutant, corn-stalk-eating rabbits. "I was hanging around on the porch late last night, when I saw this truck zoom by on the highway," Billy Joe claims. "These furry mutant bunnies were hanging off the back of the truck, laughing and grinning their awful mouths filled with big, sharp teeth." Local residents denied rumors that UFOs had been seen in the skies the previous night.



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Yaffit is quiet, as usual. Let the players have a look at the Jim Dandy's menu they were given as part of their briefing, or read off some of the delicious entrees. The waitress, wearing a jean miniskirt and a light blue t-shirt, comes over after a few minutes to take your order.

At this point, indulge the players in a little roleplaying. Allow each of them to order something to eat and drink. If the players ask, tell them that Iro orders the Bayou Platter, while Yaffit orders a large bowl of gumbo. Once you're finished roleplaying this short bit, read aloud:

When she finishes taking your order, the waitress disappears into the kitchen. You are just beginning to relax when the front door bursts open. Several men and women enter, chanting, "Ding-Dums are king-yums! Ding-Dums are king-yums!" They all wear blue jeans and t-shirts with the Ding-Dums logo printed in bright colors on the front. Each carries a large plastic bag bulging with Ding-Dums. In response to the ruckus, two cooks come out of the back. Both men are wearing grease-smeared aprons over their clothes.

They are each armed with a bucket of snapping crayfish. They shout at the newcomers to leave the restaurant and stop disturbing their customers. At this, the Ding-Dum folks start lobbing their unwrapped snacks at the cooks. The cooks retaliate with a barrage of crayfish. "What a waste of Ding-Dums," Iro murmurs as she watches the scene with fascination.

To help the agents better visualize this set-up, show them the "Restaurant" map. (If you make a copy, you can write on it—don't write in this book, though. You never know what kind of intergalactic treaty that violates). Ask the players to indicate where their agents are sitting, and show them where the Ding-Dum fanatics and the two cooks are. This won't be important right away, but things are about to get very confusing. It's good to know where everybody is. Later you can show where everyone is moving.

The servers and the other patrons in the restaurant do not become involved the food fight. Instead they watch or move their food to a quieter location in the back of the restaurant. As far as the agents can tell, there is only one exit (the front door), not counting one that is presumably in the kitchen. If the agents ask if it looks like someone is calling the police, tell them that a server at the bar is talking on a phone.

At this point it doesn't really matter how involved the agents become in the food fight—it's really a diversion to distract them from what's about to happen. Other

than getting hit with a sugary chocolate cake treat, the agents can't immediately see any danger. If they like, the agents can move to a different table away from the food fight. You might want to tell the players that blasting the Ding-Dum fanatics out here in the open isn't a good idea: remind them that MiB discourages its agents from discharging their fantastically devastating firearms in public.

If the agents must become involved in the food fight, you might have them roll several actions. They can make Easy (10) *dodge* rolls to avoid being hit by airborne Ding-Dums. One of the agents might make a *Charisma* or *persuasion* roll to try and talk the fanatics out of the fight. They don't listen much to the MiB agents, and talking to them only sends a few more Ding-Dums flying in the agents' direction. Should they get up and try pushing the fanatics out of the restaurant, they'll have to make a few *hand-to-hand combat* rolls—anything beating a Moderate (15) difficulty begins moving the crazed Ding-Dum fans toward the front door.

Yaffit and Iro are content to sit at the table and avoid getting hit by Ding-Dums.

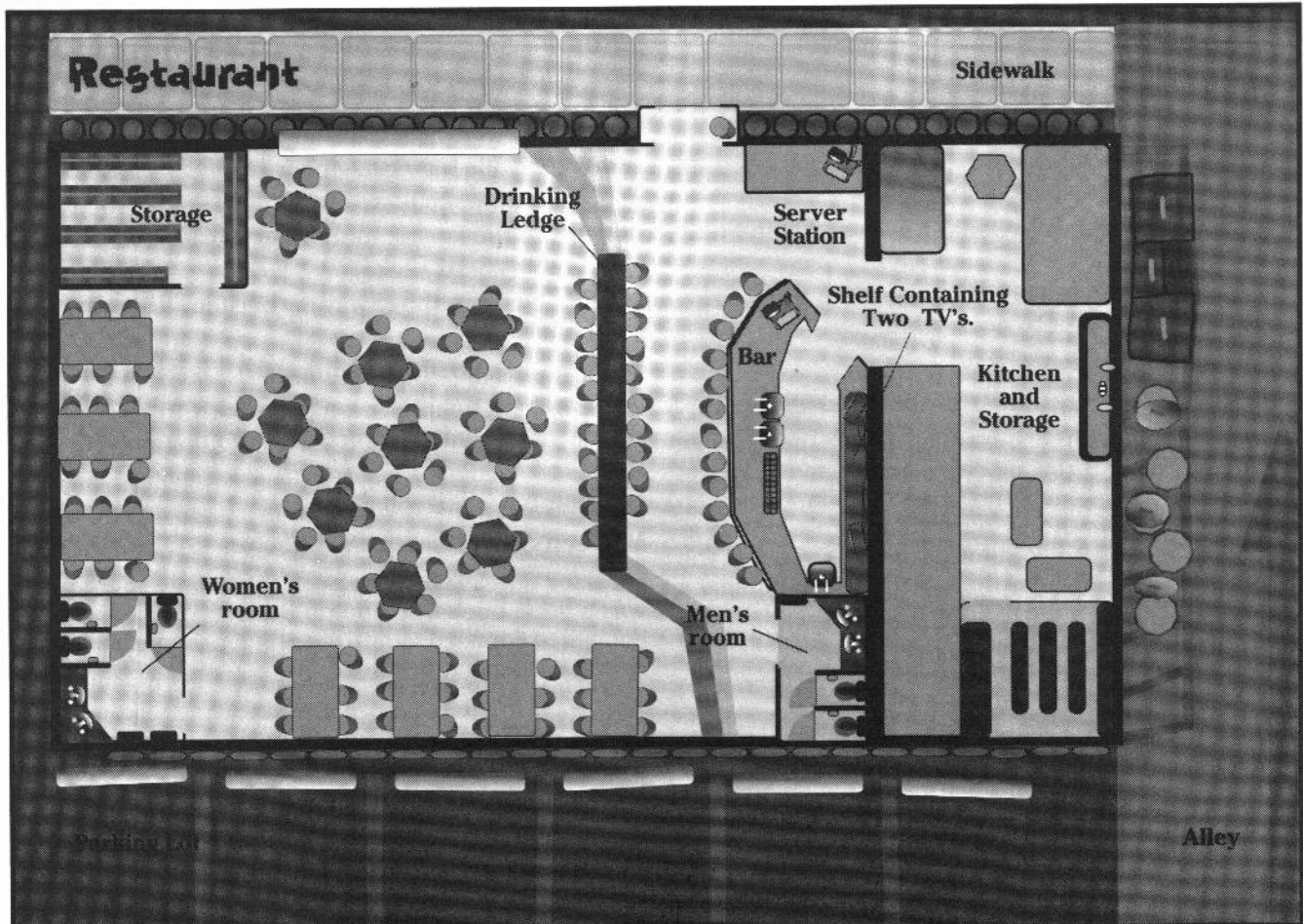
Director's Tip #6: "Silence Is Your Native Tongue."

Your players' agents may be over, above and beyond the system, but you're even higher than that. There's information that's cleared for the Director's eyes only—make sure you keep it secret. Create a screen behind which you can hide all your mission notes and die rolls. You could find two or three pieces of stiff cardboard and tape them together at the edges. You might prop up the *Agent's* or *Director's Guides* opened to pages with tables or rules you need to remember. You could use a heavy two-pocket folder (preferably a black one). Not only can you conceal your notes and die rolls behind it, after the game session you can use it to store those notes (the dice you'll have to store somewhere else).

A screen is important for one main reason: you can hide the details of your mission behind it. This way your players will have a much harder time peeking ahead or seeing the scores for the Director's characters or the difficulty level for a particular event. Players knowing too much information can ruin the

suspense of the scenario. There is always the possibility that something will go disastrously wrong. Your players could roll exceptionally well or exceptionally bad or come up with an entirely too clever solution to a problem. The results of some actions might include the untimely death of a player's character or a major Director's character or the agents avoiding an important obstacle. If the players know the details of the scenario, you will be severely limited in your options for salvaging the situation. Behind the secrecy of the screen, you can adjust rolls you make, difficulty levels, Director's character scores, the number of opponents who join the scene, the amount and types of obstacles, and the like. (**Warning!** Use adjustments of die rolls, difficulty levels and scores only with extreme caution. We'll talk about "fudging" in a later sidebar, so hold on to that thought.)

If anyone asks what you're doing behind your screen, tell them that they're not cleared for that information.



How We Played It

To offer you an idea of one way the food fight scene could have started, here's the dialogue from when we played it. Nicy, Jason, and Renny are all Men in Black agents. Michee is the Director.

Director (Michee): You are just beginning to relax, looking forward to refreshing Cajun lunch, when several men and women enter, chanting, "Ding-Dums are king-yums! Ding-Dums are king-yums!"

Everyone: [groans] Oh no!

Director (Michee): And they start—

C (Nicy): They don't start throwing stuff, do they?

Director (Michee): Yep. [Michee motions chucking Ding-Dums at the players, a self-satisfied grin on her face.]

Q (Jason): Are they unwrapped.

Director (Michee): Oh yeah.

C (Nicy): Man, they're going to mess up my suit. I'm going to try to break up the fight.

Director (Michee): You walk over and talk with them. Roll your *Charisma*.

C (Nicy): I got a 12.

Director (Michee): Well, that draws their attention. They start throwing Ding-Dums at you!

C (Nicy): I stand there and wipe off my glasses. Hey, Q, come over here and help me out.

Q (Jason): "Oh fine." I wander over and stand next to C.

Director (Michee): The cooks decide to throw crayfish at you, Q. Want to do anything?

Q (Jason): Nah, that's okay.

M (Renny): I'll stay here with Yaffit and Iro.

Director (Michee): The fanatics decide that they've had enough of throwing cakes at you and move on to harder things—like their fists. Two fanatics step closer to you, C and Q. A third lobs a Ding-Dum at you, M. The fourth continues tossing sweets at the cooks. [Michee decides that one fanatic will smear a cake in C's face, while the one near Q will push him. For both of these, she rolls the fanatics' *hand-to-hand*

combat. For the one on C, she gets a 28. For the one on Q, she rolls 19. For the one throwing at M, she rolls his *thrown weapons* score and gets a 17.]

Director (Michee): It's a good thing you took off your glasses, C, because the fanatic took her Ding-Dum and smeared it all over your face. Q, the fanatic near you gives you a hard shove. That'll put you off-balance on your next turn. And M, the fanatic's aim was pretty good: a sticky mess splats on your shoulder.

C (Nicy): No fair! Just for that, I'm going to punch the...

Director (Michee): Hey, now; keep it clean! Okay, roll your *hand-to-hand combat*. Meanwhile, what are you doing, Q and M?

M (Renny): I pull out my blaster...

Director (Michee): Why don't you make a *Perception* roll?

M (Renny): Okay...15.

Director (Michee): You realize that shooting alien tech in public would not be the smartest choice. Want to try something else?

C (Nicy): I got a 19. Did I hit the creep?

Director (Michee): Certainly. Roll your *Strength*; let's see how much damage you do. [As Nicy rolls C's *Strength*, Michee rolls the fanatic's *Endurance*. Michee gets a 10, while Nicy gets an 11.]

Director (Michee): It was a solid hit, but it's not going to give the fanatic more than a bruise. So what are you two going to do?

M (Renny): I'm putting away my blaster. I'll try charging the fanatic.

Q (Jason): I'll go for punching.

Director (Michee): I'll need you both to roll your *hand-to-hand combat*. Q, because you're off-balance, you roll -2D.

Q (Jason): Nuts...I rolled 9.

M (Renny): I rush at the fanatic, yelling. I rolled 13.

Director (Michee): Q, the push the fanatic gave you was a good one—you couldn't regain your balance enough to connect. M, you race right past the fanatic. Now it's the fanatics' turn....

Alien Abduction

After a few volleys of Ding-Dums and crayfish fly across the restaurant, or if the agents decide to get up and leave, read the following aloud:

Suddenly the Ding-Dum fanatics turn their attention from the restaurant cooks to you! They surround you, throwing the chocolatey treats at you and pushing you around. Yaffit and Iro seem intimidated, and try to slump down under the table to protect themselves from getting jostled by the fanatics or hit by



dessert. Several Ding-Dum fanatics move forward and physically block your way to the door. One of them yells, "You're not going anywhere!"

The Ding-Dum fanatics don't cause any real damage, but they do make the situation more confusing. Have all the agents make a Difficult (20) *Perception* roll. If any agent succeeds, he notices two men dressed in black suits slip inside the door...and they seem to be heading toward the agents' table.

Whether or not the agents notice these two new men, they may push back against the horde of Ding-Dum fanatics crowding around them. Allow the agents to make a *hand-to-hand combat* roll each. Anyone rolling more than 15 manages to push one of the fanatics away, but he is quickly replaced by another one filling in the gap. After everyone has had a chance to push back at the crowd, read aloud:

The Ding-Dum fanatics make an unexpected surge toward you, pushing you away from the table. Everything's a wild crush of fanatics, arms, and flying Ding-Dums. The crowd has pushed you from the table and continues jostling you. After a brief moment of confusion, you see two men dressed in black suits—one large and burly, the other much shorter—pick up Yaffit and haul him out the restaurant's front door. Your alien is being abducted!

Director's Tip #7: Fudging

Weren't we just cheating there, not giving the agents a chance to stop the abductors from taking Yaffit? Theoretically, yes. Technically, no, because we've made it part of the rules that you, as the Director, may fudge (less politely known as cheat). That's right, we've given you permission to bend, change, or ignore any rule or roll that gets in the way of everyone having fun with this game.

Now for a reality check. Note that we restricted this Director's prerogative with "gets in the way of everyone having fun." In other words, we are not promoting wholesale cheating. When you fudge, it should only be to improve the game, not to be mean to the players. For example, this scenario depends on the abductors getting away with Yaffit—otherwise there would be no chase scene. Thus we've chosen to make it the Big Abductor's action automatic. If the players ask you what's going on, call it destiny.

No matter what, you should be fair in your rulings; the only side you should take is the one that will make the game the most enjoyable. Always make your die rolls behind a screen of some sort so the players can't see them. Never tell your players specific difficulty levels or Director's characters scores; instead, use real-world comparisons (instead of game terms) to describe difficulties, appearances and so on. Don't overdo the fudging—the die rolls and scores are supposed to count for something, otherwise we wouldn't have put them in the game. Lastly, and absolutely most importantly, never brag about your power to fudge—if the players don't feel like their actions count for something, then they won't want to play.

Fudging is like a magician's trick—the audience is entertained, but they don't know exactly how it's done. Use fudging to make the magic of the story and entertain the players and you'll be okay.

At this point, the agents' main objective is to chase down the two abductors and free Yaffit. But before they can do anything, they have to escape from the crowd of Ding-Dum fanatics which is still shoving them around.

Break Through the Ding-Dum Fanatic Crowd: Moderate (15) hand-to-hand combat. The Ding-Dum fanatics get in the agents' way. They're not deadly, of course, but they do slow the agents down. To get past this crowd, the agents must each make a Moderate (15) *hand-to-hand combat* roll. If they succeed, they burst out of the crowd, run out of Jim Dandy's and can begin chasing the alien abductors. If they fail, the fanatics slow them down—each combat turn an agent must try to make the Moderate (15) *hand-to-hand combat* roll or be mired in the crowd. After five combat turns, the Ding-Dum fanatics suddenly break up, leave through both the front and back doors, and split up.

By the time the agents break free of the Ding-Dum fanatics, the alien abductors already have a good head start. The characters have several options once they burst out of Jim Dandy's front door onto the streets of Atlanta. Refer to Street Scene 11 x 17 map.

Shoot the Little Abductor: Moderate (15) marksmanship with -2D penalty. The Little Abductor is lagging behind his comrade and providing some cover for him. An agent who chooses to shoot the Little Abductor must say which weapon he's using before firing. Since the abductor has a good head start, he is at Long Range. Only certain weapons can accurately hit targets at Long Range: heat rays, Korlian XT-17s, megasonic destructor rays, Noisy Crickets, plasma rifles, proto-cyclotron blasters, reverberating carbonizers, rifles, and series-4 de-atomizers. Because the target is at Long Range, agents need to roll 15 to hit, but have a -2D penalty to their *marksmanship* score. If the agents roll 15 or higher, they should roll their weapon's damage while you roll the Little Abductor's *Endurance* of 3D. Subtract the damage roll from the *Endurance* roll: this number shows the number of Body Points the Little Abductor loses from his total of 35. If he doesn't lose all 35 Body Points at once, he continues running.

You might want to warn the agents that they have a good chance of hitting Yaffit or an innocent bystander at this range. Don't forget that using their awesomely powerful weapons in public is not recommended by MiB management—and downtown Atlanta just after lunchtime is *very* public.

Take Iro Back to the Minivan. The agents may decide that for Iro's protection, one of them should take her back to the MiB minivan. Iro reluctantly follows the agent; she wants to find out what happens to her husband. Because of the quickness of the scene and the distance to the minivan, this action takes the rest of the chase.

Call In the Abduction. If an agent calls in the abduction to MiB HQ at any time before they have recovered

Big Abductor. All scores 2D except: *dodge* 3D+1, *hand-to-hand combat* 2D+1, *Strength* 4D, *lifting* 7D, *Endurance* 3D, *running* 6D, *intimidation* 2D+1. Body Points 35. Speed 30. Character Points 2. Equipment: Glock .22 pistol (3D damage), full syringe, empty syringe.

Little Abductor. All scores 2D except: *dodge* 4D+1, *hand-to-hand combat* 2D+1, *Coordination* 4D, *marksmanship* 7D, *Strength* 3D, *Endurance* 3D, *running* 5D, *intimidation* 3D. Body Points 35. Speed 30. Character Points 2. Equipment: Glock .22 pistol (3D damage).

Yaffit, Zed tells the agent, "Why are you wasting your time talking to me? Go after them!" Then he hangs up.

Run After the Abductors. This option requires several different rolls. If an agent makes all of them successfully, he catches up with the Little Abductor after three combat turns, since he's lagging behind trying to protect his counterpart. Describe each action needed to chase the abductors, then have any agents involved in the chase roll the appropriate skills one at a time:

- **Avoid Obstacles: Easy (10) running.** As they dash down the street, the agents must avoid plowing into pedestrians and other obstacles in their way. To wind their way among the shoppers, dog-walkers and newspaper vendors, they must make an Easy (10) *running* roll. Anyone who makes it runs swiftly through the bystanders without slamming into or tripping over anyone. If any agents fail, read the following aloud to them:

As you race down the street, trying to keep Yaffit's abductors in sight, you try concentrating on avoiding the pedestrians, street vendors and other people milling about downtown Atlanta's sidewalks. You just manage to leap over a Scottish terrier and the leash connecting him to his owner when you slam into someone else. Two women, with arms full of packages, have stepped out of one of the shops. Oblivious to everything except their own conversation, they walked in front of you. Boxes of gaudy women's shoes fly everywhere. You crumple to the ground amid cries from the two shoppers.

Agents who fail this *running* roll are out of the chase. They spend the next few moments trying to get untangled from the two women and their boxes of shoes.

- **Dodge Shot from Little Abductor: *dodge* rolled against the Little Abductor's *marksmanship* roll (7D).** For those agents who made the successful *running* roll in the last combat turn, read aloud:

Suddenly, one of the abductors takes advantage of a break in the crowd to fire several shots at you. You see a delivery van just behind him. A black-suited figure throws open the back door from the inside. The large man carrying Yaffit sets him on the ground

Parry Versus Dodge

You may have noticed that if a character dodges or parries an attack, the same result occurs for a success: she avoids taking damage. So why bother distinguishing between the two?

1) You can dodge to get out of the way of any attack. Parrying can *only* be used to deflect a hand-to-hand attack. (Just try to deflect a projectile—you'd better be wearing some heavy-duty armor.)

2) Dodge and parry use different skills—*dodge* and *hand-to-hand combat*. A character may have more dice in one skill than the other. It would be to the character's advantage to use the higher skill whenever possible.

3) In terms of roleplaying, dodge and parry describe different real-world actions. When dodging, a person attempts to get out of the way of whatever is coming at her. It is good in Long- or Point-Blank-Range combat. When parrying, a person tries to use a weapon or body part to fend off someone else's weapon or body part: this action is limited to Point-Blank-Range combat.

and pulls out a syringe. He pokes it into Yaffit and draws out some purplish blood.

This is a rare moment where a Director's character goes first before the agents can act. Consider it the element of surprise. Roll 7D for the Little Abductor's *marksmanship*, then ask any agents still in the chase to roll their *dodge* scores. Any agents who don't meet or beat what you rolled for the Little Abductor's *marksmanship* have been hit. Ask agents who were hit to roll their *Endurance*, then subtract that number from the 3D you roll for the abductor's weapon. The result is the number of Body Points the agent loses: if the *Endurance* roll is higher than the damage roll, the agent only loses 1 Body Point. Agents who are hit are not out of the chase unless they're real weaklings and have 0 Body Points....

• **Catch Up With the Little Abductor:** *running* rolled against the Little Abductor's *running* roll (5D). Since the Little Abductor stopped a moment to shoot, the agents now have a chance to catch up with him. Have each agent still in the chase roll his *running* score. You roll 5D for the Little Abductor's *running* skill. Anyone whose score meets or beats your roll has a chance next turn to tackle the abductor. Those who don't roll higher don't manage to catch up.

• **Tackle the Little Abductor:** *Moderate (15) hand-to-hand combat with +1D bonus*. If an agent has caught up with the smaller abductor, he can attempt to tackle him by using *hand-to-hand combat* (or, if the player didn't improve that skill, *Reflexes*). Since the attack

Use Character and Fate Points

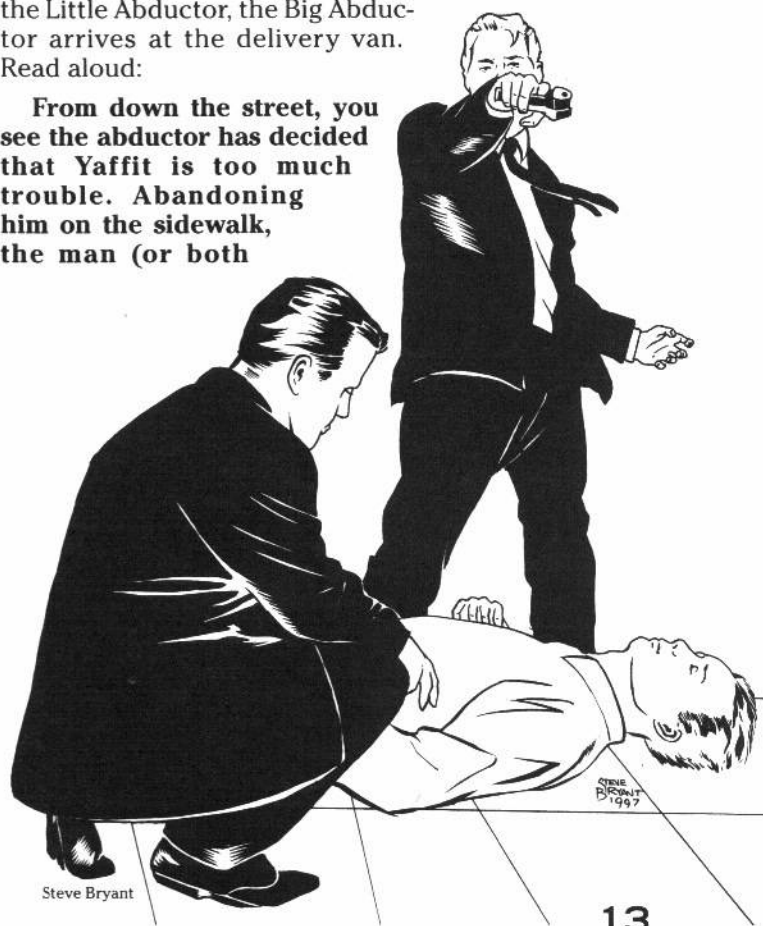
You may need to remind the agents that they can use Character and Fate Points to help them out during the chase. Spending a Character Point allows a player to toss an extra die for a skill roll. You can use up to 2 Character Points to improve a roll. Fate Points double all dice scores for one combat turn—the players might want to save their Fate Point for a very dramatic moment during the chase.

takes place at Point-Blank Range, the player may roll an extra 1D with his usual skill dice.

Those agents who don't make the roll stumble and fall as they try unsuccessfully to tackle the Little Abductor. Anyone who makes the roll leaps at the man and drags him to the ground. They easily knock the gun from his hand and restrain him. Although he begins yelling to let him go, the abductor quickly quiets down and refuses to say anything. Later, when the chase is over, they can hand the abductor over to other Men in Black personnel who will return him to headquarters and interrogate him.

Whether or not the agents stopped the Little Abductor, the Big Abductor arrives at the delivery van. Read aloud:

From down the street, you see the abductor has decided that Yaffit is too much trouble. Abandoning him on the sidewalk, the man (or both



How We Played It

Because chase scenes are often more complex than combat scenes, we offer you an example of how our group played out a portion of this scene.

Director (Michee): As soon as you break away from the crowd of Ding-Dum fanatics, you head for the door.

C (Nicy): Quick! After the abductors.

Director (Michee): You rush out the door. You see the abductors booking up the street. You're going to need to run to catch up.

M (Renny): We can't let them get away with Yaffit. It could mean our *carte noires*!

Director (Michee): I'll need you to roll your *running* or *Endurance* if you didn't improve the skill.

C (Nicy): I got 12.

M (Renny): I rolled 11.

Q (Jason): Nine. That going to do it?

Director (Michee): No. Q, you crash into the shoppers. Bags sail up into the air and empty their contents onto the sidewalk. Gaudy women's shoes go flying everywhere. Looks like Q is going to spend the rest of the chase untangling himself from this mess. Everyone else was able to pick up their speed. Iro jogs behind you at a more leisurely pace; she doesn't want to get caught in the middle. You manage to maneuver around several obstacles: shoppers, dog-walkers, fire hydrants, a newspaper boy, and a few other pedestrians. As for the abductors...the Big

Abductor seems to be struggling with Yaffit, but he's still able to continue to move.

Q (Jason): What's the Little Abductor doing?

Director (Michee): He's turning around and firing his pistol at you! [Michee rolls 7D for the Little Abductor's *marksmanship*...she gets a 23.] M and C, why don't you make *dodge* rolls.

C (Nicy): [rolling] I got a 20.

M (Renny): I only rolled 17. I'm spending two Character Points and rolling two more dice. Let's see...a 5 and a 4 makes a total of 26!

Director (Michee): M, you swerve and avoid several shots. C, you catch one bullet in the arm. Roll your *Endurance*, please. [Nicy rolls her *Endurance* and gets 15, while Michee rolls the Little Abductor's damage (3D) and gets 5. Since damage minus *Endurance* is less than zero, Nicy's agent takes only 1 point of damage.] C, you only lose 1 Body Point—it's just a flesh wound.

C (Nicy): Great. Can we try and catch up to that abductor? I want to get him for smearing blood on my suit.

Director (Michee): Sure, why don't both of you make *running* rolls....

With a few more combat turns left in the chase, the agents have an opportunity to overtake the abductors. The example we've provide here, though, should give you an idea of how a typical chase is run.

men) jump into the delivery van. The door slams, and the vehicle speeds off. You faintly hear police sirens in the distance. You run up to Yaffit, who is still groggy and faint from the chase and whatever they injected into his system. You'd better get back to your MiB minivan and get out of here before the police arrive.

The police do not arrive for another several minutes, which gives the agents plenty of time to make it back to their minivan and take off for the meeting place. If the agents fired their special Men in Black weapons, there's probably a mess somewhere in the street—they'd better call in a containment team.

If one of the agents calls in the abduction after the chase has ended, read this aloud:

"Get back to the meeting site immediately," Zed tells you. "We'll discuss the details of this assignment at your debriefing later. Right now I've got other work for you." Then he hangs up.

The agents also might not call. That means they won't find out right away that they have another assignment. Regardless of whether they called Zed, read this aloud:

Iro has you put Yaffit in the far back seat, so that she may more comfortably tend to him. The ride back to the chopper is much easier and quieter than the ride to the restaurant. The silence is only occasionally broken by Iro's murmuring in Arquillian to Yaffit.

Rewards

For completing this assignment, give everyone four Character Points. To those you think roleplayed well (made good decisions, didn't harass the Director, etc.), give another Character Point. If the agents captured the Little Abductor during the chase, then everyone receives a Fate Point. Anyone who used a Fate Point or Character Point or two during the chase scene receives an equal number of points.

Mission 2

BARNYARD STORM

In the last mission, our fearless agents gave their best effort to protect an alien film star and his wife. Regardless of how successful they were, Zed has a lead on High Protagonist Floob's attackers, which he wants the agents to check out.

If this is a new game session, or you've taken a break between the last scenario and this one, you may need to remind your players what happened during the last episode. If necessary, tell them that you'll give them time to review after a brief introduction. Read this aloud:

You make it to the meeting place in central Georgia in good time. As you pull up, you see the helicopter is waiting. The agent who met you this morning is there again, chatting with the pilot. As you start to get out of the van, the agent approaches you. He comes up to one of you and brushes pieces of Ding-Dum off your jacket. "Saving dessert for later?" he asks. He then peers in the van and exclaims, "What goes on?"

Allow the agents a chance to respond—this is a good way to help them summarize what happened during the last game session. You may need to ask them a few additional questions to get them going, such as:

"What happened to Yaffit?" Yaffit still looks a little tired and out of it. Maybe he's babbling something to Iro. Can the agents explain this?

"Did you call in a containment unit?" The contact only asks this one if the agents mention they killed someone. If the agents say they didn't hurt anyone—and there really *was* a dead body or two to clean up—then the contact replies, "I'll tell Zed when I call this in. Hopefully we'll be able to salvage something of the situation."

"Who's this short guy in the dark suit?" If the agents captured the Little Abductor, their contact wants to know who he is and why he's been taken prisoner. Their captive remains silent. Once everything is explained, the agent insists he take the man back to MiB headquarters for further questioning.

"Do you need first aid?" The contact asks this one only if any of the agents are wounded. If the wounded character hasn't been helped, the contact tells them to use the first-aid kit in the helicopter. "Have someone take care of that on your way to Kansas," he says. If the agent has been given first aid, then the contact just points out the first-aid kit in the chopper, just in case they need it later.

After the quizzing is done, read this aloud:

"Well," your contact says, "looks like I have some cleaning up to do. You, however, have a new assignment—in Kansas. Another agent will brief you once you get there. I'll call ahead and make sure he brings

Director's Tip #8: Scene Shifts

A device we use throughout this campaign is the *scene shift*. These are brief scenes (which we usually set off in a "read aloud" section) that move the players from the end of one point of action to the beginning of another. They gloss over tedious events, such as long stretches of travel—something that Men in Black agents spend a considerable amount of time doing. Feel free to use scene shifts in your own missions when the agents have a long way to travel, are sitting around for hours on a stakeout, or would otherwise spend a day or so sitting around MiB HQ playing with pencil sharpeners and other dangerous alien technology.

When we created these missions, we were careful in choosing what to include in the scene shifts. We have attempted to limit how much we force the agents to do. Though we make the agents go to Kansas and then suggest a course of action (check out the corn field), we don't force them to attack the mytoploids (thought that's what we hope they'll do). Taking away the players' apparent free will ruins their fun, and eventually yours (because you won't be able to find any players).

some towels and new jackets with him so you can clean up. The pilot's already waiting for you." With that, the contact turns away from you and begins to make his phone calls. The pilot yells, "Hey! Hurry up!"

The pilot takes off quickly after you board. It's a one-hour flight to the meeting site in Kansas. The ground below turns into a blur as the pilot engages whatever kind of classified alien technology that makes the chopper fly so extraordinarily fast. Anything particular you want to do?

Allow those who need it to use the first-aid kit, which gives anyone with the *first aid* skill a +1D to the value generated. Check the *Agent's Guide* for specific results.

If this is a new game session (instead of a continuation of the last one), allow your players to recap the highlights of the last assignment. After several minutes of talking or if you notice they're running out of stories (whichever comes first), tell the agents that the pilot directs them to look out the left-side window. Glancing out, they notice a half-finished lollipop design in one of the fields. Close by, a large delivery truck is parked near a barn. There appears to be no one around.

A few minutes after the agents view this lollipop, they land in northeastern Kansas at about 9:00 p.m. local time. Two agents, with a LTD and a van, wait for them at the site. After they touch down, one of the agents trots over to the helicopter. He waits by the door, politely nodding hello to the characters as they exit. To anyone who tries to speak with him, the field agent points at the other man and says, "He's your contact. He knows what's going on." Once everyone is out, he jumps in the helicopter and it takes off.

After the helicopter has gone, the other agent approaches the characters and explains the situation to them: "Over the past 24 hours, MiB has followed some strange new field markings that have been appearing since the Colorado border. Have you heard of them?" If the characters haven't, then show or read them the newspaper clipping from Mission 1. After the agents have read the article or if they've already seen it, the contact continues. "Zed thinks the markings may be made by those critters you encountered in Arizona. You get to check out the latest mark. All the information you need is in the van. I have to take care of an unauthorized touchdown nearby. I left you a key to a motel not too far from there. I'll meet you there in the morning." With that, the contact turns and gets into his car.

In the van, the characters find a map of Kansas, typed directions to the location of the field markings and to the motel, a room key, towels, new jackets, a first-aid kit, and two lantern flashlights. The agents can take this time to clean up a little. If they follow the directions, they soon arrive at what looks like an average farm—two-story house, garage, barn to one side, a silo way off to the other, corn everywhere else. A

Director's Tip #9: Descriptions

We figured you would be sick of reading our suggestions by now, so we're leaving more for you to do. Instead of having us tell you what to say, now you get to choose how and when to describe various aspects of the scenario. However, because we're such nice people, we'll give you a few tips to help you out.

Be Vivid. In our descriptions, we could have just said, "You see some guys standing by a car and a van," but we didn't want to overwhelm you with such a *lack* of enthusiasm or information. When you create your own descriptions to tell the players, use lots of action words and specific adjectives.

Be Concise. We could also have rambled on about the details of the field agents' clothing and vehicles, mentioning each scratch, dent, scar, and dust mark. Instead we wanted to keep the action moving, so we chose a few key elements for you relate to the players. In this case, since the players already have a reasonable idea of the appearance of MiB personnel and their means of conveyance, we needed only to mention who the people were and what they were doing.

Be Vivid and Concise. There's a delicate balance between offering too much information and not providing enough. Too much detail bogs down the game. Not enough, and the agents won't know what's happening. They might miss a key clue because you failed to mention it to them. Remember that you must be all the players' senses (in addition to all your other duties!).

dirt road leads to the garage and branches off toward the barn. The house looks completely dark. There is a single light over the barn doors, illuminating the area in front of them. A large, unmarked delivery truck is parked several yards from the barn.

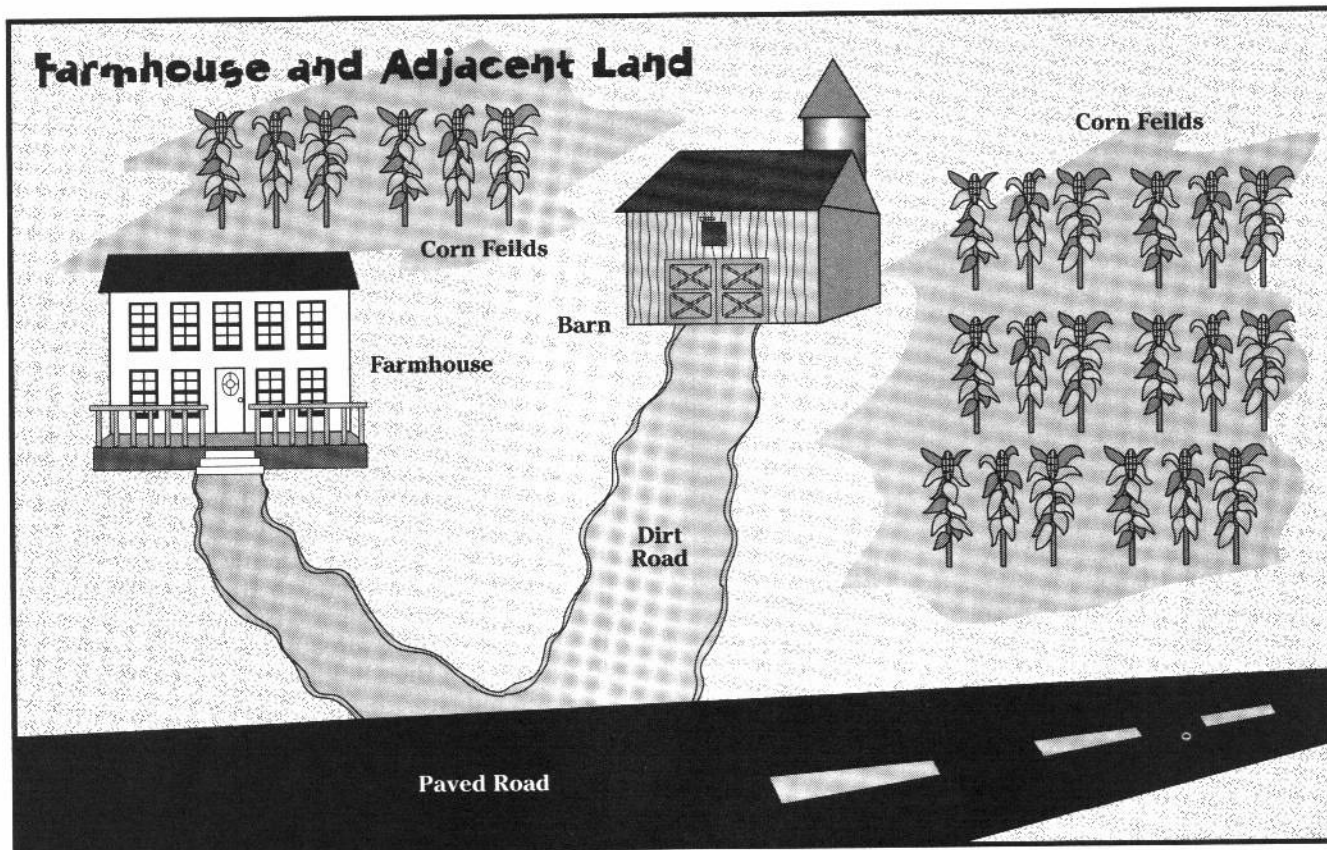
Here are some places the agents might check out and what they'll find.

Inside the Farmhouse

The house is completely dark and locked, including the garage. A light near the front door comes on as the agents approach. No sounds of dogs, chickens, cows, or other barnyard animals are heard. If the agents decide to pick the lock—Moderate (15) *lock picking*—and search the house, they discover that no one is home. The house is quite orderly, so it's a good bet that the family left for a trip.

Here are some of the more interesting items that the agents can find in the farmhouse. Feel free to add

Mission 2 • Barnyard Storm



your own unusual items to the house—things that your particular group would find amusing (though not necessarily useful).

In the front room, the couch and reclining chairs have been covered with throws to hide the worn pattern. A sensational tabloid—of the same type that Yaffit had in Atlanta—lies on the coffee table in front of the couch. The story about the lollipop in the corn fields has been circled with yellow fluorescent marker.

The kitchen is done in a light wood with linoleum tiling. In addition to the usual dishes, silverware, cooking utensils, and food, the agents discover a shelf full of Ding-Dum boxes.

Upstairs are more rooms: some storage, some bedrooms, one bathroom. In one of the children's rooms, posters of stereotypical aliens cover the walls, models of flying saucers hang from the ceiling, and other extraterrestrial-inspired toys lie scattered on the dresser.

Investigating the Truck

The truck is backed into the driveway. If the agents check out the cab, they find it locked, with no key hole. Looking through one of the windows, they can see an open carton of Ding-Dums in the middle of the bench seat. Wrappers are strewn all over the dashboard, seat and floor.

The agents may want to get into the truck. With no locks, lockpicking is out of the question. Firing a weapon at the truck requires an Easy (10) *marksmanship* roll, because the truck is not moving. Agents receive a +2D to their rolls, due to the vehicle's size, and an additional +1D if they are at Point-Blank-Range—anyone shooting at the truck adds a total of +3D to their *marksmanship* roll! When figuring damage, use 3D+1 as the truck's *Endurance* (which, for inanimate objects, is officially called "body strength"). Attempting to destroy the door requires doing at least 50 points of damage (yep, even to the windshield). The tires have 20 Body Points. Fifty points of damage to the engine destroy it. (Note that any damage done to the door or cargo area does not count toward this total.) If the damage is done all in one combat turn (say, from a couple of agents), the engine blows up. On the next combat turn after at least one agent has fired on the truck, the "Truck Fight" scene begins (see below).

If the agents decide to check out the whole truck first before blowing it open, they notice a furry basketball-seated a few feet from the truck, busily munching on a cornstalk. Whether or not the agents fire on the critter, the creature jumps under the slightly open door at the back of the vehicle. On the next combat turn, the "Truck Fight" scene begins.

Director's Tip #10: Dealing with the Unexpected

Because there is no way to anticipate every decision the players will make, learn to expect that most of your scenarios will not go as planned. There are ways you can prepare for this, however.

First of all, skim through the entire scenario. This is especially important with pre-made assignments. If you have the time and inclination, it's preferable to actually read the whole thing. This will help you in a number of ways: You will find out what sort of actions the scenario's authors anticipated. You will learn what Director's characters appear and when. Most of all, you will understand the order of scenes.

Knowing the anticipated actions will help you in determining if the players' decisions were truly unexpected. In a pre-made scenario, the author may have already anticipated the potential dilemma and given suggestions for dealing with it. Knowing who the Director's characters are can help you get the players back to the main track of the scenario. You may be able to salvage a scene by causing a Director's character to appear earlier than the mission specifies. Finally, knowing the order of scenes can give you an idea of upcoming obstacles or diversions you will need to add in order to get the players to the scenario as written.

Second, allow yourself to improvise. Since your players can't be absolutely certain of the assignment's outline, you can adjust it as necessary to fit your players' decisions. For example, it often helps to have a few generic Director's characters to toss in for those times the players choose to speak with someone not described in the scenario. Naturally, these people will not have much information, but you can use them to direct the agents to those with whom they should speak.

Truck Fight

Suddenly, 10 basketball-size hairballs bounce out the back of the truck and attack the characters. Since the agents have a little advanced warning (and they probably had their weapons drawn anyway), they get to attack first before two mytoploids try to munch on each character.

Agent Actions

You already know about some of the actions the agents might take: readying a weapon if they don't have one out already, firing at a mytoploid, dodging an attack, or kicking or hitting a myte. Check out the last assignment, the *Agent's Guide* or the *Director's Guide* if you need some reminders about handling combat.

Blast A Mytoploid: Moderate (15) marksmanship.

Agents taking a shot at a mytoploid have no penalty to their marksmanship roll since the creatures are at Short Range. Later in this fight, agents trying to blast mytoploids get a +1D bonus to their *marksmanship* since the creatures are closer—they're either trying to bite the agents, or have already sunk their needle-like teeth into them. If they inflict more than 10 points of damage, the monster disappears in a cloud of black, oily smoke.



Featured Secondary Character: Mytoploids

Security Level 4

We're going to tell you all about the mytoploids now, even though we've incorporated most of this information within the scenario. Players are a tricky lot, and having this extra information may assist you in dealing with some unexpected plan of theirs.



Steve Bryant

Mytoploid. All scores are 2D except: *Reflexes 4D, climbing 5D, dodge 5D, jumping 5D, hand-to-hand combat 6D, Coordination 3D, Endurance 1D, Strength 1D, Knowledge 2D+2, Perception 3D+2, hide 4D+1, Confidence 1D, Charisma 1D.* Special abilities: Bite inflicts 2D damage. Body Points 10. Speed 50.

Their ravenous hunger might remind some people of the lovable fuzzy critters on that popular science fiction series that's too trademarked to mention here, but that's exactly where the similarity ends. Mytoploids (or mytes for short) are about twice as big as those classic cuties (which makes them roughly the size of a basketball). Instead of cuddly fur, mytoploids are covered by wet-looking hair, except for spots where two bulbous eyes protrude and a rather large, needle-tooth-filled mouth opens. For even better mobility, the mytoploids have four spindly legs, with tufts of hair at the joints, each ending in a four-clawed foot.

Mytoploids eat almost continuously, taking breaks at about eleven at night and five in the

morning (Eastern time) to bud (more information on this fascinating process later). They eat anything soft, completely utilizing all components (they spit out metal, glass and plastic parts). They usually only consume about a quart of food an hour, unless they haven't eaten in a while or are provoked. In either case, they go into a feeding frenzy until all soft materials are devoured. Oh yes, and don't wake them up during nap time (10:00 a.m. to 6:00 p.m. Eastern time): they immediately attack anyone who moves and isn't a mytoploid. Note that a mytoploid will not eat another mytoploid unless the second one has eaten either a Ding-Dum or another myte who's eaten the sweet treat (up to the limit discussed later in this sidebar). This means that if several mytoploids are trapped in a metal, plastic, or glass room (they'll eat wood, insulation, and such), they will starve to death after 24 hours without food.

Mytoploids reproduce by budding...well, it's actually more like splitting right down the middle. As "mother" and "daughter" mytoploid move apart, they produce the missing body parts. It takes two combat turns to complete the splitting: the budding mytoploid cannot do anything else during that time.

Even better than eating and multiplying, mytoploids can combine to form a giant *megaploid*. Throw a Ding-Dum into their midst and they go into a cannibalistic frenzy. Their metabolisms are so high and their physiology so morphable that they absorb each other on a one-to-one ratio. It takes one combat turn for one myte to eat and utilize the biological matter of another myte. One Ding-Dum is good for making a five-myte megaploid (which is five times as big and nasty as a single mytoploid). Two Ding-Dums cause a frenzy among 10 mytoploids. And so on. (Note that a Ding-Dum always causes a megaploid frenzy, even if there is an off-number of mytes; the mytes eat each other until either they are all absorbed into one megaploid or they reach their Ding-Dum limit. When the mytes are in a megaploid frenzy, it takes a Heroic (30) *marksman-ship* or *hand-to-hand combat* roll to hit them.)

For each mytoploid in a megaploid, the basic scores for a generic mytoploid are increased as follows: +1 to *Strength*, +1 to *Endurance*, and five additional Body Points. The claws now do 2D damage, +1 for every mytoploid. The amount of damage done by the teeth is the same as the claws (2D, +1 for every mytoploid). Remember the progression of scores: 1D, 1D+1, 1D+2, 2D, 2D+1, 2D+2, 3D, and so on. A five-myte megaploid would have 2D+2 *Strength* and *Endurance*, 35 Body Points, and claws and teeth which would inflict 3D+2 damage.

At their increased size, megaploids make formidable (rather than merely annoying) opponents. Unlike mytoploids (who use their legs for

locomotion and occasionally to shove food a little closer), megaploids' limbs are big enough to make rather useful weapons. One rake with those souped-up claws can sour anyone's day—particularly when that person finds herself being tossed into a megaploid's open maw.

The megaploid state lasts up to an hour or until the creature has eaten everything in sight. After an hour, the megaploid breaks into its component mytoploid parts.

Mytoploids and megaploids can be harmed by energy and projectile weapons. When their Body Points drop below zero, they disappear in a cloud of black, oily smoke, leaving behind a stain that's tough to get out. However, blunt damage to a mytoploid (falls, smooshing, being run over by a bus) only tickles (probably the only time you'll hear a mytoploid's laugh—sort of like running car keys on a metal bleacher). For a megaploid, hard impact with a blunt surface (wall, canyon floor, speeding truck) splits the creature into its component mytes (who return to their normal, healthy, ravenous state).

Mytoploids communicate with each other through ratlike squeaks and chittering. They can also be trained through the use of a special whistle that only they can hear. (Well, the mytoploids and most other animals. Although the mytoploids don't mind the whistle a bit, other animals go berserk.) Megaploids don't bother communicating with mytoploids. Furthermore, the combined mytoploids only understand one of the whistle's commands: "stop." (Once a megaploid hears this command, it immediately breaks into its individual mytes.)

Now who could possibly be controlling the mytoploids? Glad you asked. That would be the minions of Dr. Agnes Mero, creator of the mytoploids, whom we will discuss in a later report (much later).

Run Away: *running* plus Speed of 30 against Mytoploid's *running* plus Speed of 50. Some agents may decide to run away from the scene. Have the agent roll his running (or Endurance) and add his Speed of 30. Jot down this number—it becomes the new difficulty number a mytoploid needs to beat if it tries chasing down this character. Assuming there are any mytoploids left, at least one tries to chase the agent during its turn.

Dodge A Mytoploid's Attack: *dodge* against Mytoploid's *hand-to-hand combat* roll. If in a later combat turn a mytoploid tries to bite an agent (and they will), the character may try to avoid the attack by

dodging. The player rolls his agent's *dodge* skill—write down this number, since it becomes the new number the mytoploid needs to beat to successfully bite the agent.

Throw Off A Mytoploid: *Strength* against mytoploid's *Strength* score. If the mytoploid has successfully attacked an agent, then it stays attached to the character unless he shakes it off. Have the character roll his Strength score. Because the mytoploid actively tries to stay on the character, roll the mytoploid's *Strength*. If the agent gets higher than the myte's score, the myte is thrown off. It does not inflict any damage, but the monster can attack again the next combat turn.



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If the agent rolls lower, the myte stays on and inflicts another 2D damage. If this doesn't work, the agent might also try blasting the mytoploid off him during the next combat turn.

Mytoploid Actions

During this scene, the mytoploids obviously attack the agents as the first priority. They have a few other actions, though, depending on what the agents do. They are rather single-minded creatures; they do not dodge an agent's attack. Any mytoploid not involved in the fight bounce up and down, squeaking and chittering, impatient for its turn to snack.

Mytoploid. All scores are 2D except: *Reflexes* 4D, *climbing* 5D, *dodge* 5D, *jumping* 5D, *hand-to-hand combat* 6D, *Coordination* 3D, *Endurance* 1D, *Strength* 1D, *Knowledge* 2D+2, *Perception* 3D+2, *hide* 4D+1, *Confidence* 1D, *Charisma* 1D. Special abilities: Bite inflicts 2D damage. Body Points 10. Speed 50. Remember that once a mytoploid's Body Points reach zero, it disappears in a cloud of black, oily smoke.

Attack an Agent: Moderate (15) hand-to-hand combat or hand-to-hand combat against agent's dodge.

This works the same way as attacks by agents and other Director's characters. The base difficulty to hit an agent is 15, unless he's dodging—his *dodge* roll becomes the new mytoploid difficulty to hit. In this case, the damage done is 2D minus the wounded character's *Endurance*.

Hang On to an Agent: Strength against agent's Strength score. If the mytoploid has successfully attacked a character, then the myte no longer needs to attack; however, the myte tries to hang on. Roll the mytoploid's *Strength*. The agent also rolls his *Strength* score. If the myte gets higher than the agent's total, it stays on and inflicts another 2D of damage. If the alien rolls lower, the myte is thrown off. It does not suffer any damage, but it can attack again the next combat turn.

Run After an Agent. A mytoploid only runs after an agent that it has unsuccessfully attacked in the last combat turn or from which it was shaken off. Roll the myte's *running* of 2D and add the result to its speed of 50. If the mytoploid's speed is higher than the agent's *running* roll from earlier, the myte has caught up to him and may attack next turn. If the agent's value is higher, the mytoploid gives up the chase. It tries to attack someone else next turn.

After the agents and the mytes have been fighting for several combat turns, any remaining mytoploids race toward the barn. (If the agents are having a lot of fun shooting the critters, you may even wait until half the mytoploids are dead before finishing with this scene.) They leap through one of the partially open doors.

Once the agents have completed this scene, continue with the "Mega-Surprise in the Barn" scene below.

Mega-Surprise in the Barn

The barn is a large wooden structure. One of the two doors in front is slightly open, and a dim stream of light escapes from the room beyond. If the agents decide to check out the barn first, ignore the section about the truck. (If you really want to challenge the players, have one of the mytoploids alert its fellow mytes in the truck when the agents approach the barn...the agents must fight off the truck mytes before reaching the barn, though this makes the entire mission a bit more combat-heavy.)

When the agents enter the barn, read aloud:

The barn encloses a fairly large space. There is a loft overhead, farm implements scattered about and two tractors parked in a corner. A single bare bulb near the door illuminates a small portion of the room. A crowd of about 10 basketball-sized hairy aliens sits in the center of the barn, noisily chittering away. Without warning, a small, dark object is thrown into their midst. Five of the creatures attack the object and then each other. As one eats another, the original alien increases in size. Soon there is an enormous version of the hairy alien, with five others squeaking and jumping around its feet. Then they notice you...

Director's Tip #11: Just for Laughs

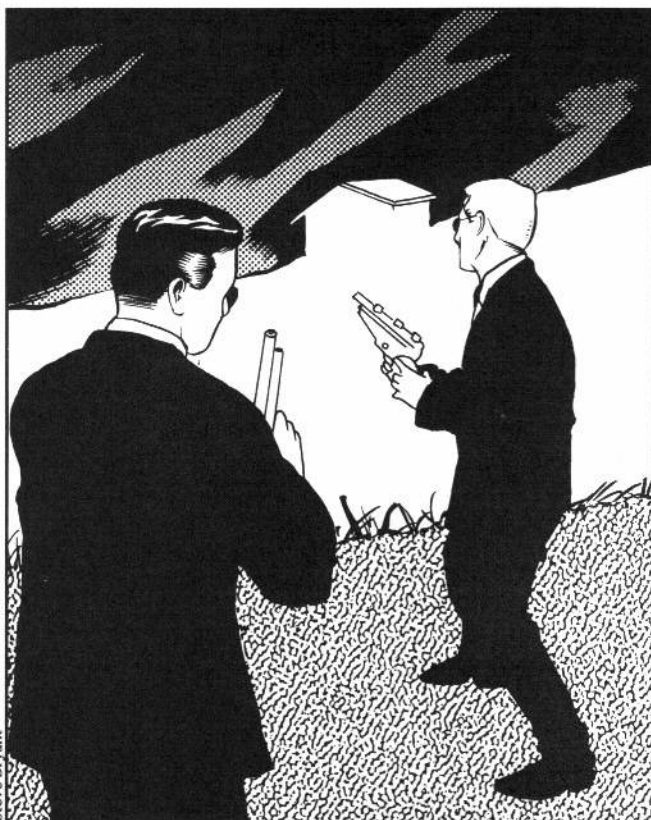
The Men in Black take themselves quite seriously. The situations agents can find themselves in, however, often include bizarre aliens, outrageous weapons and fantastic gadgets. Remember this as you run and eventually create your own scenarios. Everything should be just a little weirder than what passes for normal.

Be sure to add humor to your descriptions, too. Failure doesn't always have to lead to grave consequences. Such times can also serve as opportunities for a little fun. Why merely have a shot "go wild" when you could have it nearly miss another agent or blow out someone's car tires? Neither are results that would harm anything, but they might be worth a chuckle from the players. If they don't laugh at least once during the scenario, you're taking this way too seriously.

Agent Actions

The agents have the same options as they did earlier in the "Truck Fight" scene. We've summarized them here for easy reference during the fight in the barn:

Blast A Mytoploid or the Megaploid: Moderate (15) marksmanship. Agents taking a shot at an alien have no penalty to their marksmanship roll since the creatures are at Short Range. Later in this fight, agents trying to blast the aliens get a +1D bonus to their *marks-*



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manship since the monsters are closer—they're either trying to bite the agents, or have already sunk their needle-like teeth into them. If they inflict more than 10 points of damage, the mytoploid disappears in a cloud of black, oily smoke. The megaploid has 35 Body Points, so it's a bit more difficult to destroy.

Run Away: running plus Speed of 30 against Mytoploid's running plus Speed of 50. Some agents may decide to run away from the scene. Have the agent roll his *running* (or *Endurance*) and add his Speed of 30. Jot down this number—it becomes the new difficulty number a mytoploid needs to beat if it tries chasing down this character. Assuming there are any mytoploids left, at least one tries to chase the agent during its turn. The megaploid does not chase the agents if they run out of the barn.

Dodge A Myto- or Megaploid's Attack: dodge against alien's hand-to-hand combat roll. If in a later combat turn an alien tries to bite or claw an agent (and they will), the character may try to avoid the attack by dodging. The player rolls his agent's *dodge* skill—write down this number, since it becomes the new number the alien needs to beat to successfully bite or claw the agent.

Throw Off A Mytoploid: Strength against mytoploid's Strength score. If the mytoploid has successfully attacked an agent, then it stays attached to the character unless he shakes it off. Have the character roll his *Strength* score. Because the mytoploid actively tries to stay on the character, roll the mytoploid's

Strength. If the agent gets higher than the myte's score, the myte is thrown off. It does not inflict any damage, but the monster can attack again the next combat turn. If the agent rolls lower, the myte stays on and inflicts another 2D damage. If this doesn't work, the agent might also try blasting the mytoploid off him during the next combat turn.

Mytoploid Actions

The five remaining mytoploids which didn't consume each other to become a megaploid attack the agents. They concentrate on any agents who aren't the subject of the megaploid's attacks. They hope to distract these agents until the megaploid can stomp over and take care of them himself.

Mytoploid. All scores are 2D except: *Reflexes* 4D, *climbing* 5D, *dodge* 5D, *jumping* 5D, *hand-to-hand combat* 6D, *Coordination* 3D, *Endurance* 1D, *Strength* 1D, *Knowledge* 2D+2, *Perception* 3D+2, *hide* 4D+1, *Confidence* 1D, *Charisma* 1D. Special abilities: Bite inflicts 2D damage. Body Points 10. Speed 50. Remember that once a mytoploid's Body Points reach zero, it disappears in a cloud of black, oily smoke.

Attack an Agent: Moderate (15) hand-to-hand combat or hand-to-hand combat against agent's dodge. This works the same way as attacks by agents and other Director's characters. The base difficulty to hit an agent is 15, unless he's dodging—his *dodge* roll becomes the new mytoploid difficulty to hit.

Hang On to an Agent: Strength against agent's Strength score. If the mytoploid has successfully attacked a character, then the myte no longer needs to attack; however, the myte tries to hang on. Roll the myto-ploid's *Strength*. The agent also rolls his *Strength* score. If the myte gets higher than the agent's total, it stays on and inflicts another 2D of damage. If the alien rolls lower, the myte is thrown off.

Run After an Agent. If any agents run out of the barn, a mytoploid is sure to follow. Roll the myte's *running* of 2D and add the result to its speed of 50. If the mytoploid's speed is higher than the agent's *running* roll from earlier, the myte has caught up to him and may attack next turn. If the agent's value is higher, the mytoploid gives up the chase. It returns to the barn and tries to attack someone else next turn.

Megaploid Actions

A megaploid looks just like a mytoploid, except much bigger. The legs aren't so spindly, and the whole creature is about five feet in diameter. It does not run after a fleeing agent (though its companion mytoploids might). If the megaploid's Body Points reach zero, it disappears in a huge cloud of black, oily, smelly smoke—like any other myte, only bigger. Any agent in its maw falls to the barn floor when the megaploid evaporates.

Mission 2 • Barnyard Storm

Megaploid. All scores are 2D except: *Reflexes* 4D, *climbing* 5D, *dodge* 5D, *jumping* 5D, *hand-to-hand combat* 6D, *Coordination* 3D, *Endurance* 2D+2, *Strength* 2D+2, *Knowledge* 2D+2, *Perception* 3D+2, *hide* 4D+1, *Confidence* 1D, *Charisma* 1D. Special abilities: claw does 3D+2; bite inflicts 3D+2 damage per turn. Body Points 35. Speed 50.

Attack an Agent: Moderate (15) hand-to-hand combat or hand-to-hand combat against agent's dodge or Reflexes. If the megaploid is successful with its attack, not only does it do 3D+2 damage for striking the character, it also scoops up the agent and shoves her into its mouth on the next combat turn. Once in the megaploid's mouth, the agent take 2D damage each turn, and is unable to perform any actions until she is freed. The megaploid may have only one character in its mouth at a single time. However, it can still take swipes at the other agents on subsequent turns with a -1D penalty because it is somewhat preoccupied with chewing up its victim.

Dodge an Attack: dodge against agent's marksmanship. The megaploid might try to dodge an agent's attack, especially if the alien is hurt. It may attack and dodge in one combat turn, but it has a -1D penalty to both rolls because it's taking two actions. It

won't do this too often, but you might want to use this action if the agents happen to be rolling particularly poorly and need a break.

Three combat turns into the scuffle, the agents hear a crash at the back of the barn and all but two mytoploids and the megaploid leave. On the next combat turn, the agents hear a truck starting up and driving off.

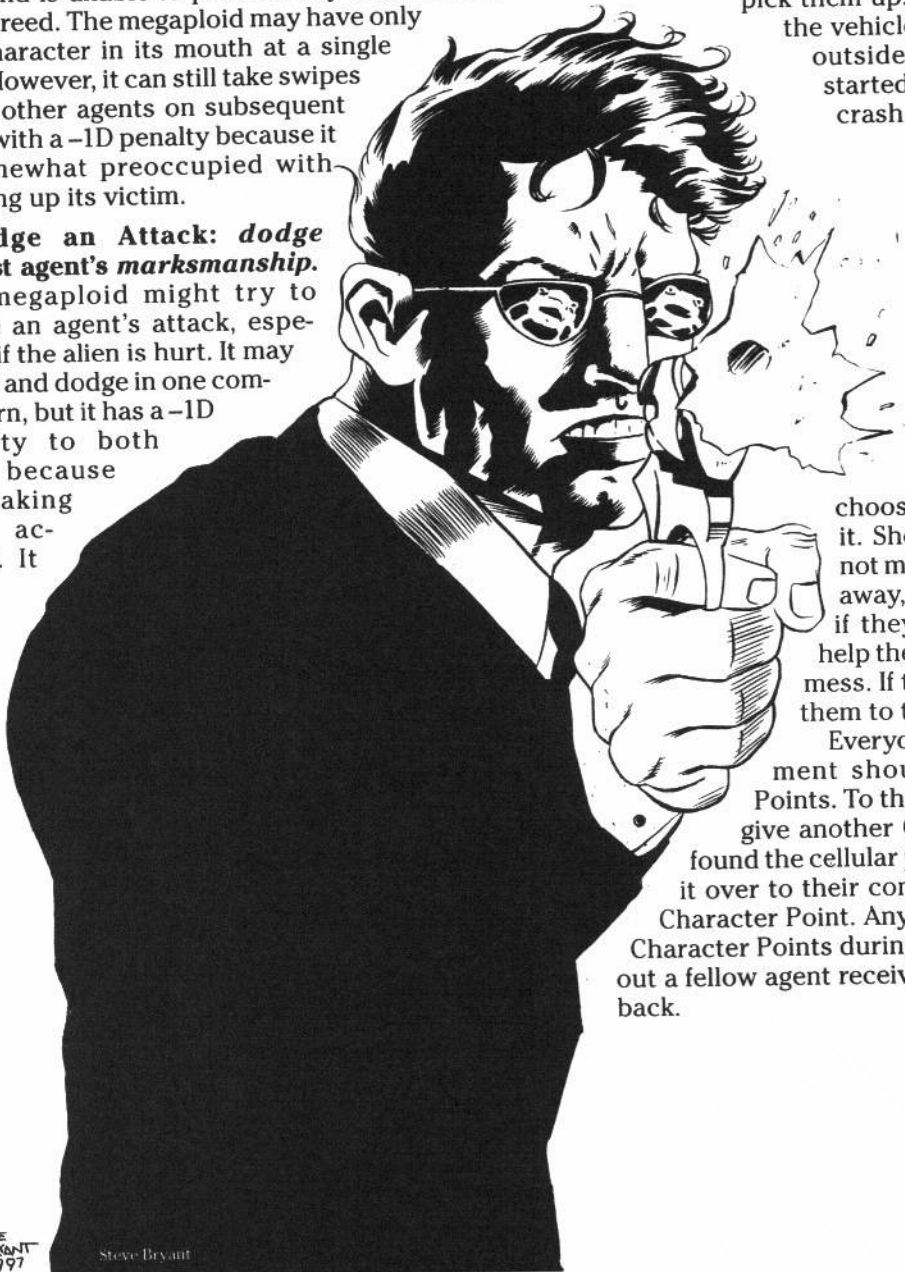
If the agents destroyed the truck while investigating it, this should come as a surprise. Just between you and us, there were two humans in control of the mytoploids. One hid at the back of the barn (the one who tossed the Ding-Dum to the mytoploids); the other on the outside. If the agents destroyed the truck, the one outside immediately called for another to pick them up. If the agents didn't damage the vehicle too much, then the human outside ran over to the truck and started it as soon as he heard the crash.

Aftermath

If the agents decide to search the back of the barn, they discover a small cellular phone (the kind that folds in half). If they tell Zed about it, he asks that they give it to their contact when they see him again.

The agents also might choose to say nothing to Zed about it. Should the agents call Zed and not mention the cellular phone right away, have him ask the characters if they found anything that might help them discover who's behind this mess. If the agents say no, don't press them to turn over the device.

Everyone who completed this assignment should receive four Character Points. To those you think roleplayed well, give another Character Point. If the agents found the cellular phone and were willing to turn it over to their contact, give them an additional Character Point. Anyone who used a Fate Point or Character Points during the megaploid scene to help out a fellow agent receives an equal number of points back.



STEVE
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Director's Tip #12: All Forms of Failure

The risk of failure is what makes success something to strive for. Yet there will be times when the risk of failure becomes an unbearable reality. What you do about those situations depends a great deal on their nature. Most of the solutions involve some sort of fudging, a concept we discussed in an earlier tip. A few result in losses to the players.

The scenario is too difficult. Try decreasing the number or strength of opponents or obstacles. Be prepared, however, to adjust the number or strength if you accidentally make the mission too easy. It's simple to bring in a few more aliens or bad guys if the situation is a cake-walk. Unless the players are being stupid or really poor rollers, character failure and death should serve a higher purpose—to save another agent, to protect the agency and the planet, and so on.

A major Director's character is about to be taken out of the scenario. If you have prepared a second-in-command or a devoted assistant for the major Director's character, you can often work that person in, giving the new Director's character all the old one's lines.

If the assistant can't take the major Director's character's place, you could spend a Fate Point or, if that's not possible or appropriate, do some fudging (such as adjusting a roll you made or increasing the difficulty number for the agents).

The players make major (though not deadly) mistakes. These kinds of mistakes include setbacks that

cause scenarios to last longer or branch off into complete side scenarios where the agents must retrieve lost information or equipment. This type of situation can actually be to your benefit. You might suddenly have a new obstacle or a hook for the next scenario.

The players make a deadly mistake. If it's not in the best interests of the scenario for an agent to die, there are other options. First, change the effect so that, instead of killing the character, the blow, shot, or whatever knocks him out. If the player roleplayed well up to this point and happened to get some stupendously bad rolls this turn, make the penalties minor. If the roleplaying and general sportsmanship has been marginal at best, the penalties should be more serious and far-reaching. This often will help to remind the players to be more thoughtful in their actions. Such major penalties might include fewer Character or Fate Points awarded at the end of the assignment; a loss of major equipment; more future obstacles (because the ones in previous missions were not overcome); or a lowered reputation (perhaps resulting in less aid from other agents, an increase in supervision, or low-quality equipment). Rarely will you need to invoke more than one of these penalties. Even while players must accept the consequences of their choices, there is no need to destroy their desire to play. If you are reasonable in handling penalties, the players will understand their necessity and improve their performance.



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Mission 3

A NIGHT IN MANHATTAN

In the last mission, the agents met the mytoploids again, this time at a farm in Kansas. Some of them, and their handler, got away, though not without forgetting something. The cellular phone may not seem like much now, but it will prove useful in a later assignment.

Read this aloud:

You dust yourselves off and take stock of the situation. Parts of the barn are wrecked where the huge furry alien broke through. Your weapons left marks on the insides of the barn walls, in some cases punching or burning holes through the wood. The truck with the aliens is long gone. As you peer down the dark road, looking for any signs of the truck, you notice lights approaching. A police car pulls up, the county sheriff's insignia painted on the side. Two officers step out, hands on their guns. "Good morning, folks," one officer says. "What are you doing out here on the Chadwick farm?"

The agents need to charm, con or otherwise persuade the officers that the situation is under control and that there is no need for them to investigate. The sheriff's deputies take pride in their efforts (generally successful) to limit unusual and disorderly behavior in their county, so they are actively suspicious of the agents.

Sheriff's Deputies. All scores are 2D except: *dodge* 3D, *hand-to-hand combat* 3D+1, *marksmanship* 3D+2, *Perception* 3D, *streetwise* 4D. Body Points 27. Speed 30. Equipment: Colt .45 (4D damage), handcuffs, billy club (2D+2 damage).

Make a *Perception* roll for each deputy; this becomes the difficulty number the agents must beat when they make their *con*, *charm* or *persuasion* rolls. Don't just let the players roll dice; have them come up with some creative excuses. Let them really try to con, charm or persuade the sheriff's deputies.

If an agent decides to use his *carte noire*, he receives a +1D to his roll if he can tell a convincing or funny story along with it. Have the agent tell the story before you allow the roll, to determine if the extra die is added.

The agents can also use their neuralyzer to erase the officers' memories. The agents must make two *con* or *persuasion* rolls to use the neuralyzer: one against the deputies' *Perception* to convince the police that they're not reaching beneath their coats for weapons, and another against the deputies' *Perception* to convince them to look at the neuralyzer's tip when it flashes. The police are naturally suspicious of anything the agents are trying to do, so encourage the players to ham up their performances before making their *con* or *persuasion* rolls. If you feel generous, you might give a player +1D to these rolls if his story is very convincing.



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Agents' Gear

You may need to occasionally remind your players that they have more equipment on them than their guns. Sometimes an item that does less damage will get better results. (It's hard to question a dead, vaporized or charred body.) Let's discuss a few examples. (Note that the details of using these devices are discussed in the *Director's Guide*.)

Neuralyzer. This little device is commonly used to erase and replace memories of events that a person should not have seen. It's particularly good for cleaning up after interviews.

Spectral analyzer. When the agents need to determine if their alien is in the vicinity, they can whip out a spectral analyzer and sweep the place. Though the range is limited, it is not fooled by disguises. It's also useful for discovering the original owner of certain pieces of alien technology, such as flying saucers.

Cellular phone. Though this isn't alien technology, new players may occasionally need to be reminded that their agents can always call headquarters for more information. They might not get the details they desire, but it's worth a shot.

Sensational tabloids. What some see as pulp fiction, others know as truth. The sensational tabloids are the hot sheets of the Men in Black. If you've hidden important clues among the pages, you should be sure to provide the agents with an opportunity to pass by a newsstand or otherwise obtain a copy of a tabloid.

Carte noire. Sometimes a little official documentation is needed to get past an otherwise reluctant person. The *carte noire* can be the perfect accessory to a disguise or hastily spun tale, lending a note of authority to the person flashing it.

Another course of action the agents may suggest is to attack the officers. Any character who offers this idea should make a Very Easy (5) *Perception* roll. Unless the agent fails, the character realizes that such an action will bring more attention to their organization than is necessary. Besides, they aren't sure how much longer they will be in town. Two dead or missing police officers will put the whole county on alert.

One way or another, the agents eventually convince the police to leave, hopefully without notifying other law-enforcement officials. If the agents called in a containment crew in the last scenario, it arrives just after the deputies drive off. Once their business is done at the farm, the characters should find the motel and meet their contact.

The agents arrive at the motel, just outside of Manhattan, Kansas, in about a half an hour. The characters find their room to be tidy and clean, though in need of some redecorating. There are two double beds, a long dresser with a television on top, and a bathroom. On one of the beds is a large black suitcase. Inside are complete changes of clothes for everyone, as well as a few other personal care items. There's just enough time for showers and a quick nap.

Someone may suggest examining the cellular phone found at the farm. As far as anyone can tell, it looks like an ordinary cellular phone, though there are no manufacturer's markings anywhere. If an agent with alien tech has tools available, then that character may attempt to examine the phone even more closely. The phone is cleverly modified; it takes a Difficult (20) *alien tech* roll to determine that there are extraterrestrial components inside. The agent cannot, however, figure out what the components do.

A few hours later, there is a pounding at the door: it's their contact. He asks them if they found the room all right. He also asks about the farm. Again, allow the agents to respond with their summary of the last assignment's events. If the agents reported finding the phone when they called HQ or mention it during their discussion with their contact, the agent provides a suggestion. "I've got some equipment back at my apartment in town," he says. "I can take a look at it while you check a problem that I can't handle. Remember I told you about an unauthorized landing in these parts? It turns out that some Varah landed in an empty field. I'm having the containment crew haul the ship to a warehouse, but the crew wasn't around. Seems the Manhattan, Kansas, police found them raiding a convenience store. Here are directions to the place. I think there are two of them. Since you're the bigger team, you get to take care of the problem. Try to get at least one of them alive; the agency wants some answers. Remember that Varah can't take much damage from most weapons before they explode.

"I'm going to see if I can tie any of what you found with information from headquarters. Good luck." Then the agent walks to his car, gets in, and takes off.

Just Getting A Snack

When the agents arrive at the location their contact described, they easily find where the Varah have been: the convenience store with the two police cars in front. Several deputies are cowering behind the car doors with their revolvers drawn. The store is located on the edge of town. A small parking lot separates it from the road. Two lamps, one on either side, illumi-

Mission 3 • A Night In Manhattan

nate the lot. Its neighboring buildings are several yards from it, with a grass space in between. There is no way to drive around to the back.

The lights are on in the building. The front door was blasted open; shards of glass and melted metal are all that's left. A large lump of cloth—probably one of the Varah's disguises—lies just inside the front door. The agents can see through the large window a couple aisles of food, drinks and other consumables. Off to the left is a refreshment stand with some snacks, a microwave and a soft drink fountain. In the far left corner is a large cooler. In the rear on the right is a long counter with a cash register on it and two doors behind it. Amidst all this are two Varah, who are now in the process of trashing the establishment. One gleefully breaks the necks off whatever soda bottles he can find, and downs them as fast as he can. The other squats on the floor in the next aisle over, stuffing Ding-Dums in his mouth without even unwrapping them. The cops don't seem particularly interested in going after the aliens—they're just fine taking cover behind their police cruisers—however, they also would prefer not to let the creatures loose on the rest of town.

Director's Tip #13: A Touch of Home

To add a touch of realism to missions you create, consider locating them in real places and adding real details to the descriptions. In the assignments in this book, all the cities are real places in the United States; even Jim Dandy's Bait Shop is based on a real restaurant.

The biggest advantage is that you can save yourself time in coming up with descriptions because information about the locations already exists. Players will easily recognize local places, which reduces the need for lengthy explanations. Similarly, when you set the scenario in large or popular, though distant cities, you can often find many travel books about them. These come complete with descriptions of numerous buildings, parks, restaurants, and other such locations, and are often lavishly illustrated.

You can also use this technique of adding true-life details to reinforce the idea that everything is not as it seems. Just because your players are familiar with the interior of a local fast food restaurant, for example, doesn't mean that they know everything about it. Who knows? The fry cook could be a down-and-out Varah. Even while you keep the basics the same to simplify descriptions, you can throw a few "facts" of your own in, telling it like it "really" is.

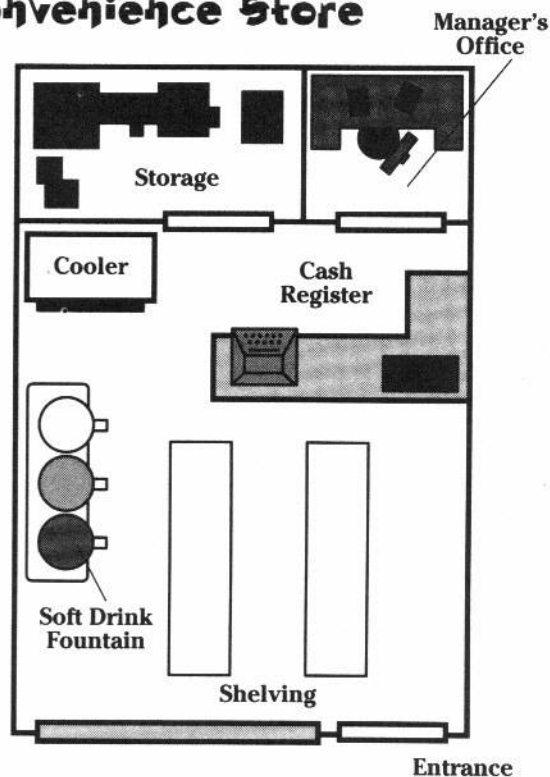
2 Police Officers. All scores are 2D except: *dodge* 2D+2, *hand-to-hand combat* 3D+1, *marksmanship* 3D+2, *Perception* 2D+2, *streetwise* 4D. Body Points 29. Speed 30. Equipment: Colt .45 (4D damage), handcuffs, billy club (2D+2).

The agents need to devise a plan to get past the police. They might try flashing some ID and concocting a story (possibly using their *carte noires*). They could also try neutralizing them. The difficulty number for them to beat in any of these cases is the officers' *Perception* rolls.

An additional option is to attempt to sneak around back and find a service entrance. This requires a *hide* roll against one of the officer's *Perception*. If the other characters are holding a conversation with the cop, he receives a -1D penalty to his *Perception* roll for being distracted. If the agent is unsuccessful, the officer yells at the agent, demanding, "Come out in the open where I can see you. Don't try anything, or I'll shoot." If the agent decides to run away, the officer fires at the agent, though it's too dark and the agent is too far away for it to be an accurate shot. (You can still scare the agent, though.)

An agent who sneaks past the officers undetected discovers a sturdy, metal emergency exit at the rear of the building. There is no handle on the outside. If the character wants to blow the door open, he has to do a

Convenience Store



total of 40 points of damage. Many weapons, such as a blaster or a Noisy Cricket, generate a lot of noise. Unless the other agents have the police distracted and away from their cars, using a loud weapon further frightens the officers—one goes to his cruiser to call for back-up, which arrives in 15 minutes.

The agent who gets through the back door finds himself in a storage room. Shelves filled with boldly labeled boxes line the walls. Another door is directly opposite the emergency exit. Peering through that one, the agent sees the main area of the convenience store. He has an excellent view of both Varah.

Varah. All scores are 2D except: *Reflexes* 3D+1, *climbing* 4D+2, *dodge* 4D+2, *hand-to-hand combat* 5D, *jumping* 6D+1, *Coordination* 3D+1, *marksmanship* 4D, *Strength* 5D+1, *Endurance* 3D+2, *hide* 4D+1, *language: English* 2D+2, *Confidence* 3D+1, *intimidation* 3D+2, *willpower* 4D+1. Body Points 35. Speed 30. Special Abilities: teeth inflict 6D+2 damage; exploding goo: being killed with a projectile weapon causes a Varah to explode in a shower of toxic blue goo that causes 6D damage to everyone within 20 feet. Equipment: Blaster pistol (3D+1 damage).

The character coming in through the back may decide to surprise the Varah into surrendering. The one drinking assorted carbonated beverages draws his blaster and points it at the agent. The other one offers a Ding-Dum as he reaches for his blaster.

If the other agents have convinced the police officers to either leave or let them pass, the agents have several options. Aside from shooting the Varah (which may get very messy), the characters may also try to reason with them. This will require a *persuasion* roll against the Varah's *Perception* of 2D, or an *intimidation* roll (with an appropriate show of force) against the Varah's *willpower* of 4D+1. If any of the agents fail, even if others succeed, the Varah start to shoot at them. Both Varah take cover behind the shelves, which gives them +1D to their *Endurance* roll when determining damage taken from shots made by agents at the front door. The shelving adds no protection from shots made by agents at the back of the store.

After two or three combat turns or when one of the Varah has lost one-quarter of his Body Points (9 points), one of the Varah blasts out the front window and both jump through. They leap over the police car and toward the street. As the agents watch, they notice a Humvee slowing down to check out the scene. The Varah vault onto the top of the Humvee as it passes and assumes a more respectable speed.

If the agents didn't get rid of the police, they can question the stunned officers about where the military vehicle might be going. The officers say the vehicle is probably headed toward Fort Riley. The police recover their senses as the agents hop into their minivan and take off.



Steve Bryant

Chasing the Humvee

The characters have no problems catching up to the Humvee (especially since their special MiB minivan can reach a speed of 400 miles per hour). Although the other vehicle—with the Varah holding on to the roof—continues speeding along, the agents may still try several actions.

Agent Actions

Shoot at the Varah: Moderate (15) *marksmanship*.

Everyone in the minivan can get off a clean shot if they just lean out a convenient window or sliding door. (It's highly suggested that the driver concentrate on driving....) However, anyone leaning out a window or door to fire at the Varah also becomes a target himself when the aliens shoot back during their turn.

The driver may only attempt to shoot at the Varah if she is behind the Humvee. While driving the minivan doesn't require a *piloting: car* roll (it's a paved, two-lane road), firing while driving gives her a -1D penalty to her *marksmanship*. Any shots that miss the Varah do not hit the Humvee (the shots go high or wide).

Driving the Minivan. Keeping the minivan on the road or stopping the vehicle requires no special skill rolls. If the driver decides to do something fancy, ask her to make a *piloting: car* roll, basing the difficulty level on how complicated the maneuver is. For instance, jumping the minivan over a rising drawbridge might be a Difficult (20) task. Hopefully the driver won't have

Mission 3 • A Night In Manhattan

to make any fancy *piloting*: car rolls out here on the flat Kansas prairie.

Talk to the Humvee Driver: *con*, *intimidation*, *charm* or *persuasion*, against Humvee Driver's *willpower* (3D). If the driver pulls up to the side of the Humvee, the passenger may attempt to talk with the Humvee driver, trying to convince the military officer to pull over. If the agent decides to use his *carte noire*, the player needs to tell an impressive or confusing tale before the character can receive the +1D bonus for using the card. If the agents fired at the Humvee before coming up along side the vehicle, the agent gets a -1D penalty to any roll he makes, because the driver is not interested in talking to maniacs. The Humvee driver's *willpower* is 3D.

If the agent fails the roll, the Humvee driver speeds up. If the agent succeeds, the driver pulls the Humvee off to the side of the road. The agents could use the neuralyzer at this time to erase the memory of their presence, but the driver doesn't know anything about any aliens—they just hitched a ride on his vehicle. As soon as the Humvee begins slowing down, the Varah figure out what's going on and jump off (see below).

Notice That Important Sign You Just Passed: *Moderate* (15) *Perception*. After running one combat turn of this chase, ask each of the agents to roll their *Perception*. Anyone making the roll realizes that they zoom past an important-looking sign that reads "Fort Riley Tank Proving Grounds. Unauthorized Vehicles Must Radio for Instructions." Of course, while the agents have cellular phones, they don't have any military-style radios....

Varah Actions

Shoot at the Agents: *Moderate* (15) *marksmanship*. As soon as the Varah see the minivan, they fire at the characters. Any character leaning out a window or door is a fair target: the minivan's body and windshield are armored enough that the Varah's blaster shots (if they miss) hit with minimal damage to the vehicle.

Jump Off the Humvee: *Difficult* (20) *jumping*. Three combat turns into the chase, or if the agents pull the minivan next to the Humvee, the Varah jump off away from the minivan and run into the fields. A Varah failing his *jumping* roll takes 2D damage from the fall.

Through the Fields

The agents know immediately when the Varah jump—it's hard to mistake two large, lightly colored creatures leaping off the back of a speeding vehicle. Since there is a deep ditch next to the road, the characters cannot take their minivan after the Varah. The chase must be made on foot.

Since the Varah had a head start on the agents, any-

one firing a weapon at the other group has a -1D penalty to their *marksmanship* for shooting at Medium Range. Any rolls that make the Moderate (15) difficulty hit. The two Varah start running up a dusty hill, find a shallow ditch to hide in, then open fire on the agents. Since they're in the ditch, they get a +1D bonus to any *Endurance* rolls when taking damage. If the agents also find some cover, they get the same +1D *Endurance* bonus. There seems to be an alarmingly large number of craters or foxholes in this field, so there are plenty of places to take cover.

About one combat turn after the Varah take cover in the ditch, the agents hear a low rumbling shaking the ground. Without warning, a tank rises over the edge of the hill, rotates its turret toward the agents and fires. Just after this, a second tank comes over the ridge and turns its turret toward the first one and fires its gun. Apparently they are using blanks. The sudden appearance of the vehicles and the loud noises spook the Varah, and they take off together in a new direction.

The crew in the two tanks think the agents and the aliens are part of the maneuvers; they don't realize that the real soldiers are in a different part of the testing area. Obviously whoever's following map directions in these tanks didn't do a very good job.

As the chase progresses, a tank often fires in the direction of the characters or the Varah (though they are not actually firing explosive shells at them). When this happens, the Varah immediately run in a new, random direction (though they never turn around and run directly toward the agents).

The Varah sometimes fire their blasters back at the agents. They still need to make Moderate (15) *marksmanship* rolls, though they are at -1D since the agents are still at Medium Range. Any agents shooting at the Varah also have a -1D penalty.

After several combat turns, the Varah jump on top of a tank and open the hatch. One reaches inside and starts tossing out the crew. When everyone is out, the aliens climb in and attempt to drive the tank, a *Difficult* (20) *Reflexes* roll (because they don't have the *piloting: tank* skill). Play this up in your descriptions of the scene: how the tank jerks around, the turret spins wildly, the treads grind against rock.

Most weapons don't affect the armored tanks much, though series-4 de-atomizers and Korlian XT-17s do enough damage with one shot to at least blow a tread and stop a tank in its tracks. The agents might be able to get aboard the tank with a Moderate (15) *acrobatics*, *climbing*, *jumping*, or *dodge* roll. The Varah are not smart enough to seal the hatch, so anyone pointing a weapon inside and commanding them to put all their arms and flippers in the air can capture them without a fight.

If the agents haven't already caught them, the Varah eventually get bored of the game and give up. (The

aliens also surrender if the agents use their fantastically destructive weapons on the Varahs' tank or are boarded by the agents.) Several combat turns after they have acquired the tank, they bring it to a rocky halt. One of the Varah quickly climbs out of the tank. Once he is on the ground, he begins to throw up all the soda he had consumed. The other Varah follows the first out and pats him on the back. They willingly return with the agents to the minivan.

If the tank crews had any involvement with the aliens (for instance, if the Varah threw them out of their tank), the MiB agents should probably neuralyze the soldiers.

Back at the Minivan

When the agents return to the minivan, they find another MiB car parked near it, and their contact standing just outside. Their contact greets the agents. "Congratulations on getting the Varah," he says. "I took care of the police and the convenience store mess. Now let's see what information these guys have." He then turns to the Varah, who look sufficiently humble, and asks what they were doing on Earth. When the Varah are done telling their "woeful" story, the contact translates for the agents: the Varah had been told to go to Manhattan to capture a film star, but it looks like they went to the wrong Manhattan. After searching around for Cajun Mel's, where they were supposed to meet the celebrity, they decided that maybe they had made a mistake. They figured they might as well make the best of the situation and go into town for something to eat. They don't know who their contact is, but they were supposed to meet him at certain coordinates on Earth, which they left back in the ship.

At this point, the contact hands them an electronic pad he found in the Varahs' ship. The pad displays an image of the film star and a brief message—in Varahn. The contact says that the memo reads: "Go to Cajun Mel's in Manhattan. Find this man and capture him. Bring him to the Spice de Vie restaurant near these



coordinates: 40:16:56N/97:58:45W." The agent informs them that he looked up the coordinates; they are for Angus, Nebraska, a few hours northwest of here. "I bet that's where the delivery truck is going," their contact says. "Why don't you go after it? I'll call in a containment crew to take care of these guys. Just a sec." The contact opens the trunk of the car, pulls out two more first-aid kits, and hands them to the characters. "You might need these."

Director's Tip #14: Setting the Mood with Sound

What's a movie without sound? Even silent films used musicians at the theaters to provide mood music. You can use the same technique in your games. Before you get together with the players, look over the scenario, skim your music collection, and pick out some appropriate melodies. When you want your players to become agitated during a combat scene, play something fast-moving. During a suspenseful scene, try something more mellow, with an emphasis on deeper, ominous tones. As you make your decisions, write them in the margin of the scenario to remind yourself what to play and when.

Try to stick with instrumentals. Music with words

can be quite distracting considering that most game sessions are spent talking. Similarly, when you do play the music, keep it lower than what you would normally talk at. You don't want it so low that it can't be heard, but you don't want it so loud you can't hear yourself (or your players) over it.

In addition to background music, sound effects can enhance your descriptions. These types of enhancements include animal noises, alien languages, weapons fire, explosions, and so on. You can make these noises yourself (don't be shy—ham it up!) or purchase collections of sounds which can often provide you with a wider range of effects.

Director's Tip #15: Hanging on the Edge of a Cliff

One of the more exciting ways to end an assignment is to stop at a point where the players are just getting into the scenario. In other words, create a cliffhanger. Instead of tying up loose ends, as you normally do in the final scene of a mission, stop at the scene before. You know, the one where the agents have just completed the climax but have enough information to continue on; however, don't let them. Make them wait until the next session to learn "the exciting conclusion to this week's episode." You may make the players mad, but you'll also know that they will be excited about coming back for the next MiB assignment.

If the agents gave him the cellular phone at the beginning of this assignment, the contact now gives it back to them. "Apparently this phone also serves as a remote," he explains. "You may find it useful at some point to get into wherever the people behind the furry basketballs are from. Certain combinations of numbers, followed by pressing the pound (#) key, produce a remote signal, although I don't know what they activate. The numbers are 114701, 408610, 092231, and 720097. Good luck."

All the agents receive four Character Points just for making it this far. In the encounters with the sheriff's deputies, the city police, and the Humvee driver, if the players concocted an amusing or well-contrived story, give all the agents several Character Points, up to four points. If the characters had fun capturing both the Varah alive, give another three Character Points. If the agents killed both Varah, subtract a Character Point from the total for this scenario.



Steve Bryant

Mission 4

THE SPICE OF LIFE

In the last assignment, the agents learned about another possible abduction as well as where the truck of mytoploids was most likely heading. If they were smart, they also have more information about the strange cellular phone they found on the farm in Mission 2.

Read this aloud:

Dawn creeps into the Kansas sky, accompanied by the cooing, cawing and cackling of birds. A few more vehicles are on the road, their occupants gawking at you. You and your contact already trussed up the Varah, threw some blankets on them, and shoved them into his back seat. It was a tight squeeze, but they managed. The threat at gunpoint helped.

Your contact turns toward you one last time. He asks for your map of Kansas and shows you one of Nebraska. He indicates the best route to get to Angus. He then shakes each of your hands. "I appreciate the help you've given me with these two." He gestures toward the car. "Good luck finding those furry basketballs. Give me a call if you need me to send a helicopter to pick something up or take you somewhere else if you find the source of that trouble." Then he closes the trunk, gets into his car and drives off.

With the speed of the agents' van, they travel much faster than the truck. In a few hours they come across a large, unmarked delivery truck much like the one they saw at the farm in Kansas.

Truck Stop

Until the agents inform you that they are pulling alongside the truck, don't mention the driver, because they can't see that person when they are behind the truck; however, we'll mention a few details about her now so you can spring it on the players if they decide to see who's inside before shooting. The driver is a young, short-haired woman wearing a tank top. A large German shepherd sits solemnly next to her. If the agents make an Easy (10) Perception roll, they notice that the interior of the cab is exceptionally clean, with only a map partially unfolded on the dashboard.

Truck Driver (Jana Petrov). All scores are 2D except: *hand-to-hand combat* 4D, *piloting: truck* 2D+1, *running* 3D, *computer ops* 2D+2, *artist: computer animation* 2D+1, *willpower* 3D+2, *charm* 3D. Body Points 27. Speed 30.

The chase that follows might be similar to the one in the last mission when the agents drove after the Varah on the Humvee.

Agent Actions

Shoot at the Truck: Moderate (15) marksmanship. Everyone in the minivan can get off a clean shot if they just lean out a convenient window or sliding door. (The driver should keep his eyes on the road and his hands on the wheel....) The driver may only attempt to shoot if he is behind the truck. While driving the minivan



doesn't require a *piloting: car* roll (it's a multi-lane highway), firing while driving gives him a -1D penalty on any *marksmanship* roll. Most weapons burn or punch holes through the truck, though a successful shot at a tire slows it down and forces the driver to the side of the road.

Forcing the Truck to the Roadside: *piloting: car* against truck driver's *piloting: truck*. The minivan driver can try to maneuver his vehicle to urge the truck to the side of the road. This is risky because the truck is much larger than the agent's minivan. If the agent fails the roll, then the van bashes into the front of the truck, swerves to the other side of the road, and spins out. By the time the agents get the minivan started and back on the road, the truck is long gone. Should the driver succeed, he manages to swerve into the truck's path enough to encourage the driver to pull over.

Keep Up With the Truck. No roll is needed to keep driving along this highway, as long as the driver doesn't pull any risky stunts (see "Forcing the Truck to the Roadside" above). The minivan is powerful enough to keep up with the truck no matter how fast that vehicle is traveling.

Talk to the Truck Driver: *con*, *intimidation*, *charm*, *persuasion*, *Confidence*, or *Charisma* against truck driver's *willpower* (3D+2). If the agent driving pulls up to the side of the truck, the passenger may try talking with the trucker, encouraging the young woman to pull over. If the agent decides to use his *carte noire*, the player needs to tell an impressive or confusing tale before the character can receive the +1D bonus for using the card. If the agents fired at the truck before coming up along side the vehicle, the agent gets a -1D penalty to any roll he makes, because the driver is not interested in talking to lunatics. The trucker's *willpower* is 3D+2. If the agent fails the roll, the truck driver will speed up (though the agents can keep up). The agents should try another strategy (firing at the tires). If the agent succeeds, the truck pulls off to the side. Skip to the "Conversation with the Truck Driver" section to continue with the mission.

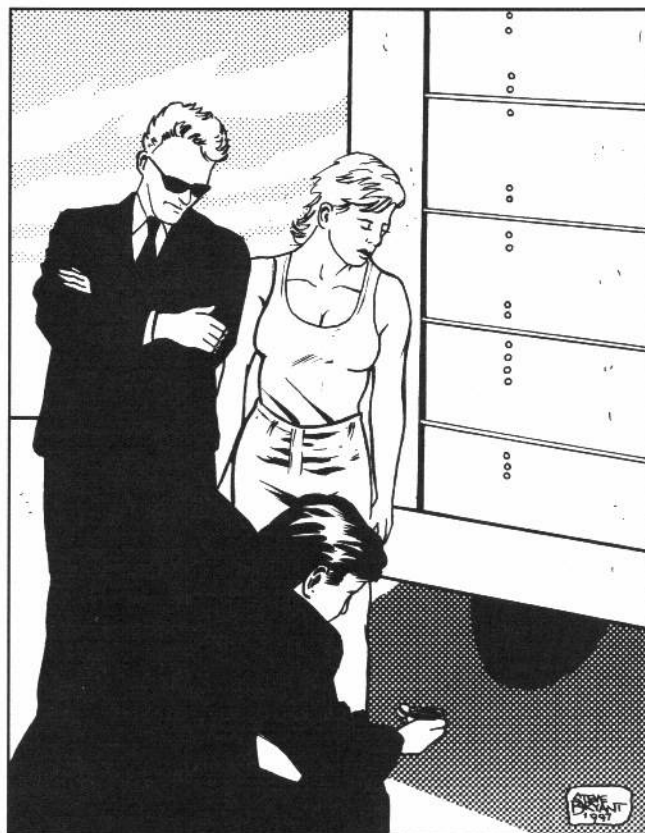
Truck Driver Actions

Speed Up. If the agents shoot at the truck, the driver accelerates as quickly as she can. Since the agents are in a souped-up MiB minivan, they can keep up with the truck, though they might fall behind for a brief moment.

Stop. If the agents sideswipe the truck or convince the driver to pull over, she carefully pulls onto the shoulder of the road and stops. Continue with the "Conversation with the Truck Driver" section.

Conversation with the Truck Driver

The woman has no desire to get out of the truck if the agents fired or sideswiped her. Instead, she reaches for her CB and threatens to call the police. Not only do



the players need to come up with an even better story, they must make a roll with the appropriate skill (*con*, *intimidation*, *charm*, or *persuasion*) at a -1D disadvantage against the driver's *willpower*. The agents may need to use the neuralyzer to get a chance to search the truck.

If the agents started out by trying to talk with the driver and convinced her to pull over, she is slightly more cooperative. They must still make an opposed roll on the agent's appropriate skill against her *willpower*, but with a +1D bonus to the roll. If the agents are successful, she answers their questions and allows them to search the truck. The characters learn that her name is Jana Petrov and that she's moving from Topeka, Kansas, to Grand Island, Nebraska, for a change of scenery. Checking out the back of the truck reveals stacks of furniture and taped boxes marked with their contents ("dishes," "clothes," "books," and such). If the agents ask if she has any Ding-Dums with her, she replies, "Of course not. Those things are disgusting." The agents could use the neuralyzer at this time to erase her memory of their presence.

An agent might also decide to use the spectral analyzer on the truck (in addition to searching it). As the agent using the analyzer to roll his *scholar: alien species* skill (*Knowledge* will also do). No matter what the roll was, the character discovers that the woman is a human, the dog is a dog, and the back of the truck is void of life forms.

If the agents stall more than a few minutes or they fail to convince Jana to let them into the back of the truck, she becomes irritated and the German shepherd begins growling. Jana angrily informs the agents that she needs to get on her way; she doesn't want to be late for her appointment to sign the papers for her apartment. She then starts her truck up and drives off.

Truck Stop II

After the agents part company with the woman and her dog, another hour passes before they come upon a second large, unmarked delivery truck, much like the first they encountered on this lonely highway. The agents have the same options as before—shoot the truck, force it off the road or talk to the driver. Some of the results, however, are a little different.

If the driver pulls up to the side of the truck, the agents see two men dressed as MiB agents. A call to Zed confirms that there are no field personnel assigned to this part of the state at this time (except the players' characters). Unless they suggest it, Zed tells them that they should find out why the guys are impersonating MiB personnel.

Both of the occupants of this delivery truck are dressed in black suits, black ties and white shirts. They sport short hair and dark sunglasses.

Mercenary 1 (Driver: Matt Ondrus). All scores are 2D except: *Reflexes* 3D, *dodge* 4D, *hand-to-hand combat* 4D+2, *piloting: truck* 4D, *Coordination* 4D, *marksmanship* 6D, *Strength* 3D, *Endurance* 3D, *running* 3D+1, *intimidation* 3D, *willpower* 3D. Body Points 25. Speed 30. Character Points 2. Equipment: Laser pistol (4D damage), truck keys, remote-entry device, mytoploid whistle, Ding-Dum.

Mercenary 2 (Passenger: Josh Bazyl). All scores are 2D except: *dodge* 4D, *hand-to-hand combat* 5D, *Coordination* 4D, *marksmanship* 5D+2, *Endurance* 3D, *running* 3D+1, *Confidence* 3D, *intimidation* 3D+1, *willpower* 3D+2. Body Points 27. Speed 30. Character Points 2. Equipment: Laser pistol (4D damage), truck keys, remote-entry device, mytoploid whistle, Ding-Dum.

Agent Actions

Most of the agent actions are the same as for the encounter with the first truck. Forcing the truck to the roadside still requires a piloting: car skill roll higher than the truck driver's piloting: truck roll. Keeping up with the truck still does not require a roll. However, the results of talking to the driver are slightly different.

Talk to the Truck Driver: Very Difficult (25) con, intimidation, charm, persuasion, Confidence, or Charisma. The agent in the passenger seat might attempt to talk with the truck occupants. If the agent is successful in his attempt using any skill except *intimidation*, the truck driver speeds up (though the MiB van has no difficulty keeping up with it). If the agent decides to use his carte noire, the player needs to tell a

perplexing or remarkable tale before the character can receive the +1D bonus for using the card.

If the agent used *intimidation* to convince the truck driver to pull over, the mercenary reluctantly stops the vehicle (though he draws his laser pistol). Regardless of the skill used, a failed roll indicates that the truck driver takes out his laser pistol and shoot at the agents.

Mercenary Actions

Speed Up. If the agents begin to fire at the truck, the driver attempts to out-race them. (This is not possible, as the truck's top speed is much slower than the van's.)

Shoot an Agent: Moderate (15) marksmanship with a -1D penalty. If an agent attempts to talk with the driver and fails at the roll, this annoys the driver into shooting at the agent. Of course, since he must both drive and shoot, he takes a -1D to his *marksmanship* roll. If the agents have already shot at the truck and then decide to pull alongside, the truck driver begins shooting.

Fight Over the Truck

After several combat turns, if the agents have not already forced the delivery truck to stop, the characters notice the back of the vehicle begins to sway, as if something is bouncing itself around and throwing the truck off balance. The truck driver loses control. The vehicle spins out and slides to a stop.

The next combat turn, the driver and the passenger of the truck jump out on the side opposite the agents. Both race toward the rear of the truck. The driver provides cover fire for his passenger while he attempts to unlock the back door and open it. This takes a full combat turn, during which the agents can shoot back.

On the combat turn after the passenger opens the door, he and the driver run toward the agents, firing wildly. They do not stop running until they are well behind the agents. At this time, 30 to 40 huge balls of hair bounce out of the back of the truck and charge the agents.

If the characters thought the first mytoploids were angry at the farm in Kansas, these critters are furious at having their nap disturbed. Three mytoploids attack each agent. If an agent has two or more mytoploids on him, they hamper his movements. He must take a -1D penalty to all actions in the turn. Meanwhile, the mercenaries continue to shoot from behind. If the agents look like they need some help against the huge numbers of mytoploids, have some of the stray shots from the mercenaries hit the mytoploids.

When the mercenaries are reduced to one-quarter of their starting body points or there are only 20 mytoploids left, each mercenary pulls a Ding-Dum out of his pocket and throws them at the agents. The mytoploids immediately go into a frenzy. One myte eats a Ding-Dum, and another myte eats that myte, and so on. They begin forming a giant megaploid. Because

there are two Ding-Dums in their midsts, 10 mytes combine to create a megaploid. If you don't have 10 mytes left, have a few more bounce out of the back of the truck or come from chomping on the weeds at the edge of the road.

Although the agents could try shooting at the ever-growing megaploid, they're probably still concerned with the few mytoploids still assaulting them (add a few more if you need for some dramatic effect). If they're lucky, they'll have just finished off the last single mytoploid when the megaploid rears its ugly head. Any agent shooting at the frenzied mytoploids forming the megaploid must make a Heroic (30) *marksmanship* roll.

If an agent is grabbed by the megaploid, it pops the character into its mouth. The character may make no further actions until someone rescues her, though she continues to take damage. Additionally, the megaploid may continue to attack while chewing on a character, though it can't put anyone else in its mouth. Until the agent is dead, the megaploid has a -1D penalty to its actions because it has to fight around a mouthful of food.

Megaploid. All scores are 2D except: *Reflexes* 4D, *climbing* 5D, *dodge* 5D, *jumping* 5D, *hand-to-hand combat* 6D, *Coordination* 3D, *Endurance* 4D+1, *Strength* 4D+1, *Knowledge* 2D+2, *Perception* 3D+2, *hide* 4D+1, *Confidence* 1D, *Charisma* 1D. Special abilities: Claw does 5D+1 damage; bite inflicts 5D+1 damage per turn. Body Points 60. Speed 50.

If the agents are getting beaten too badly by the megaploid—that is, if any are in danger of dying—then you may need to start fudging your rolls. Although the megaploid won't give up or run away, there are other options. Have the megaploid miss a few times, even do less damage or minimum (1 point) damage. This alien encounter should be an exciting challenge for the agents, not a blood bath.

Searching the Truck

Searching the truck turns up nothing in the cargo area. Inside the cab is a case of Ding-Dums, only half full, and wrappers everywhere. In the glove compartment the agents find registration and proof of insurance papers (indicating that the truck is owned by someone named "Agnes Mero"); maps of Arizona, Colorado, Kansas, and Nebraska; and handwritten directions to a place called "Spice de Vie" in Angus, Nebraska. They find no identification on the mercenaries, only their guns, the keys to the truck, remote-entry devices for the truck, and small, fat, electronically enhanced whistles.

An agent may apply first aid to revive either of the mercenaries for questioning. Ques-

Take Turns in Combat

Don't forget to allow every player a chance to decide his or her agent's action for each turn. Then tell the player what attribute or skill scores he or she needs roll, though you don't have to reveal the difficulty level unless you want to. After the player informs you of the dice total, determine the results of the action. You might want to pull out the *Director's Guide* (if you don't already have it open). It will aid you with making decisions for actions we didn't describe here, as well as helping you figure out how to calculate damage.

Unless we tell you otherwise (and we will), the agents get to choose their actions first. Then you get to go for the Director's characters.

tioning them require an interrogation roll against the mercenaries' *willpower*, with a +1D advantage to the agents because they defeated them in combat. If the roll is successful, the mercenaries provide the agents with this information—the higher the *interrogation* roll,



Steve Bryant

Director's Tip #16: Props and Other Such Useful Items

While you could get by with describing a device, scene or person to the players, it would be even better to hand them a picture or object resembling it. Aside from the line of MiB toys, clothing, and other accessories that you can use to help out your games, there are several materials that you can create.

Handouts. If the scenario calls for a Director's character to hand the agents a hard copy of information (such as newspaper clippings, e-mail messages, alien profiles, and so on), instead of merely telling the players about it, actually make it. Type up the information and hand it to the players. The best part about handouts is that the players can refer to them repeatedly (just as their characters could), saving you from having to read it aloud several times.

Maps. Maps can help the players visualize where their characters are as well as what's going on. Players are always asking about the location of their opponents, exit routes and hiding places. Maps can aid you with keeping these scene details straight. You may even find it to your advantage to have two copies of each map—one contains everything you need to know about the scene and the other provides only the information the characters would see upon entering the scene or they could have obtained from an informant.

When it comes to actually using the map, you may wish to also have a stock of coins, plastic chips, figurines, or other objects that can serve as position markers. As the various characters involved move about, you can move their respective markers to show how the scene is changing.

Sketches and Pictures. Within this set you will find numerous images of aliens and alien technology. When your players' agents use a piece of equipment or come across an unusual creature, instead of attempting a verbal description, show them one of the cards. As you continue designing scenarios for *Men in Black*, you may find yourself one day creating your own new aliens or equipment. As with handouts, drawing your creation will save you time (and breath), and give something to the players they can use during the game.

Props. Even better than a two-dimensional picture is a three-dimensional object (commonly known as a "prop"). Raid the kitchen and the garage for strange-looking tools that could pass for alien equipment. A visit to the toy store will also reveal numerous science-fiction-related items.

the more information the agents should receive:

- Ding-Dums should be its own food group.
- The creatures are called mytoploids. The big one is a megaploid.
- Mytoploids love Ding-Dums.
- The whistle controls the mytoploids. Sort of.
- They were to take this load of mytoploids to the Spice de Vie restaurant.
- Spice de Vie has great Cajun food.
- They do not know if there are any more mytoploid groups or where they might be.
- They were to meet a helicopter in Angus, Nebraska. The helicopter would take them to the Cascade Range in Washington state.
- They don't know anything about a "High Protagonist Floob." They were just sent to retrieve the mytoploids from the spaceship.
- They do not know who their employer really is. He's some guy in a black suit. They occasionally meet him at a cabin in the Cascade Range in Washington.

- Their contact has hired other mercenaries.
- This is their first job for the guy.

Aside from killing the mercenaries, the agents might tie them up and take them with them to the restaurant or lock them in the back of the delivery truck and either drive the truck to the restaurant or pull it off the road and call a containment unit in to handle it.

Spice de Vie

It takes less than an hour for the agents to get to the restaurant at top speed. It is set in the middle of a field, with a parking lot separating the building from the road. There are two cars in the parking lot: a lipstick-red Shadow and a black Viper. Both are parked near the restaurant.

The building is made of multicolored brick and has three large windows in the front. Faded yellow cafe curtains hang in the windows, blocking any view inside. The name of the restaurant is painted on one of the windows in black. A sign in the door indicates that the establishment is open. There is a delivery door on the left side of the building.

If the agents check the Shadow, they find it's locked. An Easy (10) lock *picking* roll opens the car door. It's amazingly clean, though certainly without that "new car" smell. There is nothing in the glove box and no change or ashes in the ash tray.

Getting within a foot of the Viper causes it to beep for about ten seconds. If anyone touches the car, a loud alarm goes off. This attracts the attention of some of the people inside the restaurant—three men in black suits, dressed like the mercenaries the agents encountered in the delivery truck. The leader (Mercenary 3) ask the agents, "What're you doing?" No matter what the characters answer, the one who asked the question only nods. Then they all draw laser pistols from their jackets and point them at the agents. "Why don't we take a walk?" the leader says flatly. "Let's go to the back."

Behind the building is another, much larger building: a warehouse. There is no paved road leading to it, though vehicles have come over the area often enough to create ruts. This larger building is made of corrugated metal, with a slightly peaked roof. A small door, large enough for a person, is located next a much wider overhead door for vehicles.

The agents might decide to check out the warehouse first. They find the two doors locked. At about this time, three men in black suits come out of the restaurant's delivery door and call out to the agents, "Hey! You! Why don't you step away from those doors?" They wave laser pistols at the characters. (These are the same Director's characters as the ones the agents would meet had they disturbed the Viper.)

The agents might try entering the restaurant first. As each character passes through the door, they hear a loud meow. Looking down, they see that it comes from a plastic cat statue sitting cutely next to the front door. At the rear of the restaurant, the agents can see the kitchen, including a stove, an oven, a refrigerator, a freezer, storage areas, a prep table, and other restaurant accessories, as well as the delivery door off to the left. The cook, a woman in her forties, drops the dishes she was holding when she sees the characters. Then she dashes out the delivery door. She takes off in the Shadow at the earliest opportunity.

A long counter separates the kitchen from the dining area. In this area are a few framed pictures of France on the walls. Three little tables, each with two chairs around them, take up the area between the counter and the windows. Three men in black suits (the ones we've mentioned already) are standing. Both hold laser pistols. One of them (Mercenary 3) confronts the agents. "We know who you are, scum," he says. "Let's take a walk out back."

Mercenary 3 (Jorge Senen). All scores are 2D except: *dodge 3D, hand-to-hand combat 4D, piloting: car 3D+2, Coordination 4D, marksmanship 5D+1, Endurance 3D, running 3D+1, Confidence 3D, intimidation 4D, willpower 3D+2.* Body Points 34. Speed 30. Character Points 2. Equipment: Laser pistol (4D damage), keys to the warehouse, the restaurant and the Viper.

Mercenary 4 (Stan Axton). All scores are 2D except: *Reflexes 3D, dodge 4D, hand-to-hand combat 4D+2, piloting: helicopter 4D, Coordination 4D, marksmanship 6D, Strength 3D, Endurance 3D, intimidation 3D+2, willpower 2D+2.* Body Points 35. Speed 30. Character Points 2. Equipment: Laser pistol (4D damage), keys to the restaurant and the Viper.

Mercenary 5 (Boris Melnikov). All scores are 2D except: *Reflexes 3D, dodge 4D+2, hand-to-hand combat 5D, Coordination 4D, marksmanship 5D+2, Strength 3D, Endurance 3D, running 3D+1, intimidation 3D+1, willpower 3D.* Body Points 38. Speed 30. Character Points 2. Equipment: Laser pistol (4D damage), keys to the restaurant and the Viper.

At any the time when agents encounter the mercenaries, they have several options: engage them in combat, talk with them or cooperate.

If the agents choose to fight the mercenaries, play



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out the scene as you would any other involving combat. Don't forget to give a +1D bonus for any combat actions at Point-Blank Range. The mercenaries continue to fight until two of them are unconscious or dead. At that point, the other agent makes a run for the Viper, if possible. Inside the restaurant, this may mean the mercenary needs to get past agents blocking the door. If that is the case, then he concentrates his laser fire on the agents closest to the door.

If, at the conclusion of the combat sequence, any of the mercenaries are still conscious or receive first aid within five minutes of losing all their Body Points, the agents learn the same information as the mercenaries in the truck told them. These mercenaries, however, have been working for their employer for several years. They find keys to the restaurant and the Viper on all the mercenaries; only Mercenary 3 has keys to the warehouse.

In the event that the agents don't search the bodies or Mercenary 3 gets away, the characters need to find another way into the large building. They might try picking the lock, which requires a Moderate (15) *lock picking* roll. Doing a total of 30 points of damage to the door also allows entry into the place.

If the agents want to talk with the mercenaries before the shooting starts, they can try making a *con, persuasion* or *charm* roll. The mercenaries do not see the agents as a threat, so they are not easily intimidated or swayed: agents must make Heroic (30) rolls to be effective. On a successful roll, the mercenaries waver slightly. Depending on what sort of skill the agent used, the mercenaries might reveal that they don't really want to hurt the characters; however, disposing of them is part of their job. If the agents cooperate, then maybe things won't be so bad.

On an unsuccessful roll, the mercenaries only get more angry. They threaten the agents with great harm if they don't follow orders. Again, the agents may fight or cooperate.

The agents could, however, decide to make it tougher on themselves and cooperate with the mercenaries. In this case, the mercenaries take them to the large building in back. They have the characters walk in front until they are within a few feet of the doors. Then Mercenary 3 moves forward and unlocks the smaller door.

Once Inside...

However they get into the large building, the agents find the interior to be dimly lit and empty except for the small, black transport helicopter in the middle. They also notice mechanisms attached to the roof. These presumably enable the roof to open and allow the helicopter to fly out.

If the agents came in with the mercenaries, they may decide to attack them now. Because the mercenaries engage in the same tactics no matter when they scuffle with the characters, this fight should be handled the same way as the one described above.

The agents might also decide to continue cooperating with the mercenaries and see where that takes them. One of the mercenaries goes into the helicopter and comes out with enough handcuffs for all the characters. After each agent has been seated in the helicopter and handcuffed, the mercenaries knock them out with a solid whack on the head (laser pistols can be versatile weapons). The assignment ends here—continue with the heading "Captured!" in "Mission 5: The Source of Trouble."

If the agents enter the building without the mercenaries, or they were able to dispatch them soon after being let in to the place, they may check the helicopter at their leisure. Inside the vehicle they find a case of Ding-Dums, this one unopened, in the cockpit. Among the various instruments on the panel is a button marked "Roof." On a clipboard are the coordinates for a landing site in Washington state. There is room for a pilot and a copilot or passenger up front.

In the main portion of the helicopter they find a few bench seats and a short metal box along the walls. The box contains a first-aid kit and several handcuffs. Some metal cages are secured to the floor near the back. All of them are empty.

Unless one of the agents has *piloting: helicopter*, they must call Zed or their contact in Kansas to provide them with someone who does. If they decide to take the helicopter to Washington, then they need to call in their new location and make a request for someone to deal with the mercenaries and the agents' minivan.

Rewards

Give all the agents 4 Character Points for completing the assignment. If the characters fired on either truck before finding out who was inside, then subtract a Character Point for each incident. On the other hand, if the characters waited in both cases before attacking the trucks, add a Character Point for each time. Any character who used a Fate Point against the megaploid gets it back. Any agent who used a Fate Point to save another character receives an additional Fate Point. If the agents kept at least one mercenary alive in the first encounter with them in this assignment, then they get another Character Point. If the agents did not allow themselves to be captured in the final scene, give each another Character Point.

Mission 5

THE SOURCE OF TROUBLE

In the previous scenario, the agents chased down the truck and found more clues as to who might be behind the mytoploid attacks. Even more exciting for you, there were two different ways the agents could have ended the assignment: defeat the mercenaries or be captured. We'll provide you with two ways to begin this scenario; you choose the one appropriate for your group.

Mercenaries Defeated!

Use this beginning if the agents defeated the mercenaries.

Unless one of the agents has *piloting: helicopter*, they had to call their contact in Kansas or Zed to send someone to fly them the rest of the way. While the characters are waiting, they might search the nearby restaurant, Spice de Vie. They find the usual cooking equipment, mostly in the medium- to large-size range. One set of shelves is stocked with spices, rice, flour, cooking oil, canned vegetables, and Ding-Dums. A refrigerator holds butter, milk, eggs, cheese, soft drinks, fresh meat, and some fresh vegetables. A small freezer next to the refrigerator is stuffed with frozen seafood (shrimp, lobster pieces and crayfish). The agents find in the back corner what appeared at first to be a closet is actually a small washroom. If they feel up to it (that is, up to a little roleplaying), they might try their hands at cooking.

Additionally, if any of the mercenaries are still conscious, the agents might try questioning them with a *persuasion* or *intimidation* roll against the mercenary's *willpower*. These mercenaries have much of the same information as the ones driving the delivery truck:

- They were supposed to wait at the Spice de Vie for a truckload of mytoploids. These they intended to take to the Cascade Range in Washington state.
- The basketball-like creatures are called mytoploids. The big one is a megaploid.
- The coordinates of the landing site are in the helicopter.
- The directions to their final destination, a cabin in

the Cascade Range in Washington, are in the truck at the landing site.

- There are other groups of mytoploids in various parts of the world, but they were not given any more specific information.
- They don't know anything about a "High Protagonist Floob." They just serve as transportation for the mytoploids.
- They do not know who their employer really is. He's some guy in a black suit. They meet him at a cabin in the Cascade Range in Washington.
- Their contact has hired other mercenaries.
- They have done numerous jobs for their contact.

In about an hour, a MiB helicopter lands in the parking lot (which now only has the Viper in it unless one of the mercenaries escaped in it). As the helicopter whines down, the pilot jumps out. He tells the agents that a containment crew will be here in a few hours to take care of the mess. He asks if they know where they are going. If the agents don't hand him or tell him about the coordinates from the helicopter, then he suggests searching the restaurant and building to find out. Once they find the coordinates, he suggests that they check them out. Read this aloud:

The pilot climbs in and says, "Hurry up; the flight's going to be a long one. If we can't find a place to set down near these coordinates, I'll land at the nearest safe spot. I'll call ahead and have someone meet us there."

It's evening when you arrive in Washington. The coordinates found in the helicopter take you to a forest clearing. A metal building—much like the one in Nebraska, though painted black—pretends to blend in. There doesn't seem to be room to land, so the pilot radios his contact and takes you to another field. A black van pulls up just as the pilot lands. "That's your ride," he comments. He scribbles on a note pad and hands you the sheet. "Directions to that building we saw. The entrance might be hidden, so watch it."

The driver of the minivan gets out and waits for you

to exit. He hands you the keys and a card with directions to a motel on it. "Meet me here when you're finished investigating that building," he says, "and we'll find out what Zed wants us to do next." Then the driver climbs into the helicopter and it takes off.

The building is only a few miles away. Have all the agents make a *Perception* roll to find the driveway. The difficulty is Easy (10). Successful agents notice a partially overgrown dirt road veering off the paved road. If the agents decide to move the bushes, they discover they are actually vines growing on fences.

A few yards from the road, the dirt track ends at the building. As with the one in Nebraska, this has a small door for people next to a larger one for a truck. Both doors are locked. Only the small door has a lock on the outside, which takes a Moderate (15) lock *picking* roll to open. A blaster shot would also open the lock, but would also make lots of noise.

Inside, the agents find a large delivery truck, empty Ding-Dum boxes, and plenty of room for a small helicopter. Keys and a remote-entry device hang on the wall near the small door. Opening the rear of the truck reveals nothing: it's empty. On the dashboard in the cab, the agents notice some typed directions to a "green-sided house." In the glove box, they find registration and proof of insurance papers (indicating that the truck is owned by "Agnes Mero") and a map of Washington.

Captured!

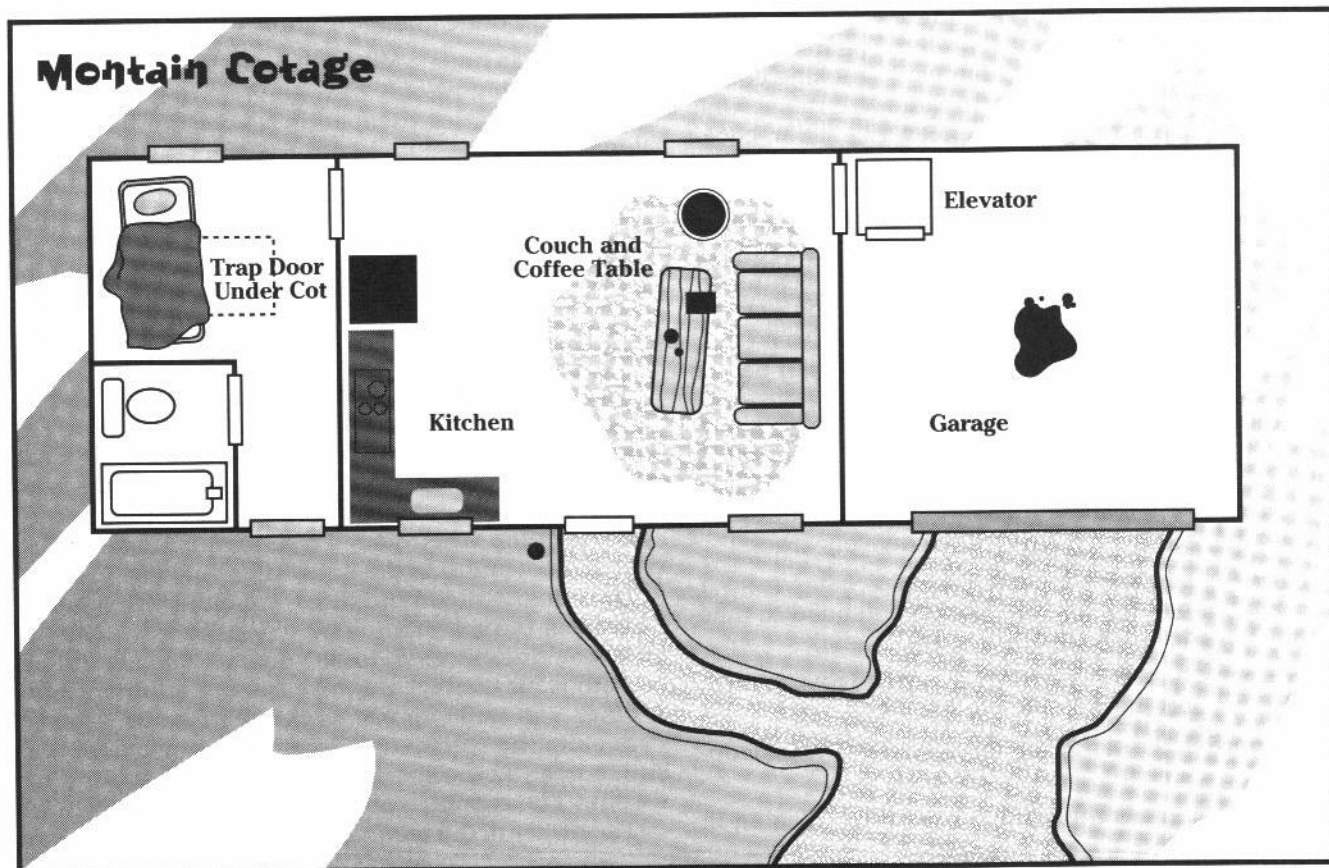
Use this beginning if the mercenaries captured the agents.

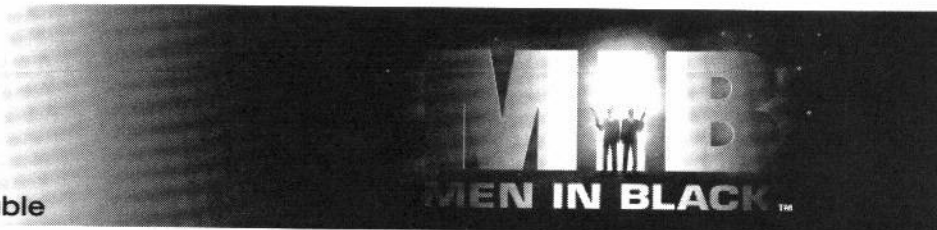
Read this aloud:

After something very much like eternity, the throbbing in your head reminds you that you still have your head. You try opening your eyes, but the cargo area is so dim it's difficult to tell how successful you are. Shifting a bit, you figure out that all your equipment was taken from you. You feel the helicopter descend. Minutes later, a bump at the bottom of the vehicle informs you that you've landed. The blades slowly thump to a stop.

The door to the cargo area slides open, and one of other mercenaries hops in to help push you out. The third mercenary smugly points his laser pistol at you. At his feet are your weapons and other equipment in an empty Ding-Dum carton. "Let's put them in the back of the truck," he says. "You guys are as dumb as bait. I hope you give the mytoploids more entertainment than you've given us."

The mercenaries then prod you toward a delivery truck in a corner of the building. One of them unlocks the back of the truck and throws the door open. While the others have their laser pistols trained on you, the mercenary then unlocks your handcuffs so you can climb into the back of the truck easier.





Mission 5 • The Source Of Trouble

They apparently do not think highly of you nor want to strain themselves getting you inside.

Be sure to be particularly insulting when you play the part of the mercenaries. The idea is to prod the agents into fighting the mercenaries so that you can get rid of these Director's characters. For obvious reasons, the mercenaries only get in the way of the agents successfully completing the scenario. If the characters are still reluctant, have one of the mercenaries shove one or two of the agents particularly hard. Any fight should be fast and furious. The mercenaries are at Point-Blank Range, so attacking should be easier.

Once the agents have dealt with their mercenaries, they can retrieve their equipment. In one of the mercenaries' pockets they find the keys and remote-entry device for the truck. Inside the truck, on a sheet of paper on the dash, the agents find directions to a "green-sided house," probably where the mercenaries planned on taking them.

Behind Door Number One

Following the directions takes the agents farther up the mountain. After leaving the pavement far behind, then bumping along a dirt road, the agents arrive at a small house built into the mountainside. The dirt road leads up to a garage which is connected to the rest of the house. Vinyl siding in a dark shade of green covers the whole affair. The front door is flanked on both sides by windows. There is a short cement step leading up to the door. The windows have ornamental grilles over them, and the drapes are drawn. Next to the house is a small generator; wires connect it to the house. There are numerous scorch marks on the driveway and grass in front.

If the agents choose to call in their find to Zed, he impresses on them the importance of capturing as many people alive as possible, and keeping much of the equipment intact. He wants the people for questioning and the equipment for examination. When they have secured all the rooms, then they are to call headquarters for a containment team.

The agents may decide that they don't want to go in, instead calling Zed for a containment crew. Zed asks them if they've secured the place, checking all rooms to make sure they don't hold any surprises. If the agents say no, then have Zed tell them that they need to do that first because "we can't spare containment crews to do your job." "Call me when you're done," he finishes, then he hangs up. If the agents lie and say yes, then, during the conversation, have a couple of MiB look-alikes come out of the house and start firing at them. This ought to convince the agents that they have a few loose ends to take care of first.

At the front door, the characters find a welcome mat on the low cement step, a thermometer attached to the door frame, and a little stone-like bunny sitting next to the step. A keypad is attached to the door.

If the agents found the cellular phone in the barn in Kansas (in Mission 2), gave it to their Kansas contact and got it back, then they might try to use it to get into the house. Although they won't know what each set of numbers does, after they tell you what number they input, describe to them the effect (if the agents could see the result from where they are standing). The numbers correspond to these locks:

- 114701: the front door unlocks.
- 408610: the garage unlocks.
- 092231: the elevator in the garage ascends to the first level.
- 720097: the trap door in the bedroom closet unlocks.

Note that the number for the trap door in the bedroom only works if the agents are in the bedroom. All the other numbers open the appropriate door.

If the agents do not have the special cellular phone or they don't realize it can be used to enter the dwelling, there's still hope. Numbers for the front door are hidden under the doormat and in secret compartments in the thermometer and the rabbit. Under the doormat is a key with "11" imprinted on it. In the thermometer is a folded, laminated piece of paper with "01" on it. In the rabbit is a pet tag with "47" embossed on it. When the agents figure out what the correct order of the numbers is, the front door clicks and opens slightly. They may try rearranging the digits as many times as necessary; no alarms go off and no one comes to check for any surprise visitors.

With a Difficult (20) *security* roll, an agent might try to bypass the security system to open the door. If the agent attempting to bypass the system fails miserably, you may wish to have the keypad short-circuit but not open the door.

Additionally, the agents might try to blast open or break down the front door. In this case, they must do at least 15 points of damage to it. Alternatively, the agents could try to do the same to the garage door. Then they must do at least 40 points of damage to it.

Through the Front Door

The agents enter a sparsely furnished room painted off-white. It's carpeted with a low-plush affair, in well-blended splotches of browns. To the right is a couch with a coffee table in front of it. A framed computer-generated image of a complex genetic structure hangs on the wall behind it. On the floor next to the couch is a space heater (not plugged in). To the left is a tiled area—the kitchen. A sink is under the window. A range and oven combination sits along the wall, built into the counter. Some counter space separates it from a small refrigerator. There are only cupboards under the counters; the walls are bare. Next to the sofa is a door; this leads to the garage. The water does not run in the sink, the stove does not turn on, and the refrigerator is

turned off. There are a few cans of food in the cupboard and some garbage bags.

Opposite the door to the garage is the entrance to a bedroom. The door on the left opens onto a half bath, all done in white linoleum and whiter tile.

The bedroom is a small room, with the same low-plush carpeting as the front room and the same off-white walls. A cot, with a blanket draped over it and a pillow neatly placed at one end, stands proudly alone under the only window in the room. If the agents bother to move the cot, they discover a trap door with a keypad in it. If they have the special cellular phone, they can try one of the numbers to see if that opens it (see earlier in this scene for the correct codes the agents have to give you). They might attempt to bypass the system using *security*; the difficulty is Moderate (15). If they decide to shoot the door open, they must do at least 15 points of damage. Note that shooting the door open soon brings a mercenary to investigate the noise.

If the agents can open the trap door, they discover a narrow staircase twisting down. It ends in a room brightly lit by overhead panels. Shelves contain linens and cleaning supplies. A door at the far end is unlocked. Peering out into the hall, they see no one.

The agents have actually descended into a buried spaceship which crashed here years ago. It is the secret base for an alien bent on taking revenge on Earth.

Through the Garage Door

The agents enter a clean area large enough to accommodate a single car, with some storage space in the front. There is an unlocked door in the far end of the right wall which leads to the kitchen—should the agents go through it to investigate the house, refer to the sections above describing the interior. If the agents punched the numbers for the elevator into the cellular phone, they notice a small room, about the size of an average elevator, has risen from the floor the far left corner of the garage.

Assuming that the agents have pressed the correct buttons and the elevator is on the ground level, they find a single button inside the little room. As soon as the button is pressed, the elevator moves. There are no doors on the elevator; the walls that the elevator passes between become the “doors.” As the elevator descends, a light appears at the agents’ feet. Any agent bending down to check sees a large room with smooth, metal walls of a dull silver shade. It contains several wooden crates of various sizes and twice as many small to medium-size cardboard boxes. Two mercenaries, who appear to have been playing cards, are now waiting, with laser pistols drawn, for the elevator to complete its descent. The elevator takes about 15 seconds (three combat turns) to reach the next level. The agents must deal with these two mercenaries before they can explore more of this underground base.

The agents might decide to fire at the mercenaries. If the agents are less than halfway down the shaft, only

one agent may fire, with a difficulty of Moderate (15) and a -1D penalty. If the agents are halfway or more down the shaft, the two nearest the store room may fire, with no penalty. Until the all the agents have stepped out of the elevator, only the two nearest the store room may fire. As soon as the shooting begins, the mercenaries tip over their table and use it for some small protection, adding +1D to their *Endurance* rolls.

The agents may also attempt to use the neuralyzer on the mercenaries. Considering that the mercenaries are already watching them, the characters won’t need to convince them to look in their direction.

If the agents didn’t activate the cellular phone and call the elevator, they might need some help finding a way down into the buried spaceship. You might suggest they search the rest of the house (hoping they find the trap door in the bedroom).

A Room at the Ship

Allow the players to explore the ship on their own, beginning in the rooms where the trap door and elevator lead. You should refer to the ship diagram, describing the doors agents can go through. Don’t let the players see the map, though—you don’t want to give away any surprises. Instead you might want to draw out a map on scrap paper showing areas the agents have explored.

Most of the doors in the ship are unlocked. Some rooms, however, have a keypad on the door. These electronic locks can be short-circuited with an Easy (10) *security* roll. If the agents decide to blast open a door, they must do at least 20 points of damage to it. The noise attracts the attention of some mercenaries in the area, who arrive about 10 seconds (two combat turns) after the shooting.

The walls and floors of the ship are a dull, silvery color. Panels of light on the ceilings illuminate the areas. All rooms are clearly marked on their doors—in a language totally foreign to the agents. Anyone with *linguistics* has a Difficult (20) chance of being able to get the idea of what a particular sign says.

As the agents search the ship, you may want to check off what rooms they have visited. Once they have cleared the room, no additional mercenaries or mytoploids appear there, unless you are using random encounters (see the sidebar for more details). Additionally, the agents might not go through the rooms in the order listed. You should be sure to read over the text so you can quickly find the description for the next room the characters search.

The mercenaries the agents encounter are all dressed as typical MiB field personnel: dark suits with white shirts, black ties, and black shoes; however, they do not wear sunglasses. None of them have any identification on them, though their fingerprints have not been erased. They attack as soon as they realize the agents are not fellow mercenaries. It takes a Moderate (15) *con* roll made by all the agents for them to suc-

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cessfully convince the mercenaries that they work for the same boss. If *any* agent fails, the mercenaries immediately become suspicious and decide to forcefully detain the agents.

1 Storage Area

This room is unlocked. This is a large room with smooth, metal walls of a dull-silver shade. It contains several wooden crates of various sizes and twice as many small- to medium-size cardboard boxes. Unless the characters came in through this room, they find two mercenaries playing cards. If the agents did enter the ship through this room and are returning to it, the place remains as they left it—including the broken boxes, tipped card table and mercenary bodies.

2 Storage Closet

This room is unlocked. Inside are shelves containing linens and cleaning supplies. A long, twisting staircase goes up to a trapdoor. The trapdoor is simple to open from the inside. It leads to the bedroom in the house.

3 Mytoploid Testing Maze

This room is unlocked. It is apparently a converted starship docking bay. A portion of the enormous room is sectioned off with six-foot high metal dividers, with the entrance barred by a large pin lock. An observation deck overlooks the room about four feet above the dividers.



Steve Bryant

Mercenary

All scores are 2D except: *Reflexes* 3D, *dodge* 4D+2, *hand-to-hand combat* 5D, *Coordination* 4D, *marksmanship* 5D+2, *Strength* 3D, *Endurance* 3D, *running* 3D+1, *intimidation* 3D+1, *willpower* 3D. Body Points 38. Speed 30. Equipment: Blaster pistol (3D+1 damage) or laser pistol (4D damage), mytoploid whistle.

Two mercenaries watch whatever is behind the partitions (which happens to be a half-dozen mytoploids scurrying about a maze). Occasionally, one of the men puts a small, shiny device to his mouth. On an Easy (10) *Perception* roll, an agent can recognize the device as being similar to the whistle found on the mercenaries they encountered earlier. The other man watches the proceedings, occasionally muttering comments.

If the mercenaries make a Moderate (15) *Perception* roll, they spot the agents and come down from the deck to stand by the door in one of the dividers. Unless the agents can con their way past the trainers, a mercenary opens the door and, putting the device to his lips, calls the mytoploids in to attack the characters. To convince these mercenaries that the agents are supposedly on their side, all agents must make Moderate (15) *con* rolls.

4 Work Room

This room is unlocked. In it are several long tables strewn with parts of electronic devices, both from Earth and other planets. Five alien actors, including High Protagonist Floob, are putting together various weapons from the parts. At least one appendage on each alien is shackled to the floor to keep them from wandering out of the room.

They are supervised by two mercenaries. The agents must get rid of these two before they can release the imprisoned aliens. One of the mercenaries has a key to unlock the shackles on each alien.

Once the aliens are free, they begin roaming the buried spaceship in a panicked frenzy to find a way out. The agents must take charge and lead them out, avoiding any other mercenaries—getting the aliens under control might take a Moderate (15) *persuasion* roll. If the characters are discovered helping the aliens escape, they are attacked immediately by mercenary and mytoploid alike.

The alien film stars were all abducted by the mercenaries at some point during their visits to Earth. They were brought here and made to assemble samples of alien tech from their homeworlds. They're most familiar with the gruff mercenaries, but also had rare glimpses of their supervisor or boss, a woman wearing a scientist's lab coat. If asked, none of the aliens have seen this mysterious woman in the past few days.

Director's Tip #17: Random Events

Life for a MiB agent is far from predictable. One way to keep pregenerated scenarios from going flat is to throw in a few random events. These are brief scenes that often have little to do with helping the agents resolve the mission. Instead, they serve to hamper or sidetrack the characters, or add a little entertainment.

When do you use random events? When the scheduled encounters prove too easy—and the agents don't really need the rest—that's an excellent time to drop a random event on the characters. Another good time is when the players suggest a course of action for which you hadn't planned. This gives the players something to do while you figure out where you want to go next. Lastly, random events are good for helping along a slow game session. It's not that the scheduled encounters are too easy. Rather, the players have gone through all the options they can think of, and they are stumped as to how to move forward. A random event can often be used to steer the agents in the right direction, as well as pep the session up a bit.

Not all random events need to involve conflict. Some may be mildly amusing (Event 2 in the Random Event List below), annoying (Event 3), or ominous (Event 4).

In all cases, random events should never be too deadly. They should be more like appetizers or snacks compared to the scheduled encounters. Remember that random events are only meant to be additions to the scenario, to increase the excitement where necessary and to keep the characters alert.

In this mission, you can choose whether to have only one random event (a chance meeting with a mercenary) or several. We have enclosed a list to help you in making your selections. You may either roll one die for a truly random event, or select one you think is appropriate for where the agents are. If you choose to only have one, then use Event 1 from the list.

Random Events List

1. A mercenary turns the corner or enters the room where the agents are. He immediately begins shooting.
2. A pleasant female voice asks, "May I help you?" though the source of the voice can't be found.
3. The lights flicker, giving a -1D to all *Perception* rolls for the next three combat turns.
4. A man in a lab coat comes out of a room farther down the hall, spots the agents, and dashes off in the opposite direction. (If you choose to include this one, the agents may see the same man repeatedly, but at the end of the scenario, they cannot find him no matter how hard they search.)
5. Two mytoploids enter the same room as the agents and decide to have them for lunch.
2 Mytoploids. All scores are 2D except: *Reflexes* 4D, *climbing* 5D, *dodge* 5D, *jumping* 5D, *hand-to-hand combat* 6D, *Coordination* 3D, *Endurance* 1D, *Strength* 1D, *Knowledge* 2D+2, *Perception* 3D+2, *hide* 4D+1, *Confidence* 1D, *Charisma* 1D. Special abilities: Bite inflicts 2D damage. Body Points 10. Speed 50.
6. No event.

5 Growing Lab

This room is electronically locked. Five growing chambers line the left wall; only two are currently in use, each containing a fully grown mytoploid. Each chamber has a terminal attached. The terminals connected to the two chambers with mytoploids have data scrolling across them; the other three are blank.

In one corner is a desk with another terminal. It appears to be the main computer for the room. A Moderate (15) *computer ops* roll is required to break into the system. Once in, the agents can learn more about the development of the mytoploids and other creations. The information is extremely technical. Failure at the roll indicates that the computer merely flashes a request for a password. An agent who wishes to try again will realize that it could take a half hour or more to break the code.

Next to the desk is a locked filing cabinet, Earth-made. It has three drawers, to which a Very Easy (5) *lock picking* roll can provide access. The top one con-

tains accounting documents, including invoices, bills and receipts for various items around the ship. Most have cryptic titles. The middle drawer contains early, handwritten notes on the mytoploid experiment, as well as suggestions for developing several other types of creatures and clippings for a range of journals. The bottom drawer holds letters to various people, presumably in the scientific community. Most contain discussions of genetic and cloning techniques and experiments. A few are personal letters from someone named "Dr. Greagoir." These are also the only letters that do not contain a return address.

In the center of the room is an operating table with a cart of surgical equipment next to it. On the back wall is a work bench with various pieces of scientific apparatus scattered across its top and placed on a shelf above. Opposite the growing chambers is a small freezer. This unit protects eight frozen vials of cell samples, though there appears to be room for many more. Each vial is marked with a number. The numbers



Mission 5 • The Source Of Trouble

can be looked up in the database, if the agents were able to get in. Each number corresponds to a name and description of an alien. Although the agents do not recognize the scientific names given, they are familiar with many of the alien species descriptions.

6 Doctor's Quarters

This room is sealed with an electronic lock. It contains a bed, a nightstand and dresser filled with wigs and clothes. Off to one side is a small bathroom. No one is in this room.

7 Weapons Storage

An electronic lock protects this room. A wide assortment of Earth and alien armaments are neatly hung on racks and packed in boxes. Only a few items are large; most are small and easy to conceal. Agents even find a series-4 de-atomizer and a Korlian XT-17 among the blaster and laser pistols, along with a few other pieces the agents can't identify.

8 Weapons Training Room

This room is not locked. It is long room with targets at the far end. A line of tables separates the entry area from the firing range. Two mercenaries are concentrating on blowing away the targets: it seems like one is giving the other a shooting lesson. They wear ear protectors, so they don't notice the agents entering the area. The characters can leave these mercenaries alone, or they can take them by surprise.



9 Exercise Room

This room is not protected by a lock. It contains mats and weight-training equipment. Three mercenaries are working out here. Unlike the other mercenaries the agents have encountered, these mercenaries do not have their weapons ready. As soon as they figure out the agents are not working for Mero, they throw weights at the characters for a combat turn or two before engaging in hand-to-hand combat. The weights do 4D damage, but the mercenaries are at a -1D disadvantage in trying to throw them accurately.

10 Dining Area and Kitchen

This unlocked room has several long tables lined with chairs. Another door at the far end leads to a small kitchen. The kitchen is furnished with a combination of alien and terrestrial appliances. There is no one in this room at this time. If you want to have fun, allow the agents to play with the alien food processors, which might do such annoying things as beep, blink and whistle, puree blue alien vegetables, and spray tasteless gray goop everywhere.

11 Sleeping Quarters

These rooms are unlocked. There are two sets of sleeping quarters: a large, empty one for the mytes and small one with numerous bunks and lockers for the humans. Each has a large bathroom off of the room.

12 Food Storage

This room has a keypad on the door. If this is one of the first rooms that the agents search, then the door is locked. The room has shelves lining three walls. These are filled primarily with cases of Ding-Dums, though there are some other canned and dry goods here. After the agents are done examining the room, stuffing themselves with Ding-Dums, or whatever, allow the characters to check out the rest of the ship.

If this is one of the last rooms the agents search, they find the door unlocked and partially open (waiting for them to begin the next scene).

One Ding-Dum Too Many

If the agents are not already in the food storage room, you can encourage them to go there by mentioning a loud ruckus going on down the hall or on the other side of the ship. Once they are at the food storage room, they see an enormous megaploid. As the characters gape, the megaploid pops one last mytoploid in its mouth before deciding that the agents would make a tasty snack, too. The agents must defeat this final challenge—or be consumed by it.

Megaploid. All scores are 2D except: *Reflexes* 4D, *climbing* 5D, *dodge* 5D, *jumping* 5D, *hand-to-hand combat* 6D, *Coordination* 3D, *Endurance* 6D, *Strength* 6D, *Knowledge* 2D+2, *Perception* 3D+2, *hide* 4D+1, *Confidence*



Featured Leading Character: Dr. Agnes Mero

Although Dr. Agnes Mero never makes a personal appearance in these missions, her presence is felt throughout, even when it's not obvious to the agents. We're going to give you her full scores and some background information on her. This way you may use Dr. Mero in future missions. She certainly is not going to let the loss of her ship and secret base stop her in her quest for the absolute, slow destruction of Earth.

Dr. Agnes Mero. All scores are 2D except: *Reflexes* 2D+2, *dodge* 3D, *hand-to-hand combat* 4D+2, *Coordination* 2D+1, *Endurance* 2D+1, *Knowledge* 5D, *computer ops* 5D+2, *medicine* 5D+2, *scholar: genetics* 7D, *scholar: zoology* 6D+1, *Perception* 4D, *business* 4D+2, *language: English* 4D+2, *language: German* 4D, *Confidence* 3D, *disguise* 3D+1, *intimidation* 4D. Special abilities: a blow to Mero's sensitive cranium releases neurotoxins that increase her *Strength* by 1D, up to a maximum total *Strength* of 10D. The increased *Strength* lasts for one combat turn after a fight has ended. Fate Points 2. Character Points 10. Body Points 32. Speed 30.

In 1947, while on a field expedition to Earth, the space ship Mero was in crashed into a mountain in Washington State (the pilot looked away "only for a moment"). Although she belongs to a peaceful race (a capacious-cranium anthropoid—the same race, in fact, as the Roswell alien) the alien who would

become Dr. Agnes Mero was severely traumatized by being the crash's only survivor. She vowed to do whatever it took to get back at the miserable planet called Earth. The mytoploids are only one part of that ultimate goal.

Lucky for Mero, the ship had neatly embedded itself in the mountainside, so the outside world remained accessible through one of the hull hatches. Aside from being stuck in a mountain, the ship was intact. From inside Mero could monitor Earth. Eventually she decided on the persona of a geneticist (excellent choice considering that's what she had been in her former life). With a wig and some new clothes, she ventured out to make a name for herself.

Once Mero made a few contacts (including a rogue MiB agent, who is now her most trusted assistant—as far as she trusts anyone), she dropped out of civilization, returning to the ship to do research. She had a home built over the crash sight. (The contractors don't remember a thing; handy having a friend with the right equipment.)

Mero has hired mercenaries to act as bodyguards, middle-men and assistants. As part of her master plan to torture the Earth to death, Mero offers the services of her hired help, enhanced with alien technology and some of her own creations (such as the mytoploids). The good doctor insists that her minions dress in black suits, black shoes, black ties, and white shirts.

1D, *Charisma* 1D. Special abilities: *Claw* (7D damage); bite inflicts 7D damage per turn. Body Points 85. Speed 50.

Debriefing

Once the agents have defeated the megaploid, they can mop up the rest of the mytoploids and mercenaries in the ship—assuming they just don't flee out the two main entrances or down secret escape routes. The agents should make sure they protect and guide the abducted aliens out to safety. They should call in a containment crew to help clean up the site and provide transportation for the aliens.

If the agents call Zed to report on the situation, ask them to explain exactly what would happen as if you were Zed. Be sure to congratulate them on a job well done—discovering what happened to High Protagonist Floob and the other alien actors is a major accomplishment and will help solve some diplomatic hassles MiB has with the various alien governments. Zed reminds them to fill out all the official paperwork on this mission, including the MiB Assignment Debrief XA-91970/Q form. You can find this form in the booklet included in this box. If you didn't photocopy it, have the players write out their answers on a separate sheet of paper.

It's a fun way to summarize what the agents accomplished and remember how much fun they had.

Be sure to commend the agents on a job well-done. They've successfully put an end to the alien holofilm star kidnappings, and they've discovered the origins of the frightening little mytoploids. The agents put an end to the mytoploid menace...for now.

Rewards

For completing the assignment, the agents receive four Character Points. Exceptional roleplayers should receive an additional Character Point. For each mercenary they captured alive, the characters get a Character Point. If they defeated the megaploid, then they receive an additional two Character Points. Anyone who used a Fate Point during the megaploid attack gets the Fate Point back plus another one. Anyone who used a Fate Point to help themselves during that attack receives the point back (but no additional ones). Lastly, give each agent one to five Character Points depending on how humorous you find their debriefing answers.

Director's Tip #18: Anatomy of a Scenario

Now that you've gone through a series of scenarios, we'll briefly explain what goes into creating one of your own. The components of your average mission look much like this:

1. Set up
2. Obstacle
3. Obstacle
4. Climax
5. Resolution

The set-up scene introduces the assignment and its goal (we explained this in more detail in the "Starting A Scenario" sidebar in Mission 1). A sequence of obstacles follows. They provide opportunities for the agents to acquire more information, equipment and other resources that will help them during the climax. The climax, then, serves as the ultimate obstacle to achieving the goal. Finally, the resolution allows the agents a chance to regroup and recuperate. Often, though not always, the resolution includes a debriefing at Men in Black headquarters.

Some scenarios may have extremely short set-up scenes, offer a brief obstacle, and then go straight

to the climax. This is particularly true for missions that are intended to last an hour at most. They usually start *in media res* (if you remember, that means "in the middle of things") and serve as fillers or a way to introduce new characters.

Longer scenarios may allow more time for the characters to prepare for each obstacle, of which there will be several more than the two listed in our sample. Such lengthy assignments may take several game sessions to reach the climax.

These basic tips work well for any game; however, to make your scenarios truly *Men in Black* missions, be certain to include plenty of aliens and alien technology, both as resources and as major goals of scenarios. Considering that the Men in Black agency's purpose is to monitor extraterrestrial activity, it would be difficult to perform this duty without the extraterrestrials around. Of course, with aliens comes alien technology. Though the Men in Black have access to enhanced equipment to deal with any problems that arise, they don't have all of it. That can be a real problem.

Future Scenarios

Returning each of the freed aliens back to their homeworlds might be challenging—especially explaining the abductions to the various interstellar ambassadors, emissaries and holofilm agents. You could create several missions revolving around contacting each alien's family and government, arranging their return, and smoothing over diplomatic relations.

The mytoploids used to capture High Protagonist Floob aren't the only ones ravaging the planet. The agents might have even discovered this if they had questioned the mercenaries they fought at the Spice de Vie in Mission 4. Similarly, the hints of this information may show up in a supermarket tabloid. Because of their experience with the mytoploids, MiB may well assign the agents to find out more. Just to make things more interesting, they may stumble onto the nefarious plans of other aliens working for Dr. Mero.

Don't forget, Dr. Agnes Mero was not found in the ship. Considering she's not one to give up, the agents are sure to see her in future missions.

The slime ball agent will likewise be furious that his plan didn't work. He will certainly want to cause much suffering to the rogue MiB agent, as well as the true Men in Black.

Looking for More Ideas?

Your exciting *Men in Black* adventures don't just stop here. You can always create your own missions, or you can get some ideas from other *Men in Black* game products. The *Alien Recognition Guide, Volume One* has crowds of aliens you can use in your own assignments. *Men in Black Instant Adventures* contains several short missions you can run, each one designed to be played in one night.

If you're interested in more rules—especially about creating new aliens yourself—you can pick up *Men in Black: The Roleplaying Game*. It has more detailed rules for running MiB assignments, plus a solitaire scenario and a full-length adventure for a Director and several agents. You'll also find more equipment and wild alien technology to play with.

No matter how you continue your *Men in Black* adventures, you're well-equipped. Although this game will take you far, your imagination will take you farther. Whatever you do in your *Men in Black* career, remember one thing:

Bring a sponge.

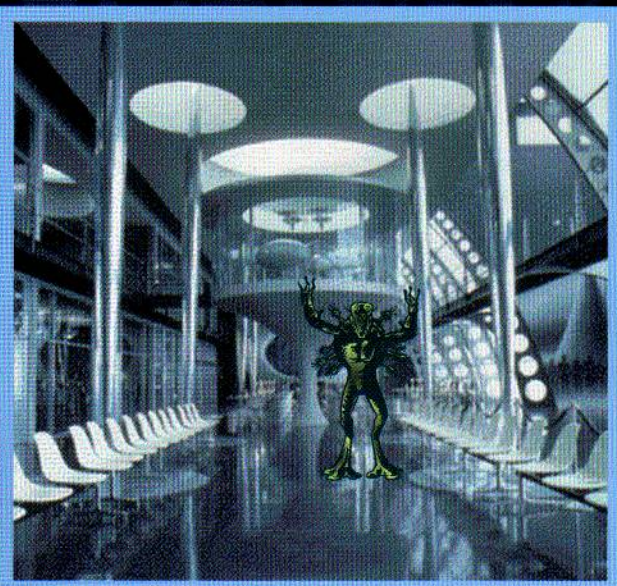
Range Chart



POINT-BLANK (+1D)



SHORT (0)



MEDIUM (-1D)



LONG (-3D)

Official Men in Black Skill List

REFLEXES

Acrobatics
Climbing
Dodge
Jumping
Hand-to-Hand Combat
Piloting:
Riding:

COORDINATION

Lockpicking
Marksmanship
Missile Weapons
Sleight of Hand
Thrown Weapons

STRENGTH

Lifting

ENDURANCE

Ignore Pain
Resist Poison
Running
Swimming

KNOWLEDGE

Alien Technology
Computer Ops
Demolitions
First Aid

Forgery
Linguistics
Medicine
Navigation
Scholar:

PERCEPTION

Artist:
Business
Conceal
Hide
Language:
Security

Shadowing
Surveillance
Tracking

CONFIDENCE

Con
Interrogation
Intimidation
Streetwise
Survival:
Willpower

CHARISMA

Charm
Disguise
Persuasion

MIB

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This game teaches you the rules while you play. One game booklet shows how to create and use your own customized MiB agent.

Another booklet teaches one person, the Director, how to run other players through exciting Men in Black assignments. It also includes an overview of the equipment and weapons Men in Black use and the aliens they encounter. A book of missions lets you and your friends save the Earth from power-hungry aliens. Maps of popular locations, illustrated cards, and character stand-ups

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THIS BOX INCLUDES:

- An *Agent's Guide* which begins teaching the rules as soon as you start reading.
- Several *Character Sheets* you can choose from to customize and play your very own MiB agent.
- A *Director's Guide* with information on the mysterious Men in Black.
- A MiB *Mission Book* in which you help stop an evil alien plot against Earth.



- 6 Dice
- 16 *Color Cards* showing aliens, equipment and weapons used in Men in Black assignments.
- *Stand-Up Characters* to help play out the action.
- 4 *Maps* illustrating typical Men in Black locations, such as remote farmhouses and alien crash-landing sites.

Design and colors may vary from those pictured.

By Peter
Schweighofer and
Nikola Vrtis



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