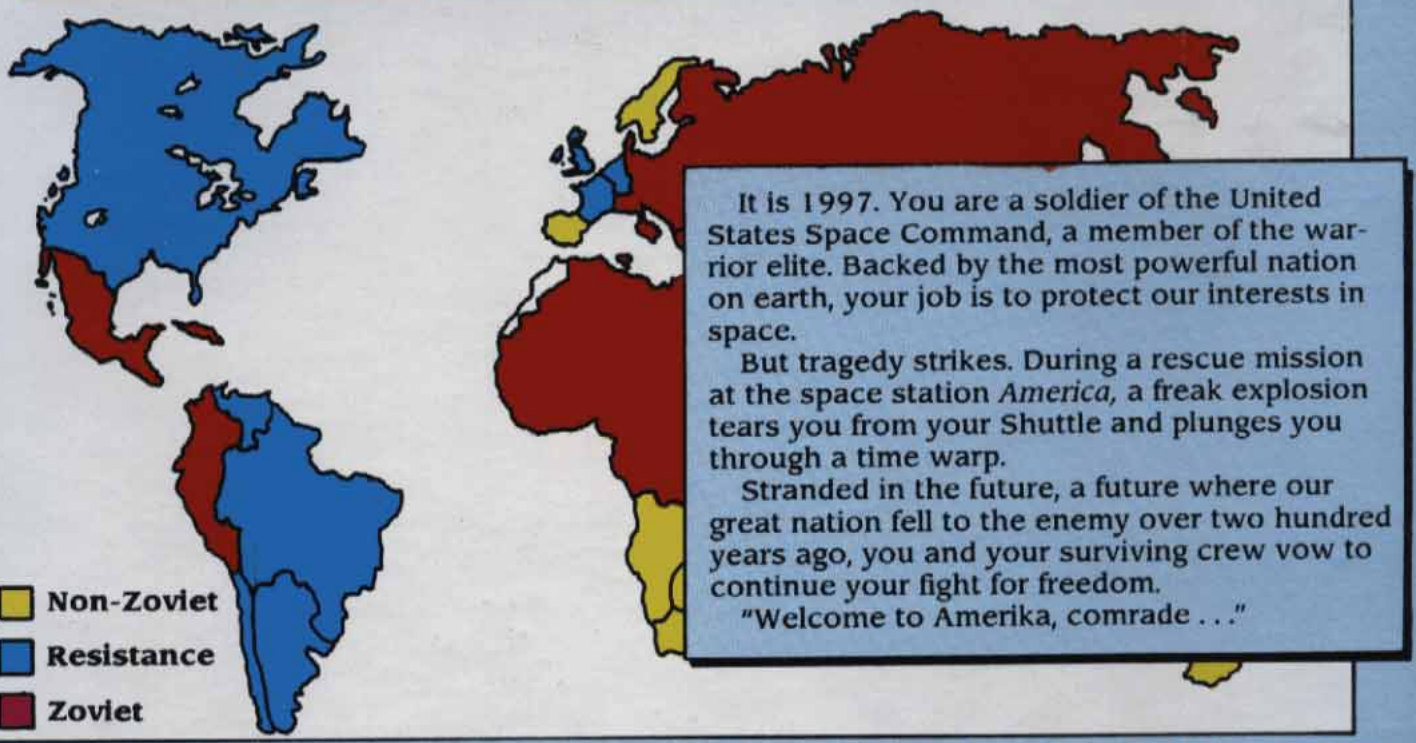
Year of the Phoenix™



by Martin Wixted

FANTASY GAMES UNLIMITED

Year of the Phoenix™



It is 1997. You are a soldier of the United States Space Command, a member of the warrior elite. Backed by the most powerful nation on earth, your job is to protect our interests in space.

But tragedy strikes. During a rescue mission at the space station *America,* a freak explosion tears you from your Shuttle and plunges you through a time warp.

Stranded in the future, a future where our great nation fell to the enemy over two hundred years ago, you and your surviving crew vow to continue your fight for freedom.

"Welcome to Amerika, comrade . . ."

The Roleplaying Game of Amerika in 2197 C.E.

Player Handout

The 4-page Player Handout propells a novice into adventure easily and clearly. It explains, in plain English, the concept of roleplaying, advises the gamemaster (referee) where to go from here, offers an example of play, and even includes *Kickstart* rules—everything a new player needs to jump right into action!

Plus

- 6 pregenerated characters
- 3-panel Gamemaster Screen containing all charts and tables needed for play
- 2-pages of full color cut-apart cardstock vehicle counters for use on the Combat grid
- 17" x 22" Combat grid plus Map of Amerika
- Master Character Sheet suitable for photocopying

Training Manual

The 48-page Training Manual breathes life into your character. From initial creation right down to sophisticated combat gear, the rules are carefully sculpted to turn soldiers into fighting machines — forces to be reckoned with. The weapons and armor a space soldier employs are detailed, as well as the military Shuttle itself.

Along with a character's ability to preserve life or bestow death, the rules reinforce the human aspect. Emotions, personal history and personality are as much a part of a character as his or her combat ability.

In *Year of the Phoenix,* characters learn and grow, gaining power realistically, and teachers can learn from students!

Adventure Guide

The 80-page Adventure Guide shatters this idyllic splendor, hurling the characters into nightmare. Unique in the roleplaying experience, players are as shocked and unprepared as their characters when this tragedy hits.

Year of the Phoenix encourages characters to explore and rediscover this familiar, yet alien land, through a series of adventures included in the game.

There is advice on campaign design as well as detailed information about the Resistance groups, Baronies and Zoviet Provinces battling for control of the wilderness that is Amerika.

Fantasy Games Unlimited Inc., P.O. Box 182 Roslyn, New York 11576

Read Me First!

You are about to embark on the most important adventure of your life. Your job is to defend the frontiers of space – and America's interests out there. It won't be easy, but you are not alone. Men and women just like you are prepared to help – soldiers with the flame of patriotism burning deep within them.

Welcome to the *Year of the Phoenix*.

Believe it or not, you don't have to read both booklets in this game in order to play. If this is your first time playing *Year of the Phoenix* (or even your first time playing a rolegame), read the **Welcome to Project Phoenix**, the **Kickstart** rules, and the **Example of Play** for an overview of the game. (All of these are located in this handout.) Don't worry about the **Creating a Hero Summary** for now. Instead, cut apart and choose one of the pregenerated *Phoenix* heroes included in the center of this handout. The information about your character (which you should be reading right about now) is listed on something called a Character Sheet, and describes the role you'll be playing. This role is a lot like a part in a play, where you are the actor. The only difference is, there is no script! Instead, you choose your character's actions. Just flip to the **Example of Play** and you'll begin to understand what I'm talking about.

You also need to choose one person to be the referee, or gamemaster (this is often the person who owns the game. The gamemaster is a special person, because he or she plays the world and all the people the other players meet on their adventures. The gamemaster should take some time (an hour or so) to gain a passing familiarity with the rules. If you're the gamemaster, you should not try to memorize the rules! A rolegame uses so many concepts and terms that it has been compared to a language. And if you tried memorizing the rules, it'd be like learning to read by memorizing a dictionary! Instead, just get an idea of where specific rules are located so you can find them easily in a game session.

You also need to read over the introduction and the first adventure in the **Adventure Guide** before you begin playing. This adventure is designed especially for beginning gamemasters.

All this reading may sound like a lot, but it shouldn't take more than an hour. Once you're finished, grab 2-6 friends and start playing! Expect your first game to last anywhere between 3-6 hours (which you can break up into several sessions, if you want to).

And that's it! Everything else comes with playing. Hurry, the fight for freedom has begun!

WELCOME TO PROJECT PHOENIX

Excerpted from Major Roger Nathan's opening speech, April 24, 1997.

'Congratulations, soldiers. And welcome to *Project Phoenix* . . .

'As part of a continuing effort to protect our interests in space, I am proud to announce that the United States Space Command has officially begun *Project Phoenix*. To effectively counter threats to America, our best soldiers have been selected from all branches of the Armed Forces. Some of you are from the Army, others from the Navy, Air Force, or Marines . . .

'Some of you have been selected for your weapon expertise, others because of your command abilities, and still others because of your background. But all of you share two things: love of your country and a special ability.

'Your outstanding patriotism brought you to our attention, and insured that we would consider your application most carefully.

'Your special ability is what actually got you in here. Some of you have mechanical implants, others of you have a chemical reaction-based ability, and still others have developed mental disciplines – all of which are powerful tools to aid in the defense of Democracy.

'You are now under my command, and we will be spending the next eight weeks getting to know each other well. Your training will consist of physical development, mental exercises, and honing of your special ability.

'It won't be easy. In fact, it'll make boot camp look like a picnic. But if we didn't think you could hack it, we wouldn't have picked you.

'You have been brought to this Florida Air Force base to have access to the *Phoenix* military shuttle. Each of you will learn how to fly the shuttle, and perform routine repairs on her . . .

'Evaluations will be performed during your training, and you will be selected for specific positions. Further, the thirty-six of you will be divided up into four Strike Teams of nine members each . . .

'When training is through, we will be a crack team of military astronauts the like of which the world has never seen. Personally, I will not rest until we can run rings around the Soviets . . .

'With the space station *America* virtually finished, and presently inhabited and undefended, now more than ever we need brave men and women willing to risk their lives in defense of their country.

'We've had threats against the *America* before, of course. But the president believes that with the growing political tension, there is a real chance that the threats could become a reality . . .

'It is up to you, the *Phoenix*, and her sister ship the *Pegasus*, to insure that space remains free."

Kickstart

Year of the Phoenix centers around a few basic rules. Learn them, and you've learned how to play the game. This section describes those rules.

This section is not detailed enough to enable you to referee the game, however. If you are the gamemaster, open the **Training Manual** and read the **Skills** chapter (which defines skills), **The Body** chapter (describing characters' bodies), and spend a few minutes on the **Combat** chapter, as well.

Dice

Phoenix uses dice to simulate Fate, Luck, or Chance (whatever you wish to call it). Roll two ten-sided dice (the funny-looking pair in the box) at the same time. Read off the lighter one as if it were in the tenth's place (so a '2' result would be '20'). Read off the other one at face value, and add them together (if the darker die is a '5', the total is '25'). This is called rolling percentile dice (usually written as 1D100). If the lighter die comes up a '3', and the darker one a '0', the result is '30'. However, if both come up '0', the result is '100'. In *Year of the Phoenix*, you always want to roll a high number.

You might also see the notation D10. This means you roll a ten-sided die and read it to get a result between 1-10. If you are supposed to roll 2 ten-sided dice and add them together (getting 2-20), the notation would be 2D10. The notation for rolling 3 ten-sided dice is 3D10, and so on.

Another kind of dice rolling is done with the regular cube-shaped dice, refered to as D6. If the text asks you to roll a D6, you roll it just like you're used to, getting a number between 1-6. Rolling 2D6 means you roll both of the six-sided dice provided in the game and add the results together, to get a number between 2-12. Rolling 3D6 generates a number between 3-18, and so on.

Skill Spheres

Every character can do things: swim, speak, write, etc.. Anything a character can do is defined by one of six **Skill Spheres**. They are listed on the pregenerated character you have chosen (if you haven't yet chosen a character, do it now). The Skill Spheres are **Knowledge (KNO)** (your education and street smarts), **Talent (TAL)** (your spirit, presence, and persuasion ability), **Observation (OBS)** (your five senses), **Communication (COM)** (your ability to entertain or teach someone through conversation), **Manipulation (MAN)** (skill with your hands), and **Kinetics (KIN)** (prowess with physical activity requiring your whole body).

Each Sphere has a number listed with it. For example, the character Carol Horn has a Manipulation Skill Sphere of 29%. This means she has a 29% chance of performing any task related to Manipulation. To find out if she actually performs a particular task, the player rolls percentile dice, and adds Carol's 29% to the roll of the dice. If the total of percentile dice plus the Sphere percentage is less than 101%, the character fails. But if the total number is 101% or higher, Carol succeeds in her task. Carol's player rolls the dice and gets an '8' and a '0'. This is a roll of '80'. Adding Carol's 29% to this, gets a total of 109%. Success!

It's important to remember that the further the total percentage is over 100%, the better the character performs.

Specific Skills

In addition to raw ability (Skill Spheres), characters have developed certain unique abilities to do particular tasks – specializing in certain skills. Specific Skills reflects this idea. Every character has a number of Specific Skills equal to his or her age. So someone 21 years old has 21 skills. These Specific Skills are used just like Skill Spheres are, but you have a better chance at them, since your character has worked to improve them. For example, Carol has the Machine Gun skill at 53%. Obviously she has a much better chance to succeed than with her Manipulation Sphere of 29%. Of course, your character won't always be able to use Specific Skills. (Carol can't use her Machine Gun skill to help her drive!)

Characters use their Skill Spheres for things they have no training in, and their Specific Skills for stuff they're good at.

The Difficulty Die (DIF)

Totally separate from skill rolls are DIF penalty rolls. This is a roll you perform on a regular six-sided die (a cube), and, as the name implies, you roll it when your character is suffering a handicap. Your gamemaster will inform you when your character is suffering a DIF penalty, but DIF penalties usually come up when your character is tired, injured, or trying to do too many things at once.

Your gamemaster will tell you the exact number of your penalty, such as '–1' or '–2.' This means rolling between 1 and that number is bad news. If you have a DIF of –2, as long as you roll 3 or more, there's no problem.

If you roll within your DIF number, then whatever skill you attempted has failed. There is no other penalty for rolling badly on the DIF roll, but sometimes failing your skill roll is bad enough.

For example, Carol has the Machine Gun skill at 53%. Her player uses the skill and rolls percentile dice (1D100) and gets 83. Added together, her total is 136%! However, her gamemaster says that, because she is wounded (from an attack only a few hours before) she has a –2 DIF. Carol's player picks up a d6, and rolls it. It comes up a 2, which is within the DIF range. Carol was not successful in her Machine Gun attack after all, and her player curses.

Skill vs. Skill

Whenever there is an opposing force involved in a skill roll, such as Carol trying to persuade a Captain to allow her to smoke, both sides try skill rolls. Carol rolls her Persuade skill % + 1d100, and the gamemaster rolls the Captain's TAL % + 1d100 (the Captain doesn't have the Persuade skill, so he has to use his Talent Skill Sphere). As long as both sides get a total of 101% or better, the higher total wins. So if Carol's player rolls higher with her Persuade% + 1d100 roll than the Gamemaster did with the TAL% + 1d100 roll, Carol wins, and smiles as she lights up a cigarette.

This idea comes into play frequently. For example, it is used when a character tries to affect an object, such as Carol trying to pick a lock. In this case, the player rolls against the lock (it is the gamemaster who actually makes the lock's skill roll). It is also used when your character wants to pick something up, such as a rock. In this case, you use your Muscle (MUS) in a Skill vs. Skill roll against the rock (the gamemaster rolls for the rock).

That's It!

Those few rules are the basic mechanics for playing the game. Of course, there's a lot more on your character sheet than skills, but your gamemaster can explain them as they come up. After playing once, though, you'll begin getting a real feel for how things work.

Example of Play

Everyone's gotten together for their regular Saturday evening of gaming. The players, Alice, Brian, and Cyndi, each have a pregenerated character sheet. Sven is the gamemaster.

Sven: Okay, why don't you reintroduce youselves. It's been a few weeks since we've played.

Cyndi: I'm playing Carol Horn. She's attractive but kind of bitter. She still smokes, thanks to Keeps.

Brian: Umm, my character's name is Bruce Keeler. It says he doesn't like being called 'Keeps'.

Alice: No problem, Keeps. I'm playing Captain Anthony Quill. He's kind of quiet, but mischievous. He likes having a good time.

Sven: Okay, okay. It's been kind of quiet the past two weeks. News reports say that the co-sponsored lunar base is ahead of schedule.

Brian: Who's the other sponsor?

Sven: The Soviet Union. I sure hope your characters can speak Russian. There's a lot of interaction with them.

Cyndi: That's bizarre. I guess our scientific community isn't as paranoid as our government.

Sven: Apparently not. Anyway, at about 4 in the afternoon, you are jolted by a siren. Other sirens are sounding now. You can hear trucks and jeeps speeding through, and people are shouting.

Alice: It's about time. We quickly get dressed and promptly report to the briefing room.

Sven: What are the rest of you doing?

Cyndi and **Brian:** The same.

Sven: You show up, and the Major is there. He looks as tense as you do. There are eighteen of you all together.

Cyndi: Eighteen of us?

Sven: Right. Well, there's thirty-six of you involved in *Project Phoenix*. You're divided up into four teams of nine each. They've called in two teams.

The Major addresses you.

'Well, the time has come all too soon, I'm afraid. We need you for a mission. You two Special Reaction Teams are the best that *Project Phoenix* has to offer.

'Two hours ago, there was an explosion on the lunar base. A section is cut off from the rest of the base, and there are reports that it was sabotage. That section just happens to be the nuclear power plant for the station.'

(Mutterings of amazement from the players.)

Cyndi: 'Where do we fit in?'

Sven: The Major continues. 'The *Phoenix* military shuttle is being readied right now down at the airstrip. You will achieve orbit, rendezvous with the Soviet Shuttle *Trotsky*, and swap one soldier each.'

Cyndi: (Chuckling) Well, I take it back. Everyone is still just as paranoid. Mutual hostages. That's stupid.

Sven: Does your character actually say that?

Cyndi: Uhh . . No.

Brian: An airstrip?

Sven: Yeah, the military shuttles are like airplanes. They take off and land on runways. Remember, this is 1997.

Alice: Oh. 'Major, are there any circumstances which we should be aware of?'

Sven: 'Yes. According to the president, the Soviets feel that this is our fault, and the last straw for them. In other words, if we don't get up there and find out what's going on, the lunar base may be the least of our problems. As a matter of fact, the president is meeting right now, with a Soviet representative.'

Cyndi: 'What exactly are their charges? Do they have any proof that this was planned?'

Sven: 'Sorry, soldier. That information's classified.'

Cyndi: I want to know. I'll try using my Persuade skill on him. I roll a 65, and add my skill percentage of 54%. That gives me a total of 119. I did it!

Sven: So far. But the Major gets to try and resist. This is a Skill vs. Skill situation. He's got a high score. Let's see . . . (Rolls dice.) Nope, he's not convinced. I beat your roll.

'Sorry, soldier. I told you that it's classified.' The Major shoots you a dirty look.

Cyndi: Oh, well. I tried.

Alice: What are the other astronauts doing?

Sven: About the same as you. Some of them seem a little nervous, others look eager to go.

The Major says, 'Anthony, you're commanding this mission. Horn, I want you on his right side — pilot.' And he turns to Keeps. 'And you, sir, are Communications and Payload Specialist. Any questions? (All three players shake their heads 'no.') Good.

'Thompson,' he says, 'You're our 'hostage'. Don't let them get away with anything. We'll plant a monitor on you so we'll hear everything. No doubt they'll do the same.

'Get your gear. You've got twenty minutes before the troop carrier leaves for the landing field.

'Let's do this one right, troops. The world is watching. Let's Move Out.'

It doesn't take long to get your stuff together. All your gear is listed on your character sheet. You meet up with the other crewmembers for the ride to the airfield. Over in the hangar, you see the *Phoenix* shuttle.

Alice: 'Okay, everybody, let's move out!'

Sven: Everyone's soon strapped in and ready for takeoff. Anthony needs to make his Shuttle Operations skill roll.

Alice: I roll a 49. Added to my 68% gives me 117%.

Sven: I guess you found the gas pedal! (Laughter.) You're off! You taxi effortlessly down the runway, and off into the sky. You communicate with ground control for the first half-hour as you pass checkpoints and recheck instrumentation.

About an hour and a half later, you're travelling up far enough to see the rim of the earth. It's an awesome sight, floating across the galaxy.

Alice: Gee, I wish I could really see it . . .

Sven: You suddenly see the Soviet shuttle *Trotsky* approaching from your right.

Cyndi: How close are we?

Sven: You should be docking in a few minutes.

Brian: 'Commander, any special procedures?'

Alice: 'Prepare your weapons, and don't take any crap from 'em.'

Brian: 'Yes, ma'am!' Um . . . I mean, 'acknowledged.'

Sven: You're getting close. The *Phoenix* systems are preparing for docking maneuvers. Are you going to let it cycle through?

Alice: 'All hands: prepare for docking maneuvers.'

Sven: Okay. The procedure begins. The shuttle steering engines pulse, turning the ship. Cyndi, you need to make Horn's Shuttle Operations skill roll.

Cyndi: (Rolls.) Made it with a 127%. 'Looking good, Commander.'

Alice: 'Aknowledged.'

Sven: The main engines are disengaged, and the autopilot is on standby. You hear the pressurization seal hiss above the cargo bay airlock, and the light goes from red to green.

Alice: I float over to the airlock. 'Thompson! Front and center! Horn, Keeps: remain at your posts. Be prepared for emergency maneuvering.'

Cyndi and **Brian:** 'Aknowledged.'

Sven: As you hear their airlock opening, Thompson floats over to you. She looks a bit nervous.

Alice: Poor kid. I slam my fist down on the airlock switches, and keep my finger on the safety of my pistol.

Sven: The airlock hisses open, and before you can do anything, a cosmonaut propells himself through the opening.

Alice: I shut the airlock!

Sven: Well, since your Manipulation speed is 3, that many of them get into the *Phoenix* before you shut it. They are in full Extravehicular Activity Suits, and look ready to do a moonwalk at any moment.

Cyndi: Oh no! That means —

Sven: 'Comrade!' The leader addresses you in English. 'You will now do exactly as we say. You are under Soviet martial law. After all, we are over Soviet airspace. If you refuse, we will decompress your ship.' He pats his machine gun.

Alice: What garbage! 'Soviet airspace' indeed!

Brian: Now what?!

Cyndi: Figures that this would happen. We'll all die and *Poof* World War III. Well, that's just fine.

Alice: Quiet. I have to think for a minute. What is the Russian doing?

Sven: Studying you as intently as you are studying him.

Alice: (Stares intently at Sven.) Fine. 'You have ten seconds to leave this vessel or I shall be forced to kill you. Is that clear?' (Quietly:) Should I make a Persuade skill roll?

Sven: Umm, no, we'll act this one out. (Loudly:) He laughs, and turns to his companions.

Alice: Does he have any hoses on the outside of his suit?

Sven: Yeah. The Soviets aren't as concerned about comfort and safety as we are.

Alice: I grab one and pull it out.

Sven: You . . . Okay. Roll. The suit is of 'Good' quality, so it has a base of 120%.

Alice: Anthony has a MUS of 90 kg. I roll 1D100 and add 90, getting . . 172! Hah!

Sven: You beat the suit's total! His suit is no longer spaceworthy! He can't depressurize the *Phoenix* without killing himself! Nice work!

Alice: 'What were you saying . . . comrade?'

(The other players cheer as play continues far into the night. . .)

Creating a Hero Summary

Use this Summary once you are familiar with Character Creation. This is the 'Cliff Notes' version.

2.1 SOCIETAL INFORMATION (See page 5)

Name, Race/National Origin: Choose.

Social Status: Roll 1d6.

Roll	Social Status	Income
1	Lower Class	10-29 K
2-5	Middle Class	30-59 K
6	Upper Class	60-70 K

2.2 PHYSICAL INFORMATION (See pages 5 & 6)

Gender: Choose.

Age: 2d6 + 20.

Height (HEI): Roll 6d10. Females add +130cm to this, males add +145cm.

Weight (WEI): Roll (2d8 x 5). Females add +15kg., males add +30kg.

Handedness: Roll 2d6 or choose.

Roll	Result
2-3	left handed
4-11	right handed
12	ambidexterous

Conditioning (CON%): Roll (1d6 + 6) x 10 as a percentage.

Ergs: Add the (1d6 + 6) CON roll to a roll of 1d6.

2.3 FACTORED INFORMATION (See pages 6 & 7)

Muscle (MUS): WEI x CON% = Kg.

Damage Class (DAM): Reference your MUS on this chart to find DAM.

MUS	DAM
05-24	−1
25-44	0
45-64	+1
65-84	+2
85-104	+3
105-124	+4
125-144	+5

Body Points (BOD): Multiply your hero's WEI by the number listed on each Hit Location.

2.4 CHARACTERIZATION (See pages 7 & 8)

Appearance: Choose.

Personality Profile: Choose at least five traits from the Personality Profile list, tagging them with the quantifiers: Always, Usually, Often, Sometimes, or Never.

Personal History Generator: Roll at least five times on the Personal History Generator.

2.5 FINISHING TOUCHES (See pages 8 & 9)

Date and Place of Birth, Political/Religious Affiliations, Family/Personal Relationships, Hobbies and Special Interests, Reason for Joining the U.S. Space Command Was: Choose.

Rank: Roll 2d6 or choose.

Roll	Rank
2-7	2nd Lieutenant
8-11	1st Lieutenant
12	Captain

3 SKILLS (See pages 10 – 27)

Skill Spheres: Divide 18d10 among the six skill spheres: MANipulation, KNOwledge, TALent, OBServation, COMmunication, KINetics, giving between 1-5 dice for each one. Then roll the dice for each Sphere.

Dice roll + 15% = Sphere %.

Specific Skills: Age = No. of Specific Skills.

Specific Skill % = 3d10% + Skill Sphere %.

Max. Success	Klutz Roll	Skill Sphere %	Skill Speed
00	01-05	01-19%	5
99-00	01-04	20-29%	4
98-00	01-03	30-39%	3
97-00	01-02	40-49%	2
96-00	01	50%+	1

Moves: 6 – KIN Sphere speed.

SPACE COMMAND TRAINING MANUAL



CLASSIFIED

Warning: This is designed to serve as an orientation sourcebook only. Refer specific technical questions to the appropriate department or ask your training officer for details.

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Subject to 234 U.S.C. sec. 788(b)

Year of the Phoenix™

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The author is happy to respond to any questions or comments about this game. Enclose a self-addressed stamped envelope, and send to Fantasy Games Unlimited Inc., P.O.Box 182, Roslyn, New York, 11576 USA.

1. Introduction

UNITED STATES MILITARY FORCES
GENERAL STAFF HEADQUARTERS
WASHINGTON D.C., U.S.A.

memorandum to: The President
from: Col. Carl Albert, Director
Presidential Commission on Space Program Security
date: 15 January 1996
subject: Security Proposal 'Project Phoenix'

Mr. President:

Having assessed the proposed formation of the 'space marines,' I have the following recommendations. These supercede recommendations from this office dated 12 November 1995.

1. As necessitated by 24 U.S.C. Sec. 683(e), this is my official request to continue funding of the United States Space Command for the next ten (10) years, through the year 2006 A.D.

2. Pursuant to Senator Hill's suggestion, I recommend splitting the organization off from the Air Force, to create a separate entity called the United States Space Command. This organization is to continue using the Air Force/Army ranks.

SECRET

3. Further, I recommend the formation of a branch of the United States Space Command specifically designed to fight terrorism in space and to protect national interests in related areas. This organization is to be called 'Project Phoenix..

4. To facilitate the organization's ability to handle crisis situations, two plans must be followed:

a. Aquisition of the military shuttles Phoenix and Pegasus (Shuttle Vehicle Numbers MS-120 and MS-121, respectively). This preference takes into account recent technological advances - both Shuttles are true 'flying wings' with the ability to take off and land under their own power. This aquisition is necessary to prevent the possible delay if other military operations were to be scheduled for these Shuttles at the time an emergency occurred.

b. Commandeering larger facilities at Kennedy Space Center for training and equipping than the Space Command presently has. Space Command currently has a token presence at the Center. The Phoenix

project requires separate support personnel, trained to react quickly in emergencies.

c. A total of thirty-six (36) members to comprise four (4) Strike Teams consisting of nine (9) members each. These recruits are to be selected from every branch of our Armed Forces, with a minimum quota of two (2) recruits from each branch per Strike Team. This insures that the selection committee is impartial, and shows the American public that it is a joint effort between all branches of our Armed Forces.

5. Because of the unique nature of the Special Reaction Team (SRT), deviation from the organization and equipment list as described in the United States Army Counterterrorism Manual (1995, revised edition) is appropriate.

The current Manual recommends a squad of nine (9) personnel as a basis for an SRT, with breakdown as follows:

Team Leader
Scout
Marksman
Observer
Advance Guard
Special Weapons
Heavy Weapons
Security Element
Rear Guard

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Having reviewed this matter with associate personnel (see attached list), it is acknowledged that this team is not appropriate to the situations we expect in space, nor to the requirements of the Shuttle itself.

Therefore, the following substitution is recommended:

Commander
Pilot
Communications and Payload Specialist
Medic (Emergency Medical Technician)
Infantry
Infantry Heavy Weapons
Support Services: Combat Engineer
Support Services: Mechanic
Support Services: Electronics

This breakdown of personnel provides enough firepower, and also provides for maintenance and emergency repairs on the main method of transportation: the Military Shuttle. Naturally, only the appropriately-ranked officer is to be assigned to each position.

There is a heavy emphasis on support personnel. This is due to the fact that any hostile occupation of a civilian or military installation in space is susceptible to covert operations by Project Phoenix. Specifically, a hostile action cannot last long if the SRT disables their oxygen supply, or exposes their vehicle to vacuum.

6. The Defense Department, as well as several security agency divisions, has been collecting data on American citizens who possess unique abilities which have possible defense applications. These 'Special Abilities' include limited psychic ability, mental disciplines, and experimental gadgets to which they have become test subjects. Specifically, the recommendation is to encourage these citizens to seek employment in a branch of the Armed Forces. Once they have signed with a branch, that cadet is turned over to Space Command for possible indoctrination into Project Phoenix.

All members of Project Phoenix will be Commissioned Officers.

7. We are in the final stages of construction of the space station 'America,' and in the second stage of construction of the lunar base. Therefore, it is urgent that a decision be made on this matter as soon as possible. You might also wish to consider the fact that the American public is wholeheartedly behind the space program, and that this is an election year.

Carl Albert

SECRET

Co. KA:so



2. Birth of a Hero

Heroes are created in the order given below. You should always roll for your characteristics, but — with the counsel of your gamemaster — you can change the result to keep it in tune with the kind of character you want to play.

Use a pencil when filling out your character sheet, because information changes as your character grows.

Anthony Quill, and his teammates Carol Horn and Bruce 'Keeps' Keeler are mentioned in these rules, to help explain them to you by example.

2.1 SOCIETAL INFORMATION

'Okay, Quill. You're the ringmaster here. Why don't you tell everybody just how you managed to get into this outfit, eh?'

'Sir?'

'You heard me, mister.'

'I'm sorry Major, but I —'

'Your daddy, son. I'm talking about Phillip Quill. Congressman Phillip Quill. A little string-pulling and a flashy name got you into this outfit. But it means diddly-squat so far as I'm concerned. Got that? That goes for all you miserable types. Your name means nothing, understand? Your money means even less.

'There isn't anybody is this whole outfit 'cares who you are, what color you are, or what money you've got. All I care about is having to stare at your disgusting mugs for eight weeks. God knows you are sure some of the ugliest slobs I've ever trained.

Societal influences often have the most impact on how other people treat your character (with the possible exception of the officers at Space Command). A rich Irish immigrant grows up differently than a poor, fifth generation Jewish American. Keep that in mind when generating this information, and choose your character's attributes accordingly.

Name

In addition to your given and family names, your character often picks up a nickname in the Academy — possibly one that he or she doesn't particularly like. Bruce Keeler, for example, got the nickname 'Keeps' because he keeps just about everything he finds.

He was uncomfortable with the name at first, but now he's used to it. (Actually, he had little choice in the matter, because even his instructors have begun calling him Keeps.)

Race/Nationality

These help you visualize your character. Are you British-born, or maybe an Amerind? Of Australian descent, or Brazilian?

Choose your character's race and national origin. All Phoenix heroes are United States citizens.

Social Status

This clues you into the quality of life your character is used to. It includes housing, food, and the ability to get money and/or items through various channels and contacts. Anthony Quill, for example, is most definitely Upper Class (if the Major's tirade is to be believed!). Most Phoenix heroes are Middle Class.

For the purpose of the game, money is considered roughly equivalent to today's values.

SOCIAL STATUS (ROLL 1D6)

Dice roll	Social Status	Income
1	Lower Class	10-29 K
2-5	Middle Class	30-59 K
6	Upper Class	60-70 K

I choose Anthony's name, his race (Black), and Nationality (Jamaican). I roll 1D6 for his Social Status and get 6. He is definitely Upper Class (the Major was right!). Anthony makes $60-70,000 a year! Being greedy, I decide he makes the most possible in his income bracket — $70,000.

2.2 PHYSICAL INFORMATION

'We're going to learn a little about keeping in shape: conditioning, strength, and staying power. No, we're not going to try a sex marathon, Quill. I'm talking physical fitness.

'Good conditioning lets you recover from diseases faster, lets you heal faster, and makes you able to keep your wind. Unless you smoke, right, Horn?'

'Yes, Sir!'

'You smoke anymore, woman?'

'No, Sir!'

'Do you think you could outlast me in a marathon run?'

'No, Sir!'

'And why not?'

'Because I used to smoke, Sir!'

'That's right, you clowns. So get it through your heads. Stay in condition, and you'll have more chance of survival. Any questions?'

'Yes, Sir.'

'What is it, Quill?'

'You're serious about this, aren't you sir? Are we being prepped for something? What's up?'

'Nothing. Yet. But we may need you people soon. So on the floor! Give me one hundred pushups.'

'Thanks a lot, Quill.'

'That's two hundred for you, Keeps.'

('Damn.')

Physical Information begins where Societal Information leaves off — now we discuss your character's physical attributes.

Gender

Choose your character's gender. Both men and women are crucial in the never-ending battle to preserve American freedom.

Age

The age of your character gives you a clue to his or her mental and emotional maturity. At 26, Anthony is relatively young (both physically and mentally) for the Space Command. But, as you'll soon find out, there is a good reason for many characters to be so young. Your age also tells you another important thing about your character: how many skills he or she has learned. We'll discuss skills in the Skill chapter, but for now, generate your character's age by rolling 2D6 +20.

Height & Weight (HEI &WEI)

For Height, roll 6D10. Females add +130 cm to this, males add +145 cm.

For Weight, roll (2D8 x 5). Females add +15 kg to this, males add +30 kg. Weight affects your character's ability to absorb damage and is a guide to how much he or she can lift (which we'll get to in a minute).

Handedness

Your character's dominant hand.

Roll 2D6. A 2-3 result is left-handed. A 4-11 result means right-handed, and a roll of 12 is ambidexterous.

Conditioning (CON%)

This measures how fit you are in relation to other people. As the Major said, conditioning affects how well you resist disease, and recover from wounds. A low CON% (20%) indicates a feeble or out-of-shape character, while a high CON% (80%) means a muscular, physically fit character. It also regulates the amount of weight your character can lift.

To give you an idea where the high end of this scale is, an Olympic weight lifter can lift as much as 300% of his own weight. Roll 1D6 + 6, and record this number. (You'll be using it for your Ergs in just a second.) Multiply this number by 10 to get you character's CON%. You'll get a result somewhere between 70%-120%. That's because you're heroes. Regular civilians aren't as fit as you.

Ergs

In *Year of the Phoenix*, Ergs are units of energy: your hero's ability to perform strenuous and/or stressful activities for long periods of time — your character's wind (yes, just like the Major said).

Start off with the number you got when you rolled 1D6+6 for your character's CON%. This number is used as a base, because your energy is influenced by your conditioning. Now add +1D6 to it. Circle the result on the Erg Action Track, a vertical row of boxes located on the right side of your character sheet.

Ergs are explained fully in The Body chapter.

I choose my character's gender: Male.

Age: I roll 2D6 and get 6. 6 + 20 = 26. Anthony is 26 years old.

Height: Rolling 6D10, I get 12. 12 + 145 cm = 157 cm. Anthony is 157 cm tall. I'm not happy. I don't want a short hero!

Weight: I'm not happy with Anthony's height, so my gamemaster lets me choose his weight: 90 kg.

Hand: I roll 2D6 and get 3. I don't want Anthony to be Left-Handed, and my gamemaster allows me to change it. I write down that Anthony is Right-Handed.

Conditioning%: Rolling 1D6 I get a 4. 4 + 6 = 10. Multiplied by 10 gives Anthony a CON% of 100%, which is above average for a Phoenix character.

Ergs: I roll 1D6 and get 2. Added to my 1D6 + 6 CON% roll of 10, this gives me 2 + 10 = 12. Anthony has 12 Ergs.

Notice that I rolled some things and chose others, directing the selection towards what I had in mind for my character. I kept the HEI roll while discarding the Handedness roll. Admittedly, Anthony's HEI isn't exactly what I wanted, but it gives him a bit of uniqueness.

This kind of selection process becomes common as you use the system, seeing the relationship of the items to each other.

2.3 FACTORED INFORMATION

'As I've said, fitness is everything. But just because you're fit doesn't mean you're strong. It depends on how big you are. Now, you, Horn, I could lift easily. No big deal. But you couldn't lift me. That's got nothing to do with conditioning: that's muscle bulk.

'Keeps. Over here. Sit down, facing me.

'Now, arm wrestle me.'

'Yes, sir . . .'

'As you can see, I'm having *oof* little trouble keeping him down. Now, it looks like *urr* Keeps is in okay shape. His health report is flawless — isn't that right, boy?'

'*Arrggg* Yes, *Oommph* Sir!'

'But being healthy doesn't mean you've got lots of muscles, does it, Keeps?'

'*Aahh* — No, Sir!'

'Okay, Keeps — by the way, you should see a doctor about that swollen hand. Quill, get over here.'

Factored information is based on things you've already discovered about your character.

Muscle (MUS)

How much your character can lift, carry, and push is known as his or her Muscle. For now, all you need to know is that the amount you can lift without trouble is equal to this value. If you try to lift something heavier, you may not be successful.

WEI x CON% = kg. your hero can lift.

Damage Class (DAM)

A character's Damage Class is the additional damage points added (or subtracted) per blow due to your character's unusual build, use of larger (or smaller) than average weapons, or other modifiers. Since Phoenix Special Forces undergo severe training, they average a higher DAM than normal civilian types, while officers who specialize in physical training (like the Major) often have appallingly large DAM values.

DAM Chart

MUS	DAM
05-24	-1
25-44	0
45-64	+1
65-84	+2
85-104	+3
105-124	+4
125-144	+5

Cross index your MUS on this chart.

DAM (and damage points) are thoroughly explained in the combat section.

Body Points (BOD)

At the bottom of your character sheet is a Hit Location Chart. It shows how much damage your character can withstand in each body part without having it disable him or her (like a crushed hand). This concept is more thoroughly explored in 'The Body' chapter, but for now you need to generate BOD Points for your character. Each location is assigned numbers or points, hence the term.

A character's BOD are determined from his or her WEI. Each location on the chart lists a number you multiply your hero's WEI by to find that location's BOD. For example, I multiply Anthony's WEI by .03 to determine the number of BOD in his head.

BOD Location	
Head	. 03
Neck/Shldrs	. 04
Chest	. 08
Arm L	. 04
Arm R	. 04
Hand L	. 02
Hand R	. 02
Abdomen	. 06
Leg L	. 06
Leg R	. 06

MUS: Anthony has a CON of 100%. He weighs 90 kg. 90 x 1.00 = 90. Anthony can lift 90 kg.
DAM: Anthony's MUS is 90, so his DAM is +3.
No matter what this actually means in game terms, Anthony is pretty well set (considering the maximum value on the chart is a +5).
BOD: Anthony weighs 90 kg. 90 x .03 = 2.7, or 3. His Head has 3 BOD.

Head	*3*	*Hand L*	*2*
Neck/Shldrs	*4*	*Hand R*	*2*
Chest	*7*	*Abdomen*	*5*
Arm L	*4*	*Leg L*	*5*
Arm R	*4*	*Leg R*	*5*

Anthony makes out fairly well. He'll need this advantage in the eternal fight for freedom.

2.4 CHARACTERIZATION

Horn lay on her bed, listening to Keeps trying to play a harmonica. He didn't have it yesterday, but that was nothing unusual — it would probably be gone tomorrow, traded for something else. She swung her legs out from the cramped space and jumped to the floor.

'I need a cigarette.' It was a statement, not a question.

'You know what the Major said about —'

'I don't care. I need a cigarette.' He watched her face for a few minutes, dug into his knapsack, and produced a pack of cancersticks. She held out her hand, but he pulled away.

'You didn't get these from me, understand?'

'I understand.' She waited. He dropped two into her hands.

'That's all there is, Horn.'

'Thanks, Keeps.'

'Don't call me that.'

'Sorry.' She jumped back up, wrapped a sock around the sprinkler head she banged her head on at least once a day, and lit a cigarette.

'Carol?'

'Yeah?'

'What do you think they're training us for?'

'Probably to bomb the Russians. They need a good strafing — maybe a Hydrogen bomb right on Moscow *POW*.'

Wake 'em up . . .How should I know?'



The enjoyment of a roleplaying game comes from exploring your own creativity as you pretend to be someone else — someone who lives entirely in your imagination. In other words, roleplaying is a game of characterization. Characterization is your character's appearance, history, and personality. Attitudes, interests, morals, motivation, and personal habits all contibute to an overall portrait of your freedom fighter.

The person you design should be interesting to you; there should be something about the character you find challenging or intriguing. Make a commitment to that character. Have a definite voice pattern, manner of speech, looks, and consistent reactions to recurring events. He or she should experience or have had the experience of extreme emotions; hate, love, envy, pride, honor, etc. Alternately, your character may just be awakening emotionally, and every feeling is a new experience.

APPEARANCE

Face and Hair

rugged	balding	brunette
crooked teeth	maned	buck teeth
angular	beautiful teeth	round
strange haircut	oval	shifty eyed
piercing eyes	bushy brows	squinty eyes
cauliflower ears	plain	large ears
wild	small ears	sinister
delicate features	conniving	cold
receeding hairline	auburn	dark

Voice

demonic	chilling	horrible
pitiful	tolerable	average
typical	good	excellent
superb	amazing	divine

Build

trim	muscular	robust
conditioned	imposing	ample
rugged	bulky	forceful
squat	heavy	burly
overbearing	dynamic	

Overall Appearance

frosty	young	rumpled
youthful	loose	mature
drab	middle aged	flowing
old	angelic	ancient
devilish	dirty	innocent
clean	glowing	unkempt
otherworldly	immaculate	dead
suggestive	lifeless	foppish
repulsive	rough	drab
refined	unremarkable	nervous
vacant looking	comical	scarecrow
disturbing	limp	outlandish
reedy	sleepy	severe

Describe your character in detail. What does he or she look like? Act like? Sound like? What about first impressions? It's important to have a clear picture to relate to others, for consistant character interaction.

Sometimes you can be in a rut — how many different ways can you think of to describe a character? Use the accompanying lists to spark your imagination.

PERSONALITY PROFILE

Characters have particular and often peculiar patterns of behavior. The Personality Profile is designed to help your Phoenix hero come to life. The Personality Profile is a guide to help you begin roleplaying your character — it's not a psychological profile (although, no doubt your character is familiar with the psych tests needed to join Space Command).

Choose at least five traits from the Profile list, tagging them with one of the following quantifiers:

Always, Usually, Often, Sometimes, or Never.

Don't feel limited to the words on the chart. Develop one or two of your own.

According to the Personality Profile I chose for him, Anthony's Never Cunning, Often Quiet, Sometimes Emotional, Always Brave, and plain old Stubborn.

I'm lazy, so I'll only roll on the table five times. I get 02, 09, 22, 02, and 10. Looking over the results, I decide to add two more, and choose 13 and 12.

Plugging these into my original concept of Anthony, I develop the following.

Anthony Quill was born Anthony Sellers. His parents were killed in a train crash when he was only a few months old.

He was raised by his grandfather, a well-to-do congressman. Phillip Quill gave the boy his last name to save him from any embarrassment.

The man was very interested in ancient civilizations, and his ward was no exception. Before getting involved in the space program, Anthony went on many crazy and wild expeditions. These were funded by the finances of the now-deceased Phillip.

Anthony had an unfortunate love affair once and is wary of romance.

PERSONAL HISTORY GENERATOR

People are the result of their experiences. What characters were involved in during their lives influences the kind of skills they learned. Carol Horn, for example, learned some skills totally different from what you'd expect from someone of her high breeding. (Brawling, indeed!)

Use the Personal History Generator to develop a history for your character. You may roll on it once for every year of your hero's life (if you want your character to have had a busy past), but roll at least five times. There's no way to predict the type of information you will create, so personal history is on the back of your character sheet to give you enough room.

Turn your character sheet over and roll 1D30 as often as you desire, within the limits set above. Jot down the numbers on a piece of scrap paper.

Once you've finished rolling dice, look up the results on the Personal History table and tie them together to make a story. Rolling 'Time of learning' and then 'New friend,' you could decide that you met someone who taught you many things.

This doesn't give you much except the bare bones. Like everything else, twist and interpret this to your own desires and conceptions.

Personal History Generator (roll 1D30 or choose)

01 Relocation
02 'Gain' or 'loss' of family or group
03 Time of rebellion
04 Time of poverty (of ideas, time, wealth, friends)
05 Time of illness (emotional and/or physical)
06 Time of learning
07 Good occupation
08 Weakening/conflict of group or family ties
09 Strengthening/reconciliation of group or family ties
10 New significant friend/enemy
11 Time of spiritual fervor
12 Meet someone important to you
13 Identification or solution of major task/problem
14 Initiation into or expulsion from a special group
15 Revival of a long-dead love/situation/illness/problem
16 Moderate personal loss (item, ideals, goals,friends,freedom)
17 Time of conscription/slavery (physical and/or emotional)
18 Time of philosophical questing
19 Personal conflict (wealth, goals, love, freedom, ideals)
20 Involved in disreputable activity
21 Personal advancement
22 Large material gain
23 Deceit/deception personality affects you
24 Large scale disaster (natural, financial, spiritual) personally affects you
25 Make a journey out of necessity or gain
26 Family or group member has injury/problem/secret/leading a 'double life'
27 The center of public and/or private recognition/notoriety
28 Time of renewal/celebration/joy
29 Time of wealth (ideas, friends, etc.)
30 Time of deep love (person, place, thing)

2.5 FINISHING TOUCHES

'What are you in this far, anyway, Quill? I mean, what's your motivation? It certainly isn't because you love the Air Force. Talk to me!'

'Sir! I joined the Phoenix Special Forces to combat terrorism and the growing Communist threat. With Mexico now almost Communist, and the Asiatic Conclave emerging, I feel that —'

'Okay, Quill. Cut it. You're talking to *me* now. And I don't buy it.

Personality Profile (Choose five traits)

1. Loyal — Untrustworthy
2. Rigid — Flexible
3. Sarcastic — Deadpan
4. Modest — Proud
5. Competitive — Goal oriented
6. Forgiving — Vengeful
7. Jealous — Trusting
8. Good Natured — Moody
9. Independent — Group/Family oriented
10. Chaste — Lustful
11. Generous — Selfish
12. Brave — Cowardly
13. Liberal — Conservative
14. Adaptive — Resistant
15. Serious — Light
16. Sincere — Insincere
17. Honest — Deceitful
18. Religious — Nonreligious
19. Rash — Patient
20. Apologetic — Uncaring
21. Envious — Satisfied
22. Conservative — Liberal
23. Openminded — Judgemental
24. Kind — Spiteful
25. Temperate — Indulgent
26. Conscientious — Expedient
27. Excitable — Patient
28. Logical — Emotional
29. Energetic — Lazy
30. Outgoing — Reserved
31. Stubborn — Docile
32. Assertive — Humble
33. Opportunistic — Idealistic
34. Venturesome — Shy
35. Profane — Pious
36. Tender — Toughminded
37. Dishonest — Honest
38. Suspicious — Trusting
39. Pessimistic — Optimistic
40. Merciful — Sadistic
41. Curious — Apathetic
42. Imaginative — Practical
43. Shrewd — Forthright
44. Formal — Uncouth
45. Apprehensive — Placid
46. Pacifistic — Activistic
47. Controlled — Casual
48. Tense — Relaxed
49. Talkative — Quiet
50. Subtle — Forceful

'The truth? Okay. I . . . want to be a Shuttle pilot. I want to live on the moon — go out there and see what makes us tick. Why are we here?'

'Why'd you join us? There are some commercial space ventures who might take you.'

'The money's quite good, sir. And frankly, I think I need the discipline.'

'You certainly do. But I'll turn your ass into an officer if it kills me. And it might . . .

'Back to work, mister.'

Now your character is almost complete. Write the last few details that bring him or her to life on the back of your character sheet.

Date and Place of Birth

What State/country was your character born in? This isn't always the same as your race or nationality. Did your character move around a lot? What were the circumstances? Where did he or she attend school?

Anyone not born in the United States had to get his or her citizenship before entering the Space Command.

Political/Religious Affiliations

What are your character's political and religious feelings? Have they changed due to recent or past events? Are you a right-wing Republican, or perhaps a middle-of-the-road Catholic? An obnoxious Fundamentalist, or a quiet Feminist? (Extensive background checks are performed on each applicant: no Communist character was permitted to join the project.)

Here's a short list of some religions: Catholic, Jewish, Protestant, Mormon, Eastern Orthodox, Moslem, Hindu, Buddhist, Pagan, Shintoist, Sikhism, Taoist, Confucianist, or possibly you follow a tribal diety. It's also possible you don't believe in the concept of religion; 'none.'

Family/Personal Relationships

What are his or her parents' names? How many siblings does your character have? Was your character involved in a relationship before joining *Project Phoenix*?

Hobbies and Special Interests

What is your character particularly interested in? Favorite foods? Television shows or dance styles? Playing instruments? Collecting things (weapons, comic books)? Were you on the school debating team? Perhaps you like quiet walks, or playing basketball. Maybe you smoke or like loud rock and roll, or even enjoy playing the horses (or the stock market).

This is your chance to go wild — make your character something special.

Reason for Joining the U.S. Space Command

This is a very serious point, and one of your character's greatest motivations. Take some time to develop it. Was your character running away? Did he decide to go in to prove something to himself? Did she come from a military background (so it was preordained)? Did he feel he owed the country some service? Perhaps your character went in for less-than-noble reasons; a judge gave a choice: prison or Space; drugs almost ruined his life; she entered to beat the almost-certain draft, etc..

This reason should color any decisions you make about your American soldier. Why is he or she here?

Rank

You are an Officer of the United States Space Command. Roll 2D6.

The nine positions in the Special Reaction Team each require a specific rank. The positions and the required ranks are listed on the table below. Your gamemaster may wish you to simply choose a position and take the rank required, or may require that you roll for your rank and fill a position that you are qualified for.

Since there are nine positions it is unlikely that there will be any overlap, but if two players both want the same position, they (and your gamemaster) have to decide who gets it. This can be resolved in various ways, including randomly, 'roll higher than your opponent on a D6.'

If there are more than nine players, the remainder are part of another Strike Team. Teams are often sent up together.

Roll	Rank
2-7	2nd Lieutenant
8-11	1st Lieutenant
12	Captain

Birth: Anthony was born on June 27, 1972 in Nebraska, U.S.A.

Political/Religious Affiliations: Registered a Democrat, Anthony drifted away from both political parties, satisfied with neither. His grandfather was Catholic, but Anthony delved into the old pagan religions which were intertwined with many of his excavation findings. Those beliefs are more in tune with his inner feelings than any other religion.

Family/Personal Relationships: I decided these in Anthony's Personal History.

Hobbies: Ancient Cultures is a hobby of his, but not dancing. Teaching Russian is another interest. He doesn't usually like people who smoke (and is constantly trying to get Horn to stop).

Reason For Joining: Anthony found he was a drifter as his life went on, so he turned to the military for the discipline only the armed forces could give him. So far it hasn't helped!

Rank: I roll 2D6, and got a 12! I take it back — apparently Anthony was successfully trained! Anthony is a Captain.

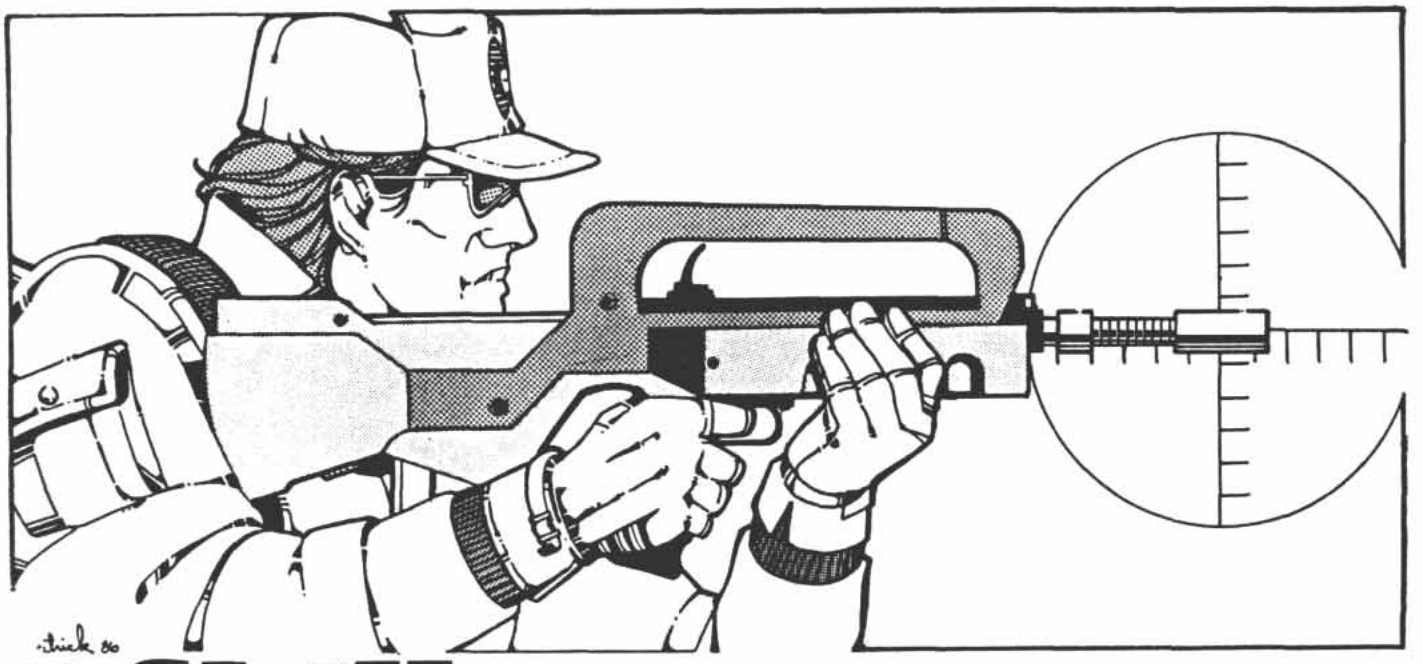


Although your character will grow in playing, beginning with a strong characterization helps bring him or her to life more vividly.

Rank Requirement Table

Position	Rank Required
Commander	Captain
Pilot	1st Lieutenant (minimum)
Communications and Payload Specialist	1st Lieutenant (minimum)
Medic	1st Lieutenant
Support Services: Combat Engineer	2nd Lieutenant (minimum)
Support Services: Mechanic	2nd Lieutenant (minimum)
Support Services: Electronics	2nd Lieutenant (minimum)
Infantry	2nd Lieutenant (minimum)
Infantry Heavy Weapons	2nd Lieutenant (minimum)

See the description of each position, and the skills that position offers, in the 'Skills' chapter.



3. Skills

A skill is a physical, mental, or social ability the character has which enables him or her to interact with the environment. Your character, in theory, has an unlimited number of these skills. But since no one could possibly learn everything there is to learn in one lifetime, most of them are undeveloped. An average *Phoenix* hero has about 27 developed skills.

3.1 SKILL SPHERES

'Quill! Are you a good runner?'
'Yes, sir.'
'Keeps, are you?'
'No, sir.'
'What are you good at?'
'Finding things. I'm very observant.'
'You mean spotting things no one else notices?'
'Yes, sir.'
'Good. As you may have guessed, this week we are beginning our evaluations. Some of you will be trained to fill the positions of Commander, Pilot, Communications and Payload Specialist, or another service branch. You'll all be trained in the arts of war, and in emergency procedures.

Some of you have a natural inclination towards an area. Horn, for example, seems to be quick on the uptake, and has good reflexes. She may be chosen as a pilot. Keeps seems to be good in communications – it remains to be seen what Mr. Quill is qualified for.'

The basis for all your character's skills are his or her Skill Spheres. They are the accumulated ability he or she has in a particular area. For example, most Americans know how to turn on a television or play a videotape recorder with little or no instruction. This does not mean that everyone is skilled at it, but that our culture teaches most of us (in a general way) how to use electronic equipment. The same is true for other activities.

Your character has six of these Skill Spheres – basic building blocks.

Knowledge (KNO)
This is the cultural knowledge your character possesses, as well as the ability to recall it accurately. This also reflects his or her ability to absorb academic information and manipulate that data. But just because a hero knows a lot (high KNO) doesn't mean that he or she has the prudence to use it wisely. A low KNO probably indicates someone who had a sheltered childhood.

Talent (TAL)
This deals with the character's luck, as well as other unquantifiable aspects of a character such as presence and persuasiveness. Someone with a high TAL can be unattractive but still imposing, while someone with a low TAL can be unassuming, no matter his or her appearance.

Observation (OBS)
The character's adeptness at sensing the environment through taste, touch, smell, hearing, odor, and sight. Someone with a low OBS might be preoccupied most of the time, while a high OBS indicates that the character is very aware of his or her surroundings.

Communication (COM)
Social interaction, writing artistically, and conveying complex information are all part of COM. People with low ratings might have difficulty expressing themselves, while high COM characters could write entire books on the subject of communicating.

Manipulation (MAN)
The ability to use the digits of the hands and feet for detailed work. A good MAN character can thread a needle, work a lock, untie ropes, juggle, or do calligraphy fairly well, but a low MAN character might have trouble tying his or her shoelaces in the morning!

Kinetics (KIN)
Activities requiring the entire body for balancing, movement, and graceful motion begin here. KIN involves activities like throwing and swimming.

DETERMINING SKILL SPHERES

Now that you have a basic understanding of what Skill Spheres are and what uses they serve, you need to generate them for your character. It's perfectly okay to say that a character is, 'Smart and nimble, but kinda' quiet.' However, we need an easier way to compare that character to others. Each Skill Sphere is simulated in game terms with a percentile rating (from 01-100%) that tells you how well your hero can perform in a particular situation.

You begin with eighteen ten-sided dice to divide among you character's Skill Spheres as you see fit. You must allocate at least one die to each Sphere, and you can give no single Sphere more than five dice. If you were to construct an average character, he or she would have three dice for every Sphere.

This method foe distributing dice allows you to create the type of character you want. When deciding, keep in mind his or her strengths and weaknesses, and check with your character's Personality Profile and Personal History. What is your character interested in? Gaining knowledge? Put a lot of dice into KNO. Spending time alone? You better put only one die into COM. And so on.

Once you have decided where the dice are going, roll them to figure out your character's actual Skill Sphere percentages. Roll the number of dice you have selected for KNO, and add them together. Always add a base of 15% to this number, so that your character has a fighting chance. An average character has a Skill Sphere percentage of about 33%.

I envision Anthony as being smart and nimble, but quiet. I see I'll probably have to revise my 'quiet' estimation some time soon if his training keeps going the way it has! But, I'll stay with it for now. Using this, I decide to emphasize Anthony's KNO and MAN Spheres (5 dice each), and give very little to his COM (one Die). I also give his TAL only one die, and leave his OBS and KIN at three dice. Reviewing, I see that I have a total of eighteen dice allotted – just the right number.

Anthony has five dice for his KNO. I roll a 10, 3, 5, 6, and 8. Not bad! Adding it all together, and slapping on the free 15% basic percentage, Anthony has a KNO of 46%. Well, Anthony is certainly starting off on the right foot.

The Skill Sphere Grid

On the upper middle of your character sheet is a circular grid. Record your character's Skill Sphere percentage on each indicated space, then plot the percentages on the grid. Each circular line simulates 10%. The innermost circle is 10%, the next one out is 20%, and so on. Finish the grid by connecting the points. This provides you with a quick reference to check where your character is strong or weak. Since an average character has all Skill Sphere percentages at about 33%, the more round the drawn circle, the more well-rounded your character is.

3.2 SPECIALIZED SKILLS

'Quill!'

'Sir!'

'We've been sitting here on the *Phoenix's* flight deck for over an hour. Why the hell can't you figure it out?'

'I don't know, sir!'

'A simple thing like Launch and Ascent procedures, and you can't do it. Keeps managed to memorize the procedure.'

'I guess I'm not as smart as Keeps, sir.'

'Bull. You're just as bright as he is. You're just not trying. Now, state preflight alignment again.'

'CRT number 2 should report that we are stabilized for launch at 28 degrees, 36 minutes, 30.32 seconds . . .uh . . . north latitude, and 80 degrees, 36 minutes, 14.88 seconds. . . west longitude.'

'And where is that location, exactly?'

'Main runway, Kennedy Space Center, Florida, sir!'

'Correct, Quill. Now, that wasn't so hard, was it?'

While characters have Skill Spheres which allow them a basic chance to try just about anything without training, experience will improve this chance.

This experience is simulated in *Year of the Phoenix* with Specific Skills. These are built up from a character's Skill Spheres because the abilities that Specific Skills simulate are trained up from the character's basics. Keep this in mind when you choose your hero's Specific Skills, because someone with a low MAN, for example, would do poorly in skills requiring a high degree of manual dexterity.

Anthony finally winds up with a KNO of 46%, TAL 19%, OBS 27%, COM 20%, MAN 34%, and KIN 41%. Quite a range. He has a high score in KNO and KIN, so he would do well to concentrate on those types of skills. His MAN isn't bad, but his OBS and COM are below average. And he should stay as far away from TAL skills as he can get!

Core Skills

The skills which all characters must take are called Core Skills, and reflect the typical skills that characters learn while growing up. Also included in the Core Skills are some basic skills taught to all space cadets.

If you feel that your character would not have a particular listed skill, discuss it with your gamemaster who may tell you to take it anyway, or work out an alternative skill with you.

Some personal choice is provided for in this training. For example, you choose the second language your character knows (or Native language, if it is not English), as well as an interaction and personal management skill.

See the 'Common Skills' chapter for a description of these skills.

3.3 SERVICE BRANCHES

Every hero is trained to fulfill a specific position aboard the *Phoenix* – a Service Branch.

'Major?'

'Yes, Quill?'

'Why are you riding me so bad?'

'You came all the way over to my office at this time of night to ask me this?'

'Yes, sir.'

'And you expect an answer.'

'Yes, sir.'

'Fifty pushups, mister.'

'Yes, sir!'

'The reason I'm riding hard on you, Quill, is because I think you're command material. There's only a few – keep those knees locked – who I'd consider capable of handling the job and you're one of them. But you're lazy, Quill. Real lazy.

'What was the big lunar event last year?'

'After finding those cosmonauts that *oof* crashed on the Darkside, the president returned them to Russia as a 'token of goodwill'.'

CORE SKILLS

Skill (Skill Sphere)	Notes and Examples
Astronautics (KNO)	
Computation (KNO)	
Extravehicular Mobility Unit, or EMU (KIN)	
Interaction skill (various)	Persuade (TAL), Bargain (TAL), Etiquette (COM), Sing (COM), or Streetwise (COM), etc.
Native Language Linguacy (COM)	Usually English
Native Language Literacy (KNO)	Usually English
Personal Management skill (various)	Driving, Piloting, Cooking, Sewing, Simple repairing, etc.
Shuttle Computer (KNO)	
Second Language Linguacy and/or Literacy	Must take English Literacy plus Linguacy if Native is not English
Self-loading Pistol (MAN)	Trained on the 9mm Glock 24. (See the 'Equipment' chapter.)

SERVICE BRANCH SKILLS

The following lists are the Service Branches available to *Phoenix* heroes, along with the skills each branch is taught. Choose one for your character, after making sure he or she is of the appropriate rank (see the individual Service Branch). Characters who have been in the Space Service for many years may have more than one Service Branch under their belt, such as a forty-five year-old hero being qualified for both Commander and Medic. Virtually no beginning character has more than one Service Branch.

See the 'Common Skills' chapter for a description of these skills.

• SERVICE BRANCH

Description: Includes rank required to fill this position.

Skill (Skill Sphere): Skills required for that Service Branch. A character takes these skills before any other Specific Skills are selected.

• COMMANDER

Crew safety and flight execution is the commander's responsibility. No action on board the Shuttle is performed without his or her approval. And, consequently, the Commander is accountable for all actions performed by the crew. A good Commander does not need to know about all aspects of the *Phoenix Project*.

Instead, he or she delegates responsibilities to those knowledgeable in a particular field, and accepts advice from the other members of the crew.

The rank of Captain is necessary to qualify for this position.

Astrogation (KNO)
Cartography (MAN)
Psychology (KNO)
Shuttle Operations (MAN)
Shuttle Weaponry (KNO)
Tactics (KNO)

• PILOT

A good Pilot is the Commander's right hand. The Pilot checks out the launch point and destination particulars with ground control and is the final judge about a go-ahead or mission scrub if problems arise (bad weather, etc.). If there is a launch abort (after liftoff), the Pilot decides whether to *Return to Launch Site* (if the Shuttle is crippled), try an *Emergency Landing* (at the U.S. Naval Station in Rota, Spain), or *Abort to Orbit* (if there's enough fuel). *Return to Launch Site* is often the preferred option.

The rank of 1st Lieutenant or Captain is required to fill this position.

Astrogation (KNO)
Cartography (MAN)
Meteorology (KNO)
Emergency Medical Technician (KNO)
Shuttle Operations (MAN)
Shuttle Weaponry (KNO)

• COMMUNICATIONS AND PAYLOAD SPECIALIST

The Communications and Payload Specialist monitors all communications to and from the Shuttle, and coordinates payload operations. The payloads differ widely on the Shuttle, but usually fall into either vehicle or personnel transport. The Specialist also customarily takes the role of interpreter when dealing with non-English speaking gamemastered characters.

The rank of 1st Lieutenant or Captain is a prerequisite for this position.

Communications Systems (KNO)
Counter-Insurgency (COM)
Meteorology (KNO)
Secondary Language (KNO and COM)
Shuttle Communications (KNO)

• MEDIC

The role of Medic is a crucial one, because *Phoenix Project* will undoubtedly have casualties. And since the characters will be as far from hospital care as humanly possible (when they're in space), the Medic's responsibility is to provide first aid and emergency care.

The rank of 1st Lieutenant is required to fill this position.

Emergency Medical Technician (KNO)
Forensics (OBS)
Pharmacology (KNO)
Psychology (KNO)
Shuttle Operations (MAN)
Surgery (MAN)

• SUPPORT SERVICES: COMBAT ENGINEER

Combat Engineers deal with the construction and destruction of buildings, the emplacing, defusing, and deployment of explosives, and other skills necessary to insure the survival of American freedom.

Any rank may fill this position.

Bomb Disposal (MAN)
Combat Engineer (KNO)
Demolitions (KNO)

• SUPPORT SERVICES: MECHANIC

Mechanics routinely repair, maintain, and jury-rig vehicles and robotic devices to perform far past the designer's original design.

Any rank may fill this position.

Vehicle Repair, NASA (KNO)
Operate Vehicle, Lunar (MAN)
Robot Repair (KNO)

• SUPPORT SERVICES: ELECTRONICS

The electronics whizzes of the computer age know their stuff inside and out. They have the capability of replacing damaged critical electronics with pieces of worthless circuit board — which (naturally) work perfectly.

Any rank may fill this position.

Electronics Repair (KNO)
Communications Systems (KNO)
Computer Programming (KNO)

• INFANTRY

The 'grunts' of this group, Infantry are often the first into a combat situation, and the last ones out. Without them, there'd be no *Project*.

Any rank may fill this position.

Assault Rifle (MAN)
Sense Surveillance (TAL)
Survival Training (KNO)
Shadowblend (TAL)
Tactics (KNO)
Listen (OBS), Scan (OBS), or Spot (OBS)

• INFANTRY (HEAVY WEAPONS)

The heavy-duty bunch, Infantry (Heavy Weapons) are specifically trained to capture and hold enemy strongpoints.

Any rank may fill this position.

Assault Rifle (MAN) or Machine Gun (MAN)
Sense Surveillance (TAL)
Survival Training (KNO)
Shuttle Weaponry (KNO)
Tactics (KNO)
Listen (OBS), Scan (OBS), or Spot (OBS)

'Okay. When did they crash on the Darkside, and what were they doing out there?'

'I *grunt* don't know, sir.'

'Those cosmonauts were up there before 1969 – before we landed on the moon. They were supposed to orbit the moon and come back. They didn't. See what I mean, Quill? You just don't have the required background a commander needs to draw on when making decisions.'

'But I can learn, sir!'

'I have no doubt about that. That's why you're here, and that's why I'm putting the pressure on you. You need a lot of training. Dismissed.'

'Thank you *wheeze*, sir.'

Personal Skills

All characters have additional skill selections they may now fill. You have complete discretion for these. Keep in mind, though, that a character's skills should be a mixture of occupational, cultural, and hobby skills. A former history teacher, for example, would do well to select at least three or four different skills having to do with history and the teaching of it. The character would also benefit from leisure and sports skills for a well-rounded personality.

Discuss your hero with the gamemaster and the other players. They may be able to help you develop skills appropriate to your character's background and personality.

Most skills are listed in the 'Common Skills' chapter, hereafter.

3.4 GENERATING SPECIFIC SKILLS

Specific Skills are built up from your character's Skill Spheres, and reflect specialized training in a specific subject.

How Many Skills Do I Get?

A hero's age equals the number of Specific Skills he or she has. The preceeding Core Skills and Service Branch Skills count towards that total, so someone like Anthony, who is 26, takes the 11 Core Skills, and the 6 Service Branch Skills (for Commander), leaving him with (26 – [11 + 6] = 9) 9 Personal Skills.

Generating Skills

Here are two different ways you can generate Specific Skills. The last two items are related options.

3D10 Generation: Choose a skill, roll 3D10, and add the controlling Skill Sphere percentage to the roll. The result is your Specific Skill percentage. This random factor has a possibility of giving you anywhere between 3-30 points, with an average of 17%. This is the standard method for generating Specific Skills.

Adding 15%: Instead of randomly rolling, you may choose to simply add your Skill Sphere percentage to a flat 15%. This is lower than the average 3D10% roll because you are not risking anything. This is useful for those times you feel a skill is too important to leave to chance.

Increased Skill Percentages: Choose a Specific Skill twice, and add a roll of 3D10 to it twice (or add 15% to it twice). This skill counts as two skills towards your total (see 'How Many Skills Do I Get?', above). This qualifies as the most expensive way to be assured of getting high skill percentages. It works, but it can limit your Personal Skills selection.

Learning Skills Together: This allows you to use up 4 skill selections when getting two skills (so someone 26 years old would only get a total of 22 skills if this option was chosen). In addition to these skills behaving just like any other skill, the benefit from this is that your character can use both at the same time, and with full efficiency. Normally, when you try using more than one skill at a time, there is a penalty (see 'Multiple Skill Use' elsewhere in this chapter). This is recommended for skills that you expect to be using as a team. For example, you could choose firing a weapon and Dodging – so you can avoid your opponent's attack just as you successfully land one, or Persuasion and a secondary language skill – to be sure and get your point across!

For the skill percentages, generate the skills normally (+3D10 or +15%).

3.5 USING SKILL SPHERES & SPECIFIC SKILLS

Using Skill Spheres

His or her Skill Sphere is the untrained ability your character has of performing any activity related to that Sphere. To jump a wide chasm, for example, I would roll on Anthony's KIN%. If I missed the roll, I might use MAN% to let him try and grab an overhanging branch as he falls. Failing that, and with my fingers crossed, I roll on his TAL% to see if he was lucky enough to land in the water, instead of the rocks to either side.

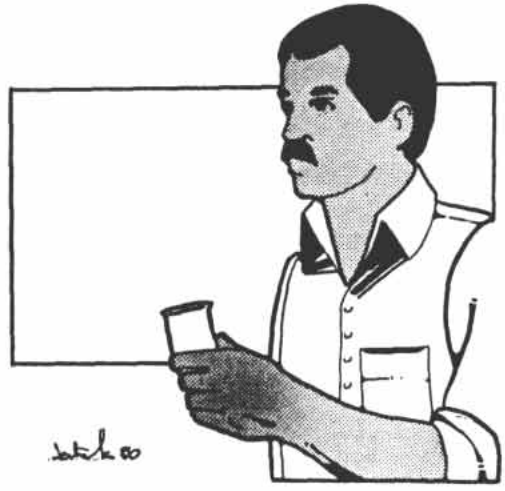
To attempt any feat, roll 1D100 and add your character's Skill Sphere percentage. If the total is 101% or more, then your character was successful. If the total is 100% or less, your character has failed the skill attempt, but may usually try again.

Anthony is asked by a group of Shuttle technicians to go out on the town with them. Anthony does, and discovers that he's violated curfew to go to a disco! Always looking on the bright side, Anthony agrees to enter the seedy looking joint, and even agrees to dance when asked by an attractive woman.

Now, Anthony never learned his left foot from his right. But he's an easy-going guy. He needs to use his KIN Skill Sphere percentage (41%). No problem. I roll 1D100 and get 37. Adding the two together, I come up with 78% . . . Not exactly a gigolo on the dance floor. The others make sport of him.

Using Specific Skills

Specific Skills are used just like Skill Spheres. Roll 1D100 and add your hero's skill percentage. If the total is 101%+, the skill attempt is successful.



The Difficulty Die (DIF)

A character's skill percentage reflects his or her best possible chance of success in a stress situation. When conditions are less than perfect (such as the character suffering from an injury) the character's ability to function is reduced. This procedure is made fairly effortless with the application of the Difficulty Die, which is a D6 rolled when your gamemaster requests it. Each pip on the die is a threshold, and the more DIF penalties your hero accumulates, the tougher it is to succeed in any skill.

The use of a DIF implies a disability or a reduction in the character's usual chance of success. So if your character is suffering from a -1 penalty (or more), you roll the DIF die along with your 1D100 skill attempt. If the DIF roll comes up within the range of your penalty (rolling a 1 if you have a -1 penalty, or rolling anywhere between 1-3 if you have a -3 penalty) then your hero has failed that skill attempt.

The DIF takes care of the mechanical aspects of the situation. It's up to the players to roleplay it.

Later on in the same evening in which he failed the Talent Contest, Anthony is out on the beach. He is currently trying a short cut to his car, and faces a steep sand dune.

Reminding himself that Saundra (whom he met at the disco) is shivering out on the beach, he attempts to climb it rather than go around.

My gamemaster thinks for a minute and says that because of the night and the steepness of the dune, Anthony has a -2 DIF penalty. I plead Anthony's case, pointing out that it is a perfect night for romance, therefore the moon should be out. My gamemaster smiles and agrees to give Anthony only a -1 DIF.

I roll on Anthony's KIN Skill Sphere (which is 41%) and I also roll a 1D6 DIF die. My percentile roll comes up 74! Anthony climbed the hill with a 115%! But I look over at the DIF, and see a result of 1 staring at me. Anthony slides back down the hill.

DIF Option

The DIF rule is designed for ease of use. Once everyone is familiar with the game system, you may wish to change it to the more complex, but less severe, ruling which follows.

Whenever a player rolls the DIF penalty, the die result is multiplied by 20%, and subtracted from the 1D100 skill roll. This means that someone with a -4 DIF, who rolls a 2, subtracts 40% from the skill attempt.

This option can be both more time consuming and more math-intensive, but you may feel that it is worth the bother. And it also deals with the question of what to do about skills which pass 100% — the standard DIF rule ignores any skill percentage over 100%.

If you are using the Quality Results Table (explained hereafter), here's a shortcut. Roll the DIF and, instead of subtracting from the skill roll, just reduce the Quality Result by 1 step (i.e. a '1' DIF result reduces a 'Good' result down to 'Typical'.). You get the same result as if you'd subtracted 20% from the skill roll.

With the above example, I rolled a 1 on my DIF die. Using the Optional DIF ruling, rolling a 1 means I subtract 20% from my 1D100 roll. I do so, and get a final total of . . . 95%. Oh, well. Anthony missed it anyway. He falls back down the hill, after all.



DIF Penalties Chart

The following list offers a wide variety of DIF penalties to serve as a model. This way gamemasters can easily judge the severity of any situation where DIFs might come into play.

Multiple Skill Use

When using two or three skills simultaneously, your character's reduced ability to do any of them well is taken into account by using the DIF die.

If your character attempts two skills at once, the first skill incurs a -1 DIF, and the second incurs a -2 DIF.

If three skills are used, the first has a -2 DIF, the second a -3 DIF, and the third a -4 DIF.

DIF Penalties

Situation	DIF Penalty, or Feat Defaults to:
Repeated attempts to perform the same operation (picking a lock, for example)	-1 DIF for second attempt, -3 DIF for third, and -5 for last attempt. After that, task is impossible without increasing skill percentage by at least 01% and trying again.
Using a Related Specific Skill (if the character lacks the proper one)	—1 or -2 DIF (gamemaster ruling)
Using a skill in the off-hand	-2 DIF or defaults to Skill Sphere (player option)
OBS skill during bad weather (rain, snow, fog) or at night	from -1 DIF (mild conditions or full moon) to -3 DIF (severe conditions or new moon)
Attempting to see clearly and accurately or hear something further away than 20m	-1 DIF for each 10m after the initial 20m*
Attempting to smell something further away than arm's length	-1 DIF for every 1m after initial range*
Slick, steep, or unsure footing	-1 or -2 DIF
Moving and specific positions	-1 DIF running, -1 DIF kneeling, -3 prone to OBS, COM, MAN Specific Skills. KIN Skills prohibited
Attempting something outrageous (but possible)	Defaults to Skill Sphere with a -1 or -2 DIF
Attempting a skill without the proper tools or with damaged tools	-1 DIF or -2 DIF (or else impossible)
Using a nonweapon to attack with	DIF varies depending upon size, bulk, and weight — a large table has a -4 DIF, while a letter-opener has no penalty.
Lacking the skill Extravehicular Mobility Unit (EMU) while in microgravity	-2 DIF to all skills

* If the object is beyond the initial range (20m or arm's length) and is large, noisy, or has a strong odor, reduce the penalty by 1 DIF. If the object is beyond the initial range and is small, quiet, or has a faint odor, add -1 DIF to the penalty.

The DIFs are applied in the order in which the player attempts to use them. A character using Climb, Stealth, and Fast Talk must decide which skills are being emphasized, and then roll for each. This is important in situation where characters are performing many overlapping skills in a short period of time. (Also see 'Sequencing and Maneuvers: Multiple Skill Use Adjudication').

Anthony is outside the military compound where he is staying. He missed curfew, lost his identification in a tumble down a sand dune, and is trying desperately to Persuade the MP patrol who discovered him not to report him. To make matters worse, he is standing around outside because his new flame, Saundra, insisted on climbing the fence behind him to go get his second I.D. currently in his room.

Anthony is using three skills: Persuade (to sweet-talk the MPs), Law (to tie the MPs up in their own rules), and Listen (to hear Saundra). I decide to emphasize his Persuade and Law, figuring that even if he does hear Saundra, there's no way to warn her in time. Plus, if he manages to Persuade them, they'll leave.

I decide to put -2 Persuade, -3 Law, and -4 Listen. My gamemaster tells me to roll out my Law first (I fail) and states that Anthony can't out-maneuver them with their own laws.

Okay, I decide to continue my persuasion attempt and drop the Law. But since I was using it with the other two, my Persuade is still -2 DIF, and my Listen at -4 DIF.

Multiple Skill Use and Minor Actions

Occasionally a character will want to perform an action which is not a Specific Skill (drawing a pistol, speaking, pulling at something that is stuck, etc.), and attempt to perform a Specific Skill simultaneously (run, play an instrument, sing). In this situation, these minor actions are considered skills for the purpose of Multiple Skill Use, and get appropriate DIF penalties (even if there is no Specific Skill 1D100 roll).

Sequencing and Maneuvers

When events develop at a pace that could become unmanageable, your gamemaster needs some way to keep order. In *Year of the Phoenix* this is simulated by using Sequences. All actions and events are assigned a relative speed. These speeds are then compared to determine the order in which the actions or events take place.

A Sequence is the smallest unit of time in the game. A simple math problem can be solved in one Sequence. A knife wielded by an expert takes but a single Sequence to attack with, as does running about 3 meters.

It is important to understand that the measurement of Sequences is related to real-time, but a slavish each-second-equals-1-Sequence policy should be avoided. Sequences can expand or contract by a few seconds to fit the dynamics and pacing of the adventure when deemed appropriate by the gamemaster.

Skill Speed

A hero's familiarity and experience within a Sphere makes that character more confident and masterful. This is reflected in the smaller Sequence costs for characters proficient with a particular Sphere.

Looking at the Skill Speed Chart (hereafter), someone with a 34% in MAN like Anthony is able to accomplish a simple act in 3 Sequences, while someone with a MAN of 23% would take 4 such Sequences.

On your character sheet, to the left of the Skill Sphere Grid, is a section marked Skill Speed. Record your speed for each of your Skill Spheres.



Of course, many skills take longer than one Sequence to perform. Haggling, for example, takes the character's Skill Speed in minutes, and Pharmacology takes the hero's speed in hours.

The time scales of Sequences: Minutes: Hours: Days is another flexible aspect of the skill system. When a character Klutzes a skill attempt (see 'Max and Klutz rolls') the skill still takes the character's Skill Speed, but in the next time scale. So the character realizes that to successfully Haggle the price down to where he or she wants it will take hours instead of minutes (if both characters stick around that long), Klutzing Pharmacology means it takes days instead of hours to prepare a drug, and so on. The excess time can be attributed to nervousness, memory lapse, outside conditions, or even stubborn merchants.

Skill Speed Sphere %	Skill Speed
01-19%	5
20-29%	4
30-39%	3
40-49%	2
50%+	1

Conversely, a Max result swings the other way. The Haggling takes only seconds, mixing the right ingredients takes only minutes, and so on.

Anthony has the following speeds:

KNO (46%) 2
TAL (19%) 5
OBS (27%) 4
COM (20%) 4
MAN (34%) 3
KIN (41%) 2

He can deduce things very rapidly (KNO 2), is a little slow when judging the foolhardiness of an action (TAL 5), doesn't notice things exceptionally well (OBS 4), takes a little time to find the right words (COM 4), but is fairly nimble with his hands (MAN 3), and quick on his feet (KIN 2).

Anthony has a variety of strengths and weaknesses, which helps make him interesting to play.

Sequencing and Maneuvers: Multiple Skill Use Adjudication

Characters who attempt multiple skill use incur DIF penalties (see 'The Difficulty Die'). However, since skill times are defined in orders of magnitude (Sequences/minutes/hours/days), only those skills which are occuring in the same order of magnitude affect each other.

For example, repairing a vehicle takes the character's Skill Speed in hours. Anthony is repairing his Volkswagen, so it will take him 2 hours. During this time, he takes a break and cooks himself dinner. Since cooking dinner takes takes only minutes (as he wants to hurry back to his car before it gets dark out) that cooking skill has no effect on his car repair skill, and vice versa.

But, if Anthony were a master chef and decided to take hours preparing a culinary delight, his cooking skill would definitely interfere with his repair skill.

Another example of this occured when Anthony was out on Safari. He lost his guide and wandered through the wilderness for several days. After the third day, he began foraging for food, and his player rolled a Klutz (see 'Klutz and Max rolls'). Since it now takes Anthony 2 days (instead of hours — see the Specific Skill 'Survival Training') he spends a day foraging. At the end of the day he is attacked by a wounded pain-crazed tiger. Since his combat skills take only Sequences, while his Survival Training skill takes days, he does not get a DIF penalty to either his weapons skills or his foraging attempts.

Personal Speed

A character's Personal Speed is the speed of the skill he or she is presently using. This term is for the comfort of the gamemaster who can simply ask, 'What is your character's Personal Speed?'

Moves

A character only moves so far in a given period of time. More nimble characters can cover more ground. (To be fair, so can tall characters, but that relationship has been ignored for simplicity.) The distance a character covers in a single Sequence is known as his or her Moves.

When swimming, your character moves at half Moves. Climbing reduces Moves by 2/3, while running speed is twice your character's Moves.

Moves also specifies the distance your character can jump. Vertical jumping is half the character's Moves, and horizontal is twice Moves.

6 -KIN Skill Speed = Moves. This is how many meters your character moves in 1 Sequence.

Anthony's KIN Skill Speed is 2. 6 - 2 = 4. Anthony's Moves value is 4.

Shaving Speed (Option)

Despite all precautions, heroes inevitably find themselves in predicaments where every second counts. In these cases, characters can push themselves beyond their normal limits to perform skills faster than they should.

For every Sequence Shaved off a skill attempt, the skill incurs a -1 DIF (see 'The Difficulty Die'), and the character suffers the loss of 1 Erg (see 'The Body' for a discussion of Ergs).

Players should refrain from using this technique often, because a character's self-preservation instincts have a tendency to override such foolishness. If your gamemaster feels your are Shaving Speed too often, your character may find Shaving beginning to escalate in cost (-2 Ergs, and a -2 DIF . . . or even higher).

Anthony's new flame, Saundra, is busy picking the lock to Anthony's room when she hears a guard approaching. There is no time to find a place to hide. Saundra's MAN speed is 4, so it will take her 4 Sequences to pick the lock. Her player chooses to Shave Speed, reducing the required time down to 1 Sequence. It's a gamble, but otherwise she'll automatically be caught. Saundra incurs a -3 DIF and loses 3 Ergs. The DIF die is rolled, and comes up a 6! Praying that she doesn't Klutz the roll (turning the time needed from Sequences to hours) Saundra's player rolls, and beats the lock's Quality! (See the Quality Results Table.) Saundra leaps into the room and silently slides the door shut. She hears the MP stroll by outside and slowly release her breath, smiling. She hasn't had this much fun in ages!

Increasing Accuracy (Option)

If a character has a DIF penalty because of outside conditions (slick walkway, new moon, etc.) the character can temporarily ignore those DIFs through concentration and patience. Doubling the Skill Speed of the skill knocks off 1 DIF, so it would bring a -2 DIF down to a -1. This also causes 1 Erg loss for each DIF penalty the character is suffering. Thus, the more DIFs the character is burdened with, the tougher it is to concentrate. For every addition of the original Skill Speed, the character's skill is reduced by 1 DIF. A skill requiring a speed of 3 would lose -1 DIF at a speed of 6, and a -2 DIF at a speed of 9, and so on.

If the DIF penalty is due to the character being injured or fatigued (see 'The Body' chapter) he or she cannot utilize this option against that DIF penalty.

Skill Quality

Characters do not exist in a void. Skills interrelate with other skills. Characters can attempt more than one skill at a time, and the quality of skill attempts vary. The question of skill quality in *Year of the Phoenix* is handled with the Quality Results Table, Skill vs. Skill situations, and Klutz/Max rolls.

Quality Results Table

To succeed at a skill attempt, you already know that your 1D100 roll plus your character's skill percentage must exceed 100%. But, this is not just a Pass/Fail question, for the further past 100% you go, the higher the quality of the skill result.

Use the Quality Results Table as a guide to determine how well skill is performed, a product manufactured, or information is recalled or relayed.

The Table's purpose is to give you a feel for the quality of skill attempts — not to dictate.

Skill vs. Skill

When a character is using a skill which is working in opposition to another, such as Anthony using his Persuade skill and an MP using his COM Sphere against that Persuade attempt, both skills are attempted normally.

If both succeed, the high total (better quality result) wins. If Anthony's total (Skill% + 1D100 roll) is higher than the MP's COM + 1D100 roll, the MP is persuaded.

This is true in all skill vs. skill situations, such as combat where someone may attempt to dodge an attack. The higher total wins. In these cases, only the actual percentages are compared. There is no need to reference the Quality Results Table.

Another form of this is Skill vs. Item. Sometimes your hero will attempt to affect an object, such as trying to pick a lock. To resolve this question, your gamemaster decides the quality of the item — how well it performs its function — on the Quality Results Table. He or she then reads off the lowest number across from that quality level (for example, a 'Good' result equals 120%). You must then get a higher total (skill + 1D100) to be successful.

Note that the gamemaster does not roll any dice, only the player does.

Klutz and Max Rolls

A character's familiarity and expertise with a particular Skill Sphere makes him or her more confident and masterful with Sphere-associated skills. But no matter how well trained or no matter how ignorant a character is, chaos will see to it that a few skill attempts turn out disastrous or superb.

This is simulated with the Klutz and Max (Maximum Success) rolls. You can see the effects of these results on the Quality Results Table. The better you are in a Sphere, the more often you will Max, and the less often you will Klutz. Unfortunately, if you are very clumsy in a particular Sphere, the opposite is true.

One of the nice side effects of a Max roll is that it overrides any Difficulty Die Penalty.

Determining Your Character's Max and Klutz Ranges

On your character sheet, locate the section for listing Skill Speed, Max and Klutz rolls (upper left). Record your percentage for each Sphere, referenced off the chart hereafter.

Whenever you roll 1D100, and the dice result falls within the range listed on your sheet, your character has either just failed spectacularly, or succeeded remarkably.

Klutz/Max Results Table

Skill Sphere	Max	Klutz
01-19%	00	01-05
20-29%	99-00	01-04
30-39%	98-00	01-03
40-49%	97-00	01-02
50%+	96-00	01

Quality Results Table

Skill Total	Quality/Product/Information
Klutz Roll*	Disastrous/Destroyed or ugly/Inaccurate or misleading
01-100%	Failure/Functionless or unappetizing/Unclear or unknown
101-119%	Typical/Utilitarian/Clear or successful
120-139%	Good/Generally appealing/Useful or successful
140-159%	Excellent/Extended Life/as above
160-179%	Superior/Superior function/as above
180-199%	Amazing/Additional Usefulness/as above
200%+ or Max Roll*	Superb/Superbly crafted/All aspects of subject recalled or related clearly

* See 'Klutz and Max' Rolls.



The technicians again ask Anthony out on the town. He agrees, and they wind up at the disco once more. It being Amateur Night, Anthony is prodded, pulled, and cajoled into trying out. He decides to sing his favorite song — 'Oh, Danny Boy.'

Anthony's COM is 20%, so his Max chance is 99-00, and his Klutz is 01-04. Unfortunately, I roll a 02 on the 1D100. A Klutz.

My gamemaster rules the attempt a horrible failure, and decides that the Accordianist only knew the song in E flat, and that Anthony tried singing it A Cappella. Anthony doesn't care. He met a lovely woman who decided that anyone who had the guts to stand up in a public place and sing that badly must be a lot of fun.

Complex Skills (Option)

Some skills simply do not follow the Skill Sphere concept. For example, one does not have his or her Skill Sphere percentage chance of speaking or writing a language. But because the Skill Sphere concept works so well with so few exceptions, it was retained. The exceptions are handled by use of this rules patch.

All languages begin at 01% and improve normally. However, language skills never default to the Skill Sphere, as do all other skills. If your character has Latin Literacy of 03%, the Latin Literacy roll is 03% and not the KNO Sphere's percentage.

Skill Spheres, however, still govern skill increases. (see the option on Improvement).

Technical Skills

Piloting a plane is not a skill that most people possess. True, someone might be able to start one and get it into the air, but a landing attempt is the likely result at the end of the flight — a landing attempt.

To simulate the fact that some characters might actually succeed, (and prevent any Yes/No skill use situations) any character can freely attempt such dangerous feats using only his or her Skill Sphere. However, if the skill attempt fails, it is an automatic and disastrous Klutz (equal to a 01 roll on a 1D100). So the plane stalls or crashes, the truck overturns, and the tourniquet you applied requires your friend's arm to be amputated once you arrive at the hospital.

3.6 IMPROVEMENT

In *Year of the Phoenix*, just as in real life, characters improve with experience and training.

Increasing Specific Skills

Specific Skills increase with training and practice. It is not necessary to be successful in all the character's attempts to use a skill, for it is a human ability to learn just as much from our mistakes as from our successes. And, while picking up expertise in a skill is not totally linear, the hills and valleys average out to a fairly even pace. Because of this, skill increases occur whenever a character fairly tries a skill, or is undergoing training.

To increase in a skill, *Year of the Phoenix* uses Experience Marks. Your character gains a Mark in any one of the following ways:

Gaining 1 Experience Mark Requires . . .

- 1 hour of training with a teacher
- 2 hours of practice or study with other scholars
- 4 hours of studying alone
- 8 hours of work using the skill at a job
- 1 skill roll (successful or not) during a game session

1 Hour of Training With a Teacher: The teacher must be a person or sentient robot capable of interacting in a free manner in response to the student. For purposes of the game, in order to qualify as a teacher, the instructor must have a Specific Skill percentage more than 20% higher than his or her pupils.

Major Roger Nathan has Operate Shuttle at 123%. His student, Anthony, has 68%. Since Anthony's skill is more than 20% lower than the Major's, Anthony picks up 1 Experience Mark for each hour the Major trains him.

2 Hours of Study or Practice With Other Scholars: For purposes of discussion, other scholars are defined as those characters with a Specific Skill percentage within 20% of your own.

Anthony has Operate Shuttle at 68%. Carol Horn has the same skill at 72%. Since the difference between the two skills is only 04%, they each gain 1 Experience Mark for every 2 hours they study together.

4 Hours of Studying Alone: This indicates that the character is working with a film, book, computer program, or the like. To learn from an inanimate object, it must have a Specific Skill percentage more than 20% higher than your character. Your gamemaster can set the skill percentage of inanimate objects (see the Quality Results Table).

8 Hours of Work Using the Skill at a Job: For every 'honest day's work,' the character receives 1 Experience Mark.

Since the Major's skill is so much higher than his student's, he cannot hope to learn much from Anthony. The only thing the Major gets for his trouble (besides possible boredom) is 1 Experience Mark for every 8 hours of instruction.

1 Skill Roll (Successful or Not) During a Game Session: In 'real' situations (as opposed to classroom situations), characters tend to learn quickly. While the classroom environment lets them make mistakes, the real world is rarely as kind.

If a character attempts to play her guitar during a game session, she receives 1 Experience Mark for that skill, even if she played badly.

To keep track of Marks during an adventure, take a piece of scrap paper and jot down the half-dozen or so skills you use most often (experience will tell you). Then, when you attempt a skill, mark it on the paper. At the end of the session, update your character sheet.

How Many Experience Marks Do I Need to Increase My Specific Skill?

The number of Experience Marks required to add +01% to your Specific Skill is equal to the skill percentage you are attempting to reach (always 01% above your current skill).

Anthony's Cheat skill is 41%. He needs either forty-two hours of training by a teacher, eighty-four hours of help from other students, one hundred sixty-eight hours of personal study, or to work a month at a casino (three hundred thirty-six hours), make forty-two Cheat rolls during game sessions, or any combination thereof to get 42 Experience Marks, and raise his Cheat skill up to 42%.

He could pick up 6 Marks by working at a Casino for forty-eight hours, pick up a few more Marks by actually gambling there himself, and so on.

Skill Ease (Option)

Someone with a high Skill Sphere should be able to learn a skill faster than someone with a low Sphere. The higher-Sphere character has a wider base from which to pull ideas and experiences to apply

to the new skill. The other character lacks this.

To simulate this fact, use a multiplier to determine the number of Experience Marks a character needs in order to add +01% to a Specific Skill, as follows.

- 1.5 if the Skill Sphere is 01-19%
- 1.0 if the Skill Sphere is 20-39%
- 0.5 if the Skill Sphere is 40-00%

Anthony's TAL Skill Sphere is 19%. This gives him a multiplier of 1.5. His Bargain skill is currently at 37%. This means it takes him (37 x 1.5) fifty-six Experience Marks to increase his Bargain skill to 38%.

If this option is used, gamemasters should be aware that, on the whole, Skill increases will accelerate. As gamemaster you may wish to slow it down by changing the equations to read:

- 1.5 01-33%
- 1.0 34-66%
- 0.5 67-00%

Increasing Specific Skills Over 100%

Klutz and Max rolls are based on the Skill Sphere, as are Skill Speeds, and the Difficulty Die (without applying the Optional rule) ignores any skills over 100%. Therefore, there are only 3 reason to pursue Specific Skill percentages over 100%. The first is to increase the controlling Skill Sphere (see below), the second is to win more often in Skill vs. Skill situations, and the last is to get consistently high results on the Quality Results Table.

The ceiling for all Specific Skills is 100%+ the controlling Skill Sphere %.

Learning New Skills

The character uses his or her Skill Sphere as the appropriate Specific Skill, and applies Experience Marks towards gaining an additional percentage in that skill.

Anthony just spent 12 hours repairing his Volkswagen using a book he borrowed from the library. This satisfies the requirement to receive 3 Experience Marks for Studying Alone. He applies it towards getting the Specific Skill: Vehicle Repair. Since his KNO is currently 46%, he needs 47 Experience Marks for his player to write down Vehicle Repair at 47%.

Increasing Skill Spheres

Because a Skill Sphere is the accumulation of knowledge and general know-how in an area, you cannot directly increase Skill Sphere percentages. However, the better you get in Specific Skills governed by that Skill Sphere, the more the Sphere benefits.

Conceptually, for every 10% gained in a Specific Skill, the controlling Skill Sphere increases by 01%. Mechanically, each time a Specific Skill reaches a percentage ending in zero (60%, 120%, 10%) +01% is added to the Sphere.

No Skill Sphere can be increased past 100%.

Increased Conditioning

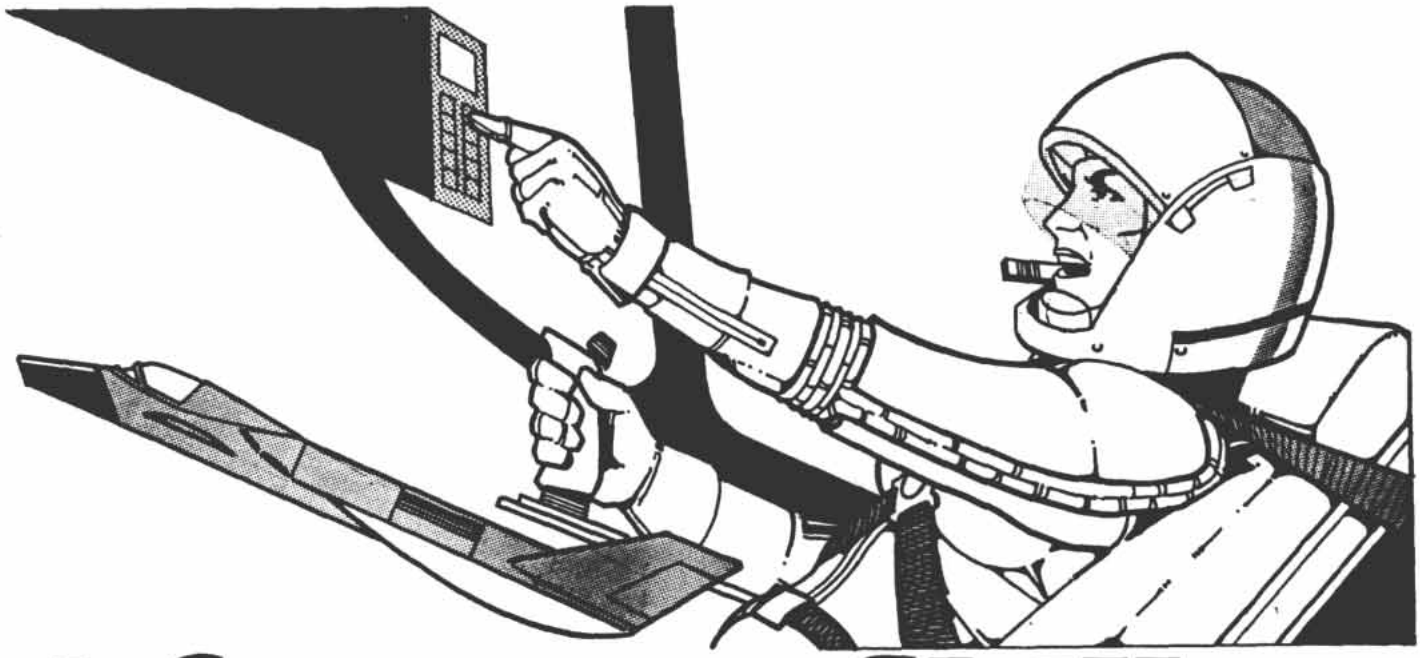
Conditioning is treated just like skills are. Training or personal study (diet, exercise, etc.) adds Experience Marks to CON%, to increase it by 01% each time.

Conditioning has a ceiling of 300% (because the top weightlifter on record lifted 300% of his own weight).

Increasing Ergs: Ergs are based on Conditioning, and so increases in CON% affect Ergs. For every 40% increase in CON%, your character's Ergs increase by 1 point. This means that, on the average, a character with a 300% CON has 18 Ergs (with a minimum of 13 Ergs and a maximum of 23).

What Do I Do With Experience Marks Afterwards?

Once they have been used to boost a skill by 01%, they are discarded, and the character begins all over again. Any excess Marks are applied to the next 01% increase.



4. Common Skills

This listing supplies you with an idea of what skills would normally encompass, and what they would not cover. If you don't see a skill you want, discuss it with your gamemaster, who may help you develop one.

Skills which state that they are used on 'gamemastered characters' are not normally used against other players' characters. Your gamemaster must decide case-by-case.

Caveat: Because a skill is listed under a particular Sphere, don't think that it is uninfluenced by other attributes. Modelling reality is sometimes a conjectural exercise, especially when done to the exclusion of speed and playability. For this reason, a skill is listed with what I consider to be its primary Sphere, and other input is ignored.

4.1 KNOWLEDGE SKILLS (KNO)

Animal Lore

The ability to discern what type of animal might be in the area. Can be used to track an animal using its spoor, disturbed foliage, tracks, etc.. Klutzing indicates that the character identified the wrong animal with the information. This is a typical survival skill.

Archaeology

The ability to reconstruct from relics, artifacts, etc., the probable civilization which left remains there. Each skill roll enables the hero to deduce one thing about a component of the civilization, such as the people's cooking methods/probable types of food, or leisure time activities, or gender roles in that society, or technology, etc..

Astrogation

The ability to use stellar coordinates to navigate even if Shuttle systems are out. Astrogation is most useful on Earth-to-Lunar or Earth-to-Space platform runs.

Astronautics

The theory and practice of Shuttle construction and maintenance, with an emphasis on makeshift repairs of critical systems by scavenging less-crucial systems.

Camouflage

The ability to disguise or change the appearance of something, with special emphasis on camouflaging equipment and vehicles for night maneuvers. If successful, the item is hidden from view, and requires a Scan or Spot Skill vs. Skill roll to find.

Other types of detection – such as radar – will reveal the item, unless steps have been taken to camouflage the item from that as well.

Civil Engineer

The ability to design structures (houses, office buildings, bridges, etc.) using state-of-the-art materials. Space constructions require a separate Specific Skill ('Space Civil').

Combat Engineer

Knowing the most effective way to fortify or destroy the structures that Civil Engineers design. This skill either doubles the effective defense of the structure, or enables the character to know the best way to go about destroying the structure. The hero needs to know specifics about the structure before making a recommendation. If the structure is unusual, a close study (by on-site inspection or even blueprints) may be necessary.

Communications, Shuttle

Operation and maintenance of standard NASA communications equipment – onboard systems as well as ground-based operations.

Communications Systems

The ability to repair and maintain most non-Shuttle communications systems, including telephones, televisions, and tapping into phone lines.

Computation

For the purposes of *Year of the Phoenix*, this skill encompasses virtually all mathematical operations needed by an astronaut character.

Computer, Shuttle

Operation and maintenance of standard onboard as well as ground-based NASA computers. These computers are fundamental tools, and every *Phoenix* astronaut has this skill. The character's skill speed is the number of Sequences it takes to retrieve a piece of data.

Computer Programming
The hero's ability to program, understand, and read computer system languages. May choose up to three languages in which to be proficient.

Cryptography
Constructing and breaking codes and ciphers. To break a cipher, the item's quality is rolled by the gamemaster in a Skill vs. Skill roll (q.v. Skills chapter).

The character's Skill Speed is the average number of hours it takes for each skill attempt.

Demolitions
Familiarity with a variety of explosives and their uses. This deals with examination, construction, and setting of demolition devices. A skill roll is needed for each. A Klutzed setting means the device needs to be rewired, unless a 01 is rolled, in which case it detonates.

Electronics Repair
The character's ability to deduce, adjust, and repair electronic equipment. If the character lacks the proper tools, a -1 to -3 DIF is applied to the skill attempt (gamemaster discretion).

Emergency Medical Technician (EMT)
This includes information on caring for shock, choke victims, stopping blood loss, dealing with snake bites, and making splints and gurneys out of available materials. Successful use of this skill reduces a character's Trauma by 1 Level (see 'The Body' chapter).

Graphology
The detection of forgery. The character attempts a Skill vs. Skill roll against the Quality of the forgery (q.v. Skills). Success means the character has detected the forgery.

History
The history of a particular people (Amerinds, Chinese, Feminists), of a certain place (South America, Persian Gulf, Antarctica), or of a specific era (Victorian, Paleocene, the space age).

Alternately, you can choose this as a 'popular history' and cover a broad range of subjects (with a -1 DIF for any attempt to remember a useful fact).

Law
There are several types of Law; church law, general law, criminal law, corporate law, tax law, etc. Each is a separate Specific Skill. General law is what the layperson might know ('the right to a phone call,' or 'using copy-righted material is against the law,' etc.).

Meteorology
Understanding weather patterns. The character is able to predict the weather (with gradually-lessening exactness) for a number of days equal to 6 -KNO Skill Speed. If the hero travels for any length of time, it may take up to two weeks (2D6 days) to accustom him or herself to the new weather patterns in order to make accurate predictions.

Native Language Literacy
Reading and writing in the character's native tongue. Any skill over 20% is towards perfecting the nuances of the language. See the selection of languages at the end of this chapter.

Pharmacology
The ability to process and prepare various drugs for consumption, this requires a lab and proper materials.

The character knows how to fill almost any prescription, or knows where to look to find such information.

Psychology
The science of dealing with the mind and with mental and emotional processes — the science of human and animal behavior. This skill permits the hero to analyze the current behavior of someone and understand the reasons for it, or to predict likely reactions of that person under specific circumstances.

Regional Knowledge
An understanding of, and/or experience with, a specific culture set in a specific locale. *Phoenix* heroes have their Regional Knowledge based in the State where they grew up. Gamemasters should impose DIF penalties for areas far away, but still applicable. For example, someone living in New York might get a -1 DIF about subject matter dealing with Pennsylvania or Connecticut.

Robot Repair
Allows the repair of simple problems in robots, such as the robot-deploy arm in Orbiter bays. This skill does not include dealing with security passwords and codes. The character's Skill Speed is the number of hours needed to effect repair.

Lack of tools incurs a -1 to -3 DIF (gamemaster discretion), and the DIF number is multiplied by the character's Skill Speed to find the total time in hours it takes to fix.

A Klutz result means total repair time is in days, not hours. A Max result changes the repair time to minutes.

This skill deals slightly with electronics, but mostly mechanical repairs.

Second Language Literacy
As per Native Language Literacy, knowing how to read and write in another language. See the selection of languages at the end of this chapter.

Survival Training
Setting up a camp outside. Includes starting fires (even with green or wet wood), constructing makeshift shelters, and gathering one full meal per successful skill use. The character's Skill Speed is the number of hours this takes.

Gamemasters should note that there may not always be food to find.

Tactics
The character, after having the opportunity to study his or her target for at least his or her Skill Speed in minutes, can predict the target's next action (for the same length of time). The character can predict if the target will move, attack, retreat, etc.. A missed roll means the character doesn't know, and a Klutz roll means he or she is mistaken about the target's next move, but is unaware of the mistake.

Vehicle Repair
The intimate knowledge and repair of most non-NASA wheeled vehicles. The character's Skill Speed is the number of hours the repair requires. Lack of tools incurs a -1 DIF to -3 DIF (gamemaster discretion), and the DIF number is multiplied by the character's Skill Speed to find the total time in hours it takes to fix.

A Klutz result means total repair time is in days, not hours. A Max result changes the repair time to minutes.

Vehicle Repair, NASA
As above, but involves military and Lunar vehicles.

Weaponry, Shuttle
Although Orbiters lack defense, the *Phoenix* and the *Pegasus* both contain two (one fore and aft) computer-guided laser turrets (equal to a Heavy Laser, see the Equipment chapter).

This skill permits the astronaut to take the system off the computer, and fire manually. This skill is required to use the lasers if the computer system fails.

Normally, the weapons are run using the Shuttle Computer skill.

4.2 TALENT SKILLS (TAL)

Bargain
Ability to bring down the price (not just money) of an item down. A Klutz means the dealer is insulted and may be unwilling to sell altogether.

Dangersense
Listening to his or her inner self, the hero feels the presence of anyone out to do him or her personal harm. Heroes with this skill should get a roll each time they have the potential to be ambushed, or someone is trailing them. This ability is not effective against non-living things, (such as mechanical traps). Range is roughly 6-Skill Speed multiplied by 10m.

Detect Lie
The character has a 'funny feeling' when a lie is being told. The hero is not aware of the truth, only that the gamemastered character is withholding or twisting something out of context.

Hypnosis
This skill must be used on a willing subject to be successful. Suggestions cannot cause the subject to do something he or she would find distasteful or 'wrong' if done under his or her own willpower. Every suggestion is a separate skill roll, and must overcome the subject's TAL roll to be successful. Hypnosis is most useful when reinforcing a character's own thoughts (such as trying to give up smoking). People usually remember everything that happens to them under hypnosis.



Interrogation
Successful Skill vs. Skill roll against subject's TAL means the gamemastered character gives out as much information as the hero's Skill Quality indicates (see the Quality Results Table). Gamemasters may wish to have some gamemastered characters with a 'Resist Interrogation' skill.

Lie Convincingly
The skill of lying to someone's face. This is used against gamemastered characters, and is a Skill vs. Skill roll against the character's TAL.

Memorize
To recall in vivid detail any event or object encountered. This skill can be used to memorize a tome only after serious reading. The Quality Results Table indicates how much information is recalled each time a hero attempts to do so. The gamemaster may impose a -1 DIF for each year past the first that the hero attempts to recall some event or item.

Persuade
Twisting words to fit your needs (convincing police officers not to arrest you, making someone sign something, etc.). The subject is convinced until he or she has had time alone to think about it. This skill is normally only applicable to one target at a time.

Shadowblend
The ability to use available cover to disappear into a crowd, to crouch in a dark alley and be overlooked, or to appear totally unimposing. This skill cannot be successful if the hero is under direct observation.

Sense Surveillance
The character has the feeling of being watched. The watcher can be human, nonhuman (robot, camera), or alien. Range for this skill averages 6 -Skill Speed multiplied by 10m.

Timesense
The astronaut always knows what time it is (0400 hours, 1600 hours, etc.). If the character moves far enough that the gamemaster considers the hero to be in another time zone, it takes that hero up to three days to get oriented (1D3 days).

4.3 OBSERVATION SKILLS (OBS)

Forensics
The ability to spot clues and to find physical evidence of a crime, 'lab criminology'. Such clues include determining the time and probable cause of death of a body, where a person had to be in order to have shot someone at such-and-such an angle, and the amount and/or type of explosive that was used. Each successful roll means that if there was a clue to found, the hero found it. This includes knowledge of proper analysis techniques (but such analysis may be impossible if the right equipment is unavailable, at the gamemaster's discretion).

Moonsight
Allows the hero to see in the dark by analyzing patterns of grey tones. There must be at least some light (a crescent moon will do) for this skill to be effective.

Find Direction
Enables the character to spot little things to confirm or find out what compass direction is where (moss growing on a particular side of a tree, the angle of the sun, etc.).

Listen
When listening intently, the character can identify garbled or muffled sounds not otherwise normally discernable. Sounds can be localized and identified (i.e. from the wind, a footstep, yelling, etc.).

Scan
Discerning things from a distance. You can tell what type of ship is coming in or what kind of bird is wheeling over your head — at least you can identify what it looks like, not necessarily remember its name.

Spot
Allows hidden objects to be noted, the opposite of Scan. This is a close range skill, not designed to be used more than about 3m away.

Spot (Disguise)
Ability to note peculiarities in a person that might indicate a disguise, anything from a wig to stilted conversation. A Klutz means the hero has misidentified a real person as an imposter.

Track
Tracking in the wild, this is similar to Animal Lore, but this is used while the tracks are still fresh in order to hunt or follow. A Klutz

result means the character is following the wrong tracks, and is convinced they are the correct tracks.

4.4 COMMUNICATIONS SKILLS (COM)

Acting
Putting on a performance, to become another character. Used in both public and private performing (often called theatrics). Acting picked up on the streets is liable to be more free and creative — and more underrated.

Animal Handling
Training dogs to sniff out explosives, drugs, and weapons, this training could also include sentry duty.

Carousing
The skill of being accepted as one of the group and going out on the town. Can be used to pick up information, and to examine locations of interest.

Cheat
There are two forms of this. One is to Swindle; gyping someone out of a product or their money . . . and being far enough away before they realize they've been had. There is also Cheat at Game, which is used during card games or other games of chance. A Klutz means the victim noticed the attempt.

Counter-Insurgency
The ability to be a spokesperson between traditional government and anti-government forces. This is a liaison position, and the character knows the boundaries past which he or she cannot socially step. This skill is inneffective if one side (or both) does not accept the character.

Distract
Engaging someone in conversation. The engaged character is so absorbed that he or she will notice nothing except the speaker.

Etiquette
Knowing what to say, how to say it, and when not to say anything. A character can prattle on in an inoffensive manner on all sorts of subjects he or she knows very little about (and the listener probably knows even less).

Flirt
Interaction with sexual overtones but no commitment to such activity. This is also the skill of politely refusing to interact with another character, to avoid offending him or her.

Lovearts
The skill of lovemaking.

Native Language Linguacy
The counterpart of literacy, the ability of the character to speak his or her native language.

Second Language Linguacy
The same as Native Language Linguacy, this deals with any additional language a character can speak.

Streetwise
The language of the street. The underside of Etiquette, this skill allows the character to interact with the lower classes to obtain information, safe passage through the territory, or what-have-you. A Klutz means the character has insulted the people he or she is talking to, while a Max means the hero has won the respect and, therefore, help of the street people.

4.5 MANIPULATION SKILLS (MAN)

Boating
Piloting small military vessels, such as a Coast Guard Cutter.

Bomb Disposal
This is the skill of disarming explosive devices. A successful Skill vs. Skill roll against the Quality of the device is required. A failure means the character may try again, while a Klutz indicates that the firing mechanism has been activated. A roll of 01, however, means the device has detonated.
Almost any device, except a nuclear warhead, can have a time delay detonation.

Cartography
Mapping out an accurate portrait of the area travelled or examined, or accurately reading a Map. Includes rolling plains if driving, or stellar systems if using a telescope (specify which kind of cartography your hero has). Klutzing means the character miswrites or misreads a map, but is convinced that it has been done properly.

Escape Bindings
Removing rope or other obstruction/restraining items of a highly secure nature. If under direct observation, this skill cannot successfully be used without the character's actions becoming obvious.

Forgery (Type)
Reproducing and/or altering items of a highly secure nature. This is actually several different Specific Skills:

- Paper Forgery: All forms of written documents.
- Electronics Forgery: Replicating electronic patterns or signals (often with jury-rigged equipment).
- Material Forgery: Duplicating the look, feel, and weight of an item (clothing, a hand-held scanner, keys, etc.).
- Computer Forgery: Faking access codes, authorization vouchers, and bluffing authorization requests.

Time to perform each of these activities is broken down into Minutes, hours, or Days, depending on the job. A simple Forging might take only a few minutes, while doctoring a six-page report could take several days. The time frame is up to the gamemaster and your character's Skill Speed is the amount of that time it takes your character.
If a Klutz is rolled, the Forging takes longer than expected (Minutes change to Hours, Hours change to Days, Days change to complete failure). If a Max is rolled, the Forging takes less time than expected (Days change to Hours, Hours change to Minutes — perhaps the forger has the proper materials at hand, or uses materials set up for a job that never materialized).

Filching
Stealing very small items. Walking by a table is all a character has to do in order to swipe a prechosen item off of it.

Guerrilla Traps
The ability to set snares, pit traps, falls, and other 'primitive' concealed traps. The damage such traps do is equal to 1D6 for every 20% (or part thereof) this skill roll is made by. Getting a total of 146% on this skill when setting a trap means it will do 3D6 damage to whomever triggers it. Requires an OBS or TAL (or appropriate Specific Skill) Skill vs. Skill roll to detect.

Gunnery
Skill in using mounted, electronic weapons systems, such as a missile system on a tank.

Lockpicking

Using the proper tools, the character can lock or unlock a device. This takes a number of minutes equal to the character's Skill Speed.

A Max result meant that it takes seconds instead of minutes. A Klutz indicates total failure, while a roll of 01 means the character has broken the lock or broken off a piece of tool in the lock, thus preventing the lock from ever being used.

Once fastened or unfastened, the character may do so again automatically (at his or her Skill Speed).

Operate Vehicle

Driving most land-based craft, designed for transport of passengers or cargo. The hero must choose a specific class of vehicle:

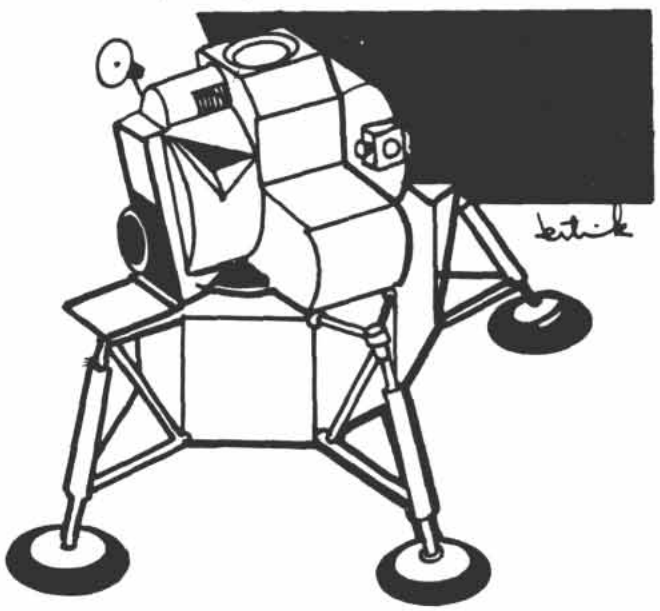
1. Motorcycles (2-3 wheeled)
2. Passenger vehicles (4 wheeled)
3. Non-passenger vehicles (over 4 wheels)
4. All wheeled vehicles
5. Special vehicles only (a speedboat, etc.)

These simulate generic driver's license Classes. If your character chooses Class 3 or up, note the circumstances in his or her life leading to such a Class of driver's license in the hero's Personal History.

Klutzing indicates that a possible crash situation exists. A successful skill roll in the following Sequence negates the dangerous condition.

Operate Vehicle, Lunar

Use of vehicles on the lunar surface. This includes virtually all moon-based transportation.



Operations, Shuttle

Piloting a military Shuttle. This encompasses runway maneuvers, takeoff, landing, and docking, as well as emergency procedures.

Play Instrument

Playing a musical instrument. Any skill over 20% is towards perfecting your skill with the instrument.

Pilot, Jet

The skill in piloting a one- or two-seater high speed military aircraft.

Pilot, Light Aircraft

Piloting domestic aircraft.

Pilot, Rotary Wing

The ability to fly helicopters.

Remove Security Lock/Screen

This skill deals mainly with tricks of the trade and other little-known short cuts for disarming an electronic item. Time required is the character's Skill Speed in minutes.

Surgery

All types of relatively minor surgery such as setting bones, treating simple burns, and removing tonsils. Klutzing means the job has to be done over, unles a 01 is rolled which means the patient has been injured. More serious surgery requires Specific Skills in a particular area. Lack of proper instruments curbs the use of this skill.

Veterinary surgery is a separate skill.

Weapons

MAN weapons include only aimed weapons. Having a specific weapon skill allows you to shoot, maintain, and diagnose problems with all weapons of that type. See the discussion of Specific Skills under 'Equipment.'

A selection of MAN weapons available to *Phoenix* heroes are listed hereafter.

Self-loading Pistol
Revolver
Self-loading Rifle
Assault Rifle
Shotgun
Auto Shotgun
Submachine Gun
Machine Gun
Blackjack
Crossbow

4.6 KINETIC SKILLS (KIN)

Climb

For difficult terrain, such as cliffs, mountains, or sheer faces, true climbing often involves equipment. A Klutz indicates that the hand and foot holds have run out and the character must backtrack, unless a 01 is rolled which means the character falls.

Dance

Dancing and effectively conveying the mood and feeling of the dance.

Dodge

A Defense Skill (q.v. Combat), used to avoid falling rocks, pianos, and weapons. You could not dodge bullets or lasers, but you can dodge slower missiles, such as arrows.

Extravehicular Mobility Unit (EMU)

Use, maintenance, and minor repair of space suits. Includes training for use in microgravity (such as experienced in orbit), thus *Phoenix* heroes have no problems functioning in nearly weightless environments. Also includes training in the use of Personal Rescue Enclosures, or rescue balls (see the Equipment chapter).

Grapple

This skill serves two purposes. First, it acts as a 'grab' skill to permit players extra accuracy when catching something. Secondly, the character can grab another character more easily.

If, in a Skill vs. Skill situation, both the Grapple skill was successful, and the opponent's defensive act was successful, there are two possible outcomes.

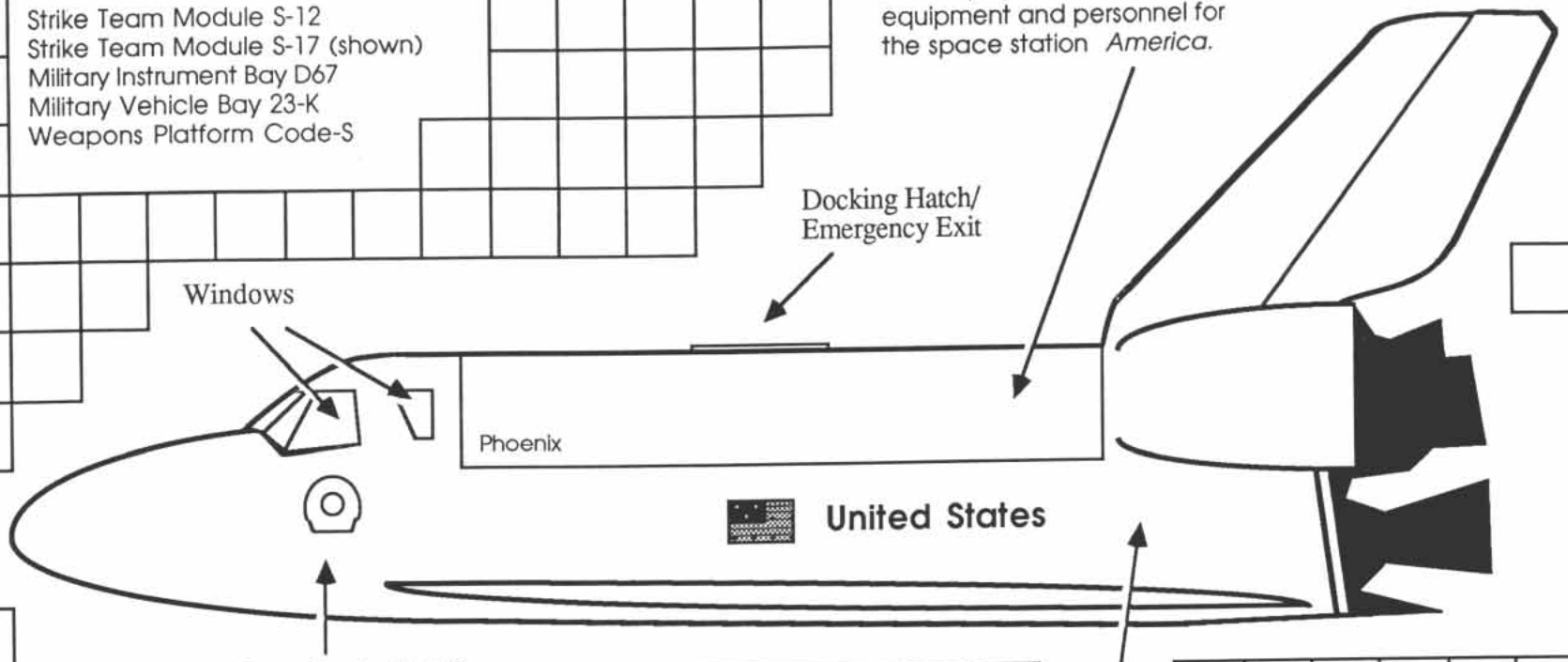
If the defender dodged, or got a higher skill total, he or she has evaded the grapple attempt.

However, if the defender used an item to parry with, and the grappler got a higher skill total, the grappler has caught the item that was used to parry.

Available Modules

Strike Team Module S-12
Strike Team Module S-17 (shown)
Military Instrument Bay D67
Military Vehicle Bay 23-K
Weapons Platform Code-S

Slightly shorter in length than Orbiters, Shuttle payloads include military equipment and personnel for the space station *America*.



Thanks to advances in engineering and propulsion, Shuttles can achieve high orbits at 35,000 km above the earth, so rotation equals that of the earth's (24 hours). Orbiters are limited to a range of 1,000km.

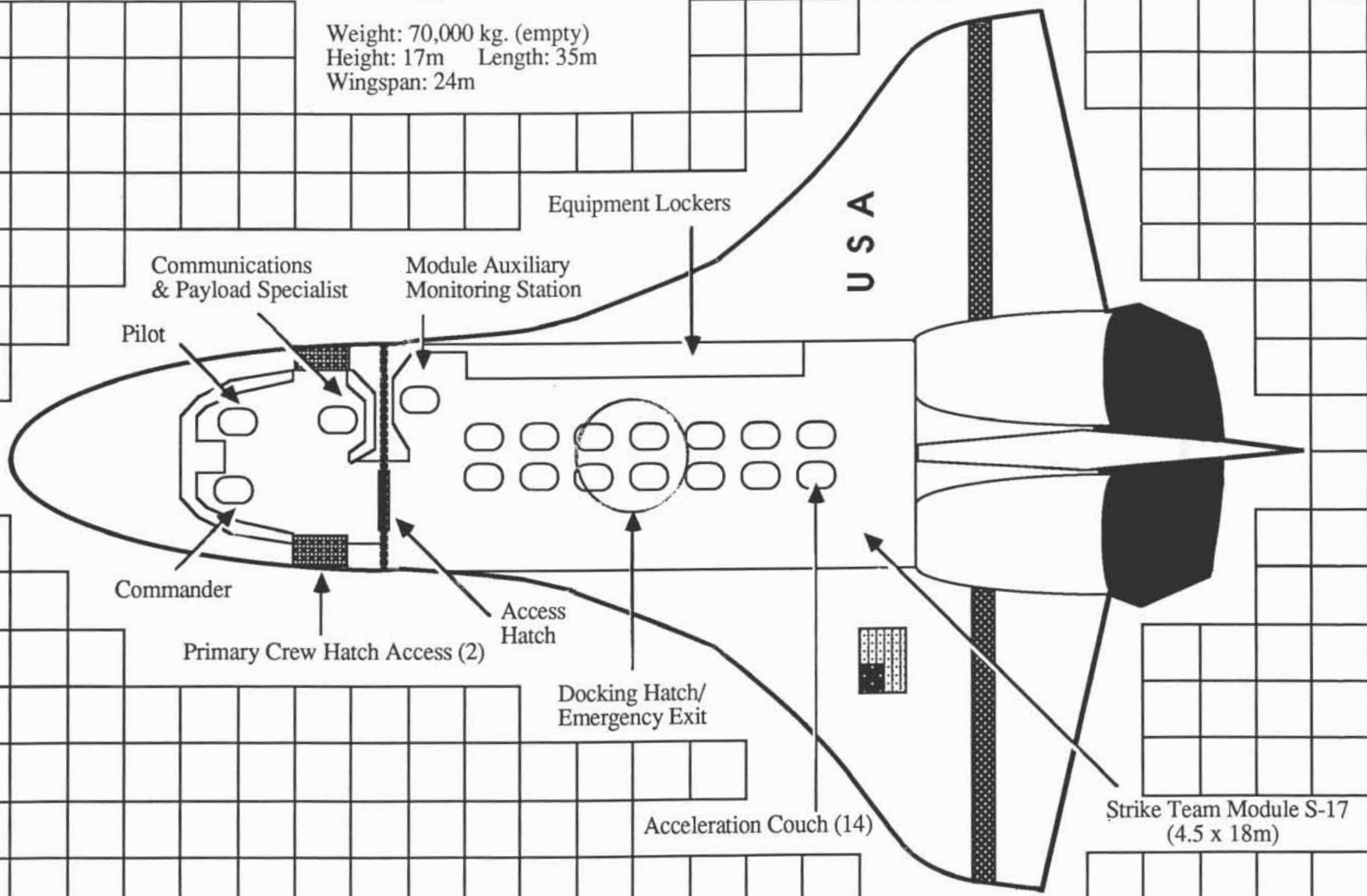
Since military Shuttles need not carry living accomodations, and, benefiting from recent advances in propulsion fuels and techniques, the entire lower third of the Shuttle is taken up by fuel. This enables it to act as a true aircraft — lifting off and landing under its own power.

US GOV. Top Secret 1055-278/59
Subject to 234 U.S.C. § 788 (b)

Phoenix

Shuttle Vehicle Number: MS-120
Name: Phoenix
Shuttle Vehicle Number: MS-121
Name: Pegasus

Weight: 70,000 kg. (empty)
Height: 17m Length: 35m
Wingspan: 24m



US GOV. Top Secret 1055-278/58
Subject to 234 U.S.C. § 788 (b)

HALO

'High Altitude – Low Opening' training permits paratroops to jump from air transport flying above radar nets (over 10,000m), and wait until they fall below radar detectors to open chutes (around 1,300m). This skill includes the use of oxygen masks at altitudes above 5,000m.

Jump

Jumping horizontally and vertically. Maximum distance for a running start is five times the character's HEI in a horizontal jump, and two and one-half times the character's HEI in a vertical jump. Halve the distance for a standing jump. This maneuver is performed at half your character's Moves speed.

Kick

A thrust or sweep of the leg, doing 1D6 damage, modified by the character's DAM.

Martial Arts

Martial artists attempt to improve themselves in all areas of life (such as increased CON%, Ergs, TAL%, KIN% and inner peace and control) but such extensive treatment is beyond the scope of this chapter.

Any player may select Martial Arts Specific Skills from those below, as long as it is compatible with the character's background.

- Punch: Thrusting or sweeping a hand, doing 1D5 damage, modified by the hero's DAM.

- Lunge Punch: An attack combining a maneuver with a punch. The attacker may move up to twice his or her Moves value during this attack.

- Kick: Thrusting or sweeping a leg, doing 1D8 damage, modified by the hero's DAM.

- Lunge Kick: As lunge punch, only permitting a movement up to four times the character's Moves value during the attack.

- Throw: Hurling a target through the air. A successful Grapple is required first. Then this skill is used. If successful, the character may throw the target a distance of up to twice his or her height in any direction. Damage is calculated for the subject as for Falling (see 'The Body' chapter).

- Unarmed Parry: This permits the character to intercept some weapons, slow missiles, or limbs. Slow missiles include rocks, arrows, and crossbow bolts. Attempting to parry (knock aside) a slow missile incurs a -2 DIF

High velocity missiles (bullets, lasers, etc.) are not parryable.

Punch

Any thrust or sweep of the hand, doing 1D3 damage, modified by the character's DAM.

Ride

Riding a horse into battle or controlling it when it moves unexpectedly. Anyone can ride a horse at a walking pace.

Scuba Diving

Military training in the care and use of scuba gear as well as combat underwater. Any character with this skill suffers no penalty for being underwater (normally a -1 DIF).

Any and all characters performing skills underwater add +1 to all MAN and KIN Skill Speeds.

Stealth

Walking quietly. Speed of the walk is one half the character's usual walk. Can vary according to terrain. Characters need to win a Skill vs. Skill roll using OBS or Listen in order to hear the character using this skill.

Swim

The character's CON% is added to his or her Swim percentage to get the number of minutes the character can swim without tiring. Without this skill, the character's CON% is used by itself.

Tumble

Turning a fall into a Tumble is used to prevent injury, and is a skill commonly taught to military astronauts. With this skill, a character can fall up to three times his or her own HEI with no ill effects (rather than just his or her HEI).

Weapons

The weapons under KIN reflect ones requiring force on the part of the character – using the entire body in the attack.

Having a specific weapon skill allows you to shoot, maintain, and diagnose problems with all weapons of that type. See the discussion of Specific Skills under 'Equipment.'

A selection of KIN weapons available to *Phoenix* heroes are listed hereafter.

Selfbow
Sling
Whip
Knife

4.7 ADDITIONAL SKILLS

There are an infinite number of additional skills, and players are encouraged to develop skills on their own.

The preceeding skill descriptions are there to give you an idea of how much a typical skill should cover. Although a list of undefined skills is included hereafter, players should strive to develop unique skills for their characters.

Any new skills should be discussed with the gamemaster, keeping an eye out for the skill's specific applications, scope, and restrictions.

The classification of new skills greatly depends upon the extent to which the gamemaster wants to stress certain aspects of the game. For example, the gamemaster may feel comfortable allowing only a handful of computer skills, or he or she may want upwards of a dozen or more such skills.

Also, if there is a skill you can't quite place in a specific Skill Sphere, chances are it needs to be broken down into several different skills – you may be trying to put too much into a single skill.

Additional KNO Skills
Art
History
Bugging
Coining
Computer Theft
Mythology
Photography
Political Science
Compose Music
Falconry
Trivia: Baseball

Additional TAL Skills
Speed Reading
Disguise
Sales Sense
Story Sense
Nerve (chutzpah)
Gamble

Additional OBS Skills
Lip Reading
Perfect Pitch
Scouting

Additional COM Skills
Teach: Dancing
Lucid Writing
Seduction
Train: Animal
Journalism
Counseling
Joke Telling
Reporting
Public Speaking
Opera Singing
Ridicule
Storytelling

Additional MAN Skills
Conceal
Calligraphy
Juggling
Painting
Safe Cracking
Woodworking
Knot Tying
Leatherwork
Dyeing
Sculpture
Simple Repair

Additional KIN Skills
Skating
Trapeze Work
Hide
Water Skiing
Mime
Acrobatics
Balance
Brawling

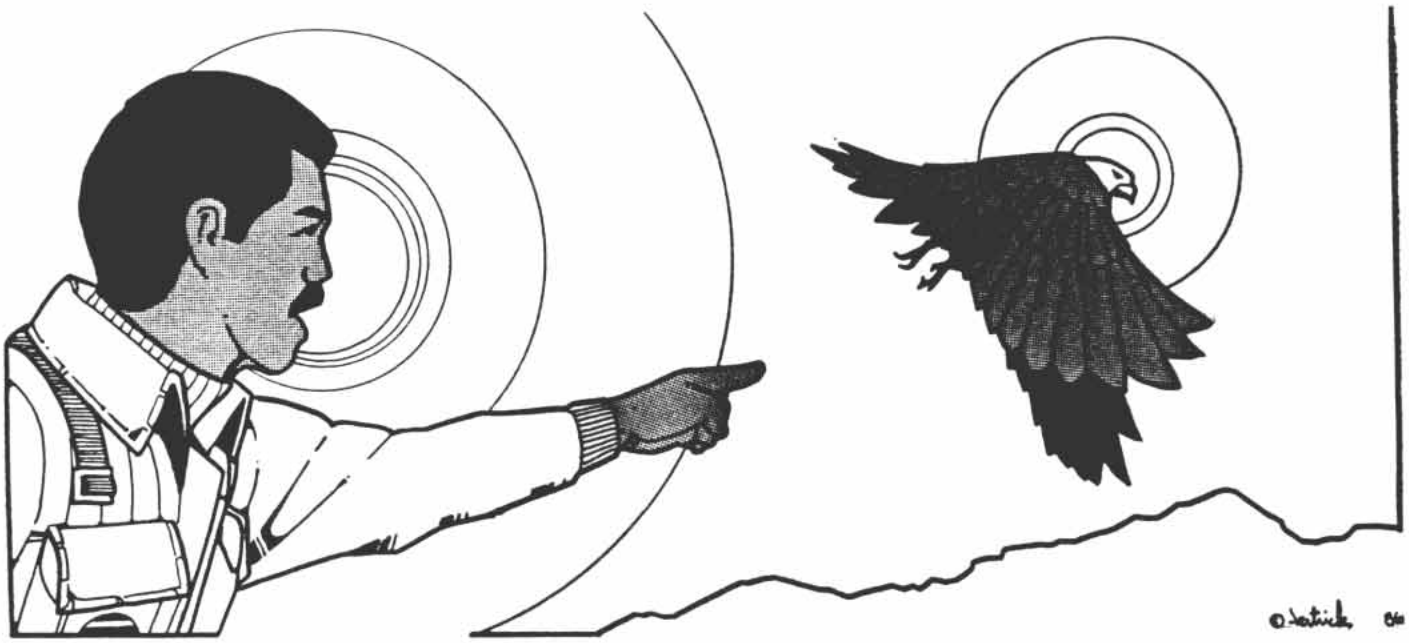
4.8 LANGUAGES

Here's a random selection of languages for you to choose from. It isn't an exhaustive list, but it does cover a wide range.

Interested gamemasters may do the same for computer language families, if he or she desires.

Language Family: Examples

Baltic: Latvian, Lithuanian
Benue-Congo: Bantu, Kiswahili
Celtic: Breton, Gaelic, Gallac, Welsh
Chari-Nile: Hottentot, Nubian
Creole: French Creole, Taki-Taki
Eskimo-Aleut: Aleut, Eskimo (Inuit)
Finno-Ugric: Estonian, Finnish, Hungarian
Germanic: Afrikaans, Danish, Dutch, English, Flemish, German, Icelandic, Swedish, Yiddish
Indic: Bengali, Hindi, Nepali, Sanskrit
Indonesian: Indonesian, Malagasay, Malay
Iranian: Kurdish, Persian
Latin: French, Italian, Portuguese, Rumanian, Spanish
North American Indian: Cherokee, Cheyenne, Comanche, Maya, Sioux, Yuma
Polynesian: Hawaiian, Indonesian, Tahitian
Semitic: Arabic, Aramaic, Hebrew, Maltese
Sinitic: Mandarin, Cantonese
Slavic: Bulgarian, Czech, Polish, Russian, Serbo-Croatian, Slovak, Ukrainian
Thai: Lao, Thai
Tibeto-Burman: Burmese, Tibetan
Turkic: Tatar, Turkish
Independent Families: Albanian, Armenian, Basque, Egyptian, Greek, Japanese, Khmer, Korean, Mongolian, American Sign Language, Vietnamese
Artificial: Esperanto, Interlingua



5. Special Abilities

'You've all been called to this gymnasium so that we can test each of your Special Abilities. Your Ability is what got you in here, so we're determined to see what it can do. To your left you can see that metal enclosure. It's a steel box with a door, really. That is for testing things like weapons and heat-sensing, and heat-creating Abilities.

'Over here, to your right, are an odd assortment of vehicles and computers. I see a couple of Corvettes, an army jeep, and three old, reliable Macintosh computers. Those are for testing machine empathy, as well as interfacing and electrical powers.

'The rest of the stuff, like the trampoline, is fairly self-explanatory. Oh, and there's a medical team standing by. I'm sure there'll be some casualties today.'

5.1 ORIGIN AND PURPOSE

Every Phoenix hero has one or more abilities. This ability is the reason your hero was selected by Space Command for *Project Phoenix*. Desiring a high survival rate of the mission crew, they chose a wide variety of Abilities. This way the unexpected could be, if not anticipated, at least compensated for.

When choosing your character's ability, also decide it's origin: why did your character wind up with the ability that he or she has? This background detail, coupled with your personality, may influence when, where, and how you choose to use it.

When deciding on a power, give it a special name. For example, Anthony Quill calls his power his 'Nerve Pinch', after Mr. Spock on *Star Trek*. Don't be afraid to be creative. Alternately, you could have grown up being taught that your Special Ability was 'wrong', and have therefore never given it a name.

Ability Generation

Each hero has 1 + 1D2 Ability Points to spend on Special Abilities. They can all be spent on one Ability, or distributed among several Abilities. Every *Phoenix* hero must have at least one Special Ability. All Abilities must have the same Power Source.

Power Source

There are three basic sources of Special Abilities: Mechanical, Physiological, and Mental. A Special Ability is always a two-edged weapon — it can hinder as often as it helps. Each Ability operates in a unique way.

Mechanical: The result of a mechanical device permanently attached to the hero's body.

Mechanical Abilities, as a rule, are always present. This can pose problems in any number of ways. For example, a character with bionic legs cannot safely walk across a weak floor or be easily lifted.

Physiological: Abilities present as a result of quirks of metabolism, genetic oddities, chemical imbalances, and the like. Basically, the hero possesses an uncommon physical property. They have the potential for various problems which may not be immediately apparent.

Mental: Abilities present because of special training, psychic properties, or simply unusual force of will, they can be difficult to use and rather fatiguing.

Approaches

Abilities function in various ways. When you choose an Ability for your hero, decide how it actually functions.

Skilled: The ability is treated like a Specific Skill. You roll each time your character attempts to use it.

A successful roll means the Ability functions normally. A Max means the Ability performs especially well, while a Klutz always means the hero has hurt him or herself somehow (1D2 Trauma Hits).

A failed roll requires the character to wait at least 12 hours before attempting to use that Ability again.

Special Abilities which work well under this system are Physiological and Mental.

Erg Loss : This Ability costs energy to use, in the form of Erg loss for every unit of time the Ability is in use.

Mechanical and Physiological Abilities work well under this system.

External Stimulus: These require some external stimulus to set them off, such as a drug or a hypnotic trance.

This approach is generally used for Physiological powers, but occasionally for Mental ones, as well.

Limited Duration: While the hero can turn on the Ability at will, it functions for a limited (and often varying) time, and then shuts down. There is usually a recharge time before the Ability can be used again.

Limited Duration Abilities are Physiological or Mechanical.

Delayed Activation: Almost the inverse of the above power, this also runs for a limited time, but is usually of a more predictable duration. Unfortunately, it takes quite a while to activate. Delayed Activation is often the case with Physiological or Mental Abilities.

Side Effect: The Ability has a side effect which severely impairs the character. For example, Anthony Quill blacks out whenever he uses his psychic Ability. Side effects may be present with any Special Ability.

5.2 DESCRIPTIONS

The following Abilities are examples, and you should take some time with your gamemaster to discuss and develop your own unique power.

The listed description names are from the Top Secret military report: *The Project Phoenix File.*

Heightened Sight

Normal Line of Sight is 300m on a cloudless afternoon. Every Ability Point spent doubles the range, and effective viewing distance (at 6 meters, you make out detail as though it were only 3 meters away).

The following side effects are the same, regardless of Power Source.

1 Ability Point: Colorblind (cannot distinguish between similar colors. For example, most yellows and oranges, or purples and blues look the same).

2 Ability Points: Poor night vision (see only blurry greys any further than 50 meters).

3 Ability Points: Sensitive to normal daylight (without eye protection such as sunglasses, accept a -1 DIF to any activity performed while in bright sunlight).

Wallcrawl

The superhero ability to scale walls by crawling up them. Wallcrawl speed is half a character's Moves rating.

Every Ability Point spent allows you to carry half again your normal MUS.

Mechanical: Fingers and toes have small gripper claws. Impossible to hide from a thorough search, but gloves and shoes hide from any cursory inspection.

Physiological: Adhesive secretion from palms and knees. Must wear special covering to function normally.

Body Armor

The character has increased BOD points. Every Ability Point spent increases effective weight for purposes of calculating BOD by half again, determined from the character's original weight. Note that the character's weight does not actually increase.

Mechanical: Armored epidermis. Causes lack of tactile sensitivity. For each Ability Point Spent, -1 DIF to any task requiring delicate touch. Any contact with skin reveals peculiar texture.

Physiological: A certain drug interacts with the character's makeup. Character can try once per week to make a Plant Lore skill roll in order to gather 1D6 applications. The character must have access to a regularly-cultivated herb plot, or accept a -1 DIF to Plant Lore skill when searching for the drug 'on the road'. The drug takes 3D10 minutes to take effect, and lasts one hour. Each successive dose applied within 24 hours incurs -1 DIF to the chance of it working.

Mental: This is a TAL Specific Skill, just like any other.

Enhanced Muscle

This gives the character abnormal strength. Each Ability Point increases MUS by half again, determined from original MUS.

Mechanical: Skeletal supports and servomotors function as an ecto-skeleton. When supernormal strength is activated, internal accumulators supply power for 3D10 + 30 minutes, and then require 48 hours to recharge.

Physiological: Muscle tissue with abnormal efficiency. Each 5 sequences of super strength drains 1 Erg.

Mental: A conscious capability to control the flow from the adrenal and paradrenal glands. This ability can be dangerous, because for every 10 sequences it is used, there is a 05% cumulative chance of injury. If an injury is indicated, the hero incurs 1D2 Trauma Hits. After shutting down this ability, the hero loses 1D6 Ergs per 05% injury chance.

Machine Empathy

The hero has an innate ability to find any problem with a vehicle or device. The character does not know how to fix the problem, but can locate it very quickly.

Spending one Ability Point enables the character to locate the problem within the character's TAL Skill Speed in hours, and the character must be handling the machine.

Two Ability Points changes the diagnosing time to minutes, and the character must be within 10m of the machine.

Three Ability Points allows the character to diagnose the machine in a matter of Sequences, at a range of up to 100m.

Mechanical: This neural implant can be used at will, but costs 1D10 Ergs for each use, due to the strain of interfacing with the implant. Additionally, any injury an item incurs within range of the character momentarily (up to 10 seconds) affects him or her. The effect is like a sharp pain in the mind.

Mental: This is as a TAL Specific Skill. A klutz indicates the hero has misidentified the problem. A Max result means the character automatically knows where the problem is without even looking.

Self-Heal

The ability to heal rapidly.

For every Ability Point spent, divide original recovery time by 2, 3, or 4.

The character is also entitled to an additional CON% Trauma recovery roll for every Ability Point spent. Someone with a 2-Point Self-Heal can roll 3 times a day for CON% Trauma recovery rolls (see 'The Body' chapter).

Mechanical: A collection of glandular implants which improve the efficiency of the immunological system. Unfortunately, they also sap normal energy levels while doing so. For a number of hours equal to the total Trauma levels taken, all Erg costs are multiplied by the Ability Points invested in this power.

Physiological: Nothing more than a hideously efficient biological system.

Unfortunately, it can be too efficient for its own good. The individual systems attempt to dispose of foreign matter and repair damage regardless of whether there is a good reason or not. This is simulated with a -1 DIF per Ability Point spent on this power, applied against all grafts, drugs, or transplants. In addition, the character has some trouble with rapid hair and nail growth.

Mental: This is a TAL Skill Sphere roll, used to consciously guide the healing processes of the body. It requires one hour of undisturbed meditation per Trauma Level.

Heal Other

Speeds up mending on the hero's own body, or that of another's. Each Ability Point reduces the healing time by 1D3 days, weeks, or months, as appropriate (to a minimum of 1). In addition, each point gives one extra CON% Trauma recovery roll per day (see 'The Body' chapter).

Mechanical: An early version of the medbot is built into the character's own body and linked to his or her nervous system. This Ability uses 1D6 + 5 Ergs per use.

Mental: This is a TAL Specific Skill, costing 1 Erg for every day the healing is reduced, and 1 Erg for every CON% Trauma recovery roll permitted the afflicted.

Animal Communication

Allows the hero to contact a certain animal or type of animal to help. With this Ability the hero can direct animals to do very simple tasks for him or her, no more than a trained dog or monkey could do. This skill involves nonverbal communication.

Each Ability Point adds 100m to the range of the power, and adds

1 to the number of animals the character can control. A single Ability Point allows the character to calm one hostile animal, while the third allows the character to domesticate three otherwise wild animals.

Physiological: This biochemical ability has an uncertain duration of 3D10 + 30 minutes. After this time your hero has absolutely no control over animals.

Mental: This is a TAL Specific Skill. The animal senses what you are feeling. A hungry lion who senses fear requires the hero's total concentration to prevent it from killing him or her. The animal is permitted a TAL Skill vs. Skill roll to break the binding.

Control

The character takes over the target's gross motor activities. Any skill covered by KIN can be controlled with this Ability, as well as some very crude MAN activities.

Mechanical: A brain implant transmits specially phased electromagnetic signals, overriding the target's own nerve signals. It has a chance of backfiring equal to 35% minus 10% per Ability Point. This failure chance must be checked after each command has been sent. A backfire causes 1D2 Trauma Levels. Each point allows the hero to control one character.

Physiological: This intense pheronome emanation is treated as a TAL Specific Skill. All characters within 3 meters will do as you command unless they can win a TAL Skill vs. Skill roll.

Mental: This costs 1D6 Ergs for the first five minutes of each command given. For each subsequent command, or for each additional five minutes, 1D6 additional Ergs are lost. Each point allows the hero to control one gamemastered character.

Weapon

An integral system in the character's body. Each Ability Point spent upgrades the character's DAM by +2, and also acts as 2 extra BOD points to the character's hands (or feet) when parrying with that body part.

Mechanical: Extendable claws, blades, metal plates, etc., reside in and/or around the hero's hands (or feet if desired). Unfortunately, the reflexive nature of these weapons (and their proximity to limb joints) make it likely that an individual will accidently injure him or herself while using these weapons. Any Klutz with a MAN or KIN skill during combat incurs a simple Trauma Hit to a random part of the weapon limb.

Physiological: The character possesses the ability to 'grow' weapons out of his or her body, or has them as permanent features. It requires certain drugs to manifest/keep its shape, however. After application, the ability is available for 3D10 + 30 minutes. Afterward, the character may not be able to imbibe the drug again for 24 hours, because it acts as a double dose of Level 2 Poison (q.v. the [Plant] Lore Specific Skill under Common Skills).

Mental: The result of certain exotic martial arts/yoga techniques, this requires at least five minutes to enter the proper mental state. The conscious mind is only partially focused in this reality during this time, so a -1 DIF per Ability Point spent on this power is applied to any KNO or COM skills attempted while in this state. A double or triple Trauma Hit breaks the trance.

Mindread

The capability to determine the surface thoughts of a gamemastered character. One Ability Point permits this to be used at touch range. A second point allows it to be used at a range of 10m, a third point at 100m.

Mechanical: A microprocessor hooked into a large number of sensors monitoring brainwaves, body language, chemical emissions, voice stress, and dozens of other factors, and resolving them into probable thoughts. Because this ties into the hero's nervous system to function properly, the character is immobile when using this. It takes ten Sequences for the character to power up or shut down this Ability.

Mental: This is treated as a TAL Specific Skill.

Heightened Intelligence

Ups the speed and the ability of the character's normal thinking process. Each Ability Point adds 2D10% to the character's KNO Sphere, and half that roll to his or her other Spheres. This is rolled for once and recorded.

Mechanical: A very sophisticated microcomputer is tied directly into the character's brain. It has a tendency to send out miscoded signals and causes seizures similar to 'grand mal' epileptic fits. This occurs on any roll of 01-05% while this power is in operation. (Rolled on 1D100 at the beginning of each use.) This disables the hero for 3D10 + 30 minutes, and causes 1D2 Trauma Hits.

Physiological: The ability to supercharge the character's Skill Spheres for a short time. Every 10 Sequences this Ability is in operation causes 1D6 Erg loss.

Mental: The ability to go into a yoga-like trance. This takes 3D10 +30 minutes to achieve, and last for 3D10 minutes, or until one task is completed, whichever is longer. Afterward, the character must wait 3D10 + 30 hours before attempting it again.

Interface

Permits the character to operate electronic equipment intuitively, with no need for an understanding of how the machine works. One Ability Point spent on this power permits it to be used at touch range. Two points allows it to be used at 10m away, and three points at 100m. A character is in a trance state when using this ability.

Mechanical: The character has a sophisticated electromagnetic pulse device that allows him or her to drown out the device's normal internal communication. This operation is inefficient, and expends considerable energy. Every 10 Sequences using this power consumes 1D6 Ergs.

Physiological: The hero phases his or her nervous system in with the electronics. This is considerably more efficient than the mechanical version, and is a TAL Sphere skill, lasting 3D10 minutes.

Mental: The character empathically links up with the equipment and draws his or her consciousness into it. The character is linked for 3D10 + 30 minutes. If the machinery is damaged while the hero is in it, the character takes 1D2 Trauma Hits. If the device is destroyed, the character incurs an additional 1D2 Trauma Hits.

Speed

Permits the character to increase normal reaction time and movement distances. Each Ability Point subtracts 1 from all Skill Speeds. Additionally, the first point doubles Moves, the second triples it, and the third quadruples it.

Mechanical: Implants consisting of nerve-firing enhancers along major nerve trunks and in the brain. There is, however, the possibility of strain. Every 10 Sequences the Ability is operating, the character must make a CON% roll or suffer 1 general Trauma Hit. For every 10 Sequences beyond the first that the character continues without resting, the CON% skill roll is penalized by -10%. After 2 Trauma Hits have been afflicted, the device automatically shuts down.

Physiological: The character temporarily overloads his or her nervous system, pushing it to the limit. The character is adapted to this, so injury is not likely. It is fatiguing, however, so all Erg costs are multiplied by the same value as the character's Moves value.

Mental: A psychic ability to borrow future time. The character quickens his or her temporal state relative to others. However, this ability can only be in operation for 3D10 + 30 minutes at a time. Then for an equal amount of time, the character is proportionately 'slowed' as much as he or she was 'hastened.'

Weakness Analysis

Permits the hero to determine weak points in objects and creatures. This gives the character the ability to do double rolled damage with an attack after proper preparation. The first Ability Point permits the hero to choose one class of thing this power can be used against: humans, aircraft, walls, etc.. The second point broadens it; animals, vehicles, structures. If three points are spent, the hero can use it against anything. The range of this ability is limited to sight.

Mechanical: A specialized microcomputer hooked into sensory gear tied to the optic nerve. The system takes over the eyes for 3D10 Sequences before locating the weak point on the structure, blinding the hero for this period of time.

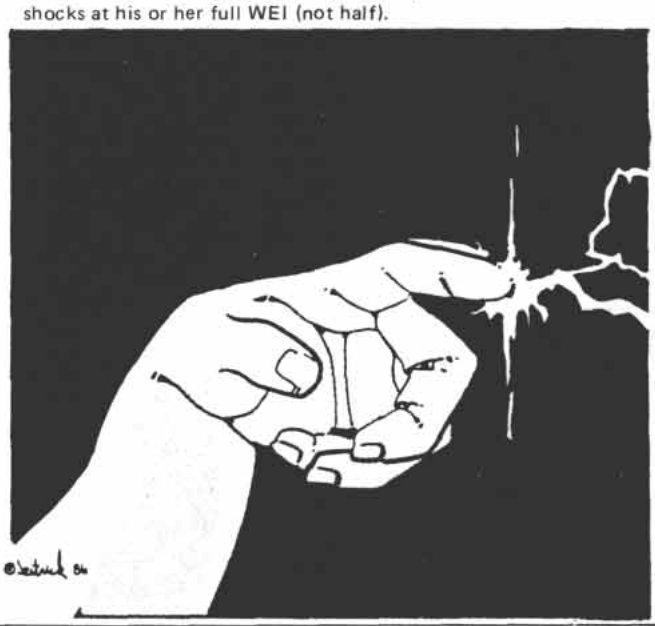
Mental: A trained natural mental talent. It is a specific OBS skill.

Electrical Touch

This allows the hero to generate electrical current through his or her hands. Each Ability Point permits generating a 1D100 current. (Two points generates 2D100.) Divide this damage by half the target's WEI (plus insulative armor) to determine the number of Trauma Hits inflicted.

Mechanical: A battery unit with discharge pads implanted in the palms. The palms have 20 points of insulation per point spent. The battery holds the character's CON/10 in charges, and recharges at a rate of 1 per hour. A Klutz (01-05% on 1D100 — rolled each time the ability is used) means the hero has short circuited him or herself at full possible damage.

Physiological: A natural electrical ability, such as that of the electric eel. It costs 1D6 Ergs per Ability Point spent. The character resists shocks at his or her full WEI (not half).



Directional Sense

One Ability Point allows the hero to always know compass directions. A second point allows the character to find any location he or she once occupied, and a third point allows the hero to retrace his or her direct path, even if the character was unconscious during part of the transit.

The effect of this ability is the same, no matter the power source. Because the hero is so oriented to his or her position, sudden changes may be disturbing. This is, in effect, motion sickness. When a character is free falling, or in a vehicle making sharp turns, or in any similar situation, the player rolls 1D6. If the result is less than or equal to the Ability Points spent on that power, the character is disabled for 3D10 + 30 Sequences. All actions are performed at -5 DIF. After this time, the penalty is reduced to -4 DIF for an equal length of time, then down to -3 DIF, and so on.

Thermal Touch

Allows a hero to emanate heat from his or her hands. For each Ability Point spent on this Ability, the hero does 1D10 points damage (enough to start small kindling fires, burn cloth, warm a cold body, or even heat up soup).

Mechanical: A power pack and thermal emitters in the palms, plus replacement of some skin surface with a heat resistant material. In addition to emitting heat, the hero can handle hot objects safely. The power pack has enough charge to run for a number of Sequences equal to half the hero's CON%. This recharges at a rate of around 1 Sequence per twelve minutes (roughly five Sequences per hour).

Mental: The character increases his or her metabolic rate and channels the results through his or her hands. This costs 1 Erg per 5 Sequences for every Ability Point spent on this power. In addition, every 10 Sequences incurs a 01% (multiplied by Ability Points) cumulative chance of losing control. If this occurs, the hero begins emanating heat from all areas of his or her body. The body emits heat full blast, damaging or destroying clothing, gear, and the like until the hero passes out from Erg loss (Trauma Level 5).

Death Simulation

Allows a hero to almost perfectly simulate death. The body's cells drop to a very low maintenance level, and most internal processes virtually cease. Only careful medical examination (such as a medbot) reveals that the character is still alive. (The old breath on the mirror trick does not work.) The hero can maintain this ability for a period of time equal to a roll of 3D10. If the character has invested 1 Ability Point in the power, this number is days. If 2 Ability Points, then this number is in weeks, and 3 points equals months. In addition to playing dead, the character does not worsen due to wounds, poison, damage, and the like, that he or she is currently suffering.

Physiological: The hero can monitor his or her body on a subconscious level. The only difficulty is that the character must stay in the deathtrance for the entire rolled duration.

Mental: Cellular telepathy — the ability to override the operation of every cell of the body with the specific shutdown message. The character can wake up at will, as he or she still maintains minimal contact with reality, but coming out of the trance is a shock to the system. Divide the time unit used (days, weeks, or months) by 10, to get the DIF penalty suffered.

Leaping

The character can leap further than the human norm. These are running jumps. Halve the distance for standing jumps. For each Ability Point spent, multiply the character's original leaping distance by 2,3, or 4, respectively.

Mechanical: The character has artificial legs, equal in additional weight to 1/5 the character's original weight. Because of this, the character may crash through flimsy surfaces (surface quality on a Skill vs. Skill roll against the character's total weight). Also, swimming incurs a -1 DIF per point spent on this power, because the heavy legs are more a burden than an asset in the water.

Physiological: The character has unusual bone and muscle structure. Because this is tiring, the character must make a CON% skill roll each time this ability is used, with a -1 DIF for each time the Leap power was used in the previous 24 hour period. If this roll fails, the character suffers a Trauma Hit in one leg (choose or roll).

Mental: The character is able to lighten him or herself, focusing all strength in the legs, and angling the body perfectly to cut wind resistance and increase leaping ability. This Specific KIN skill uses 1D6 Ergs each attempt.

Presence

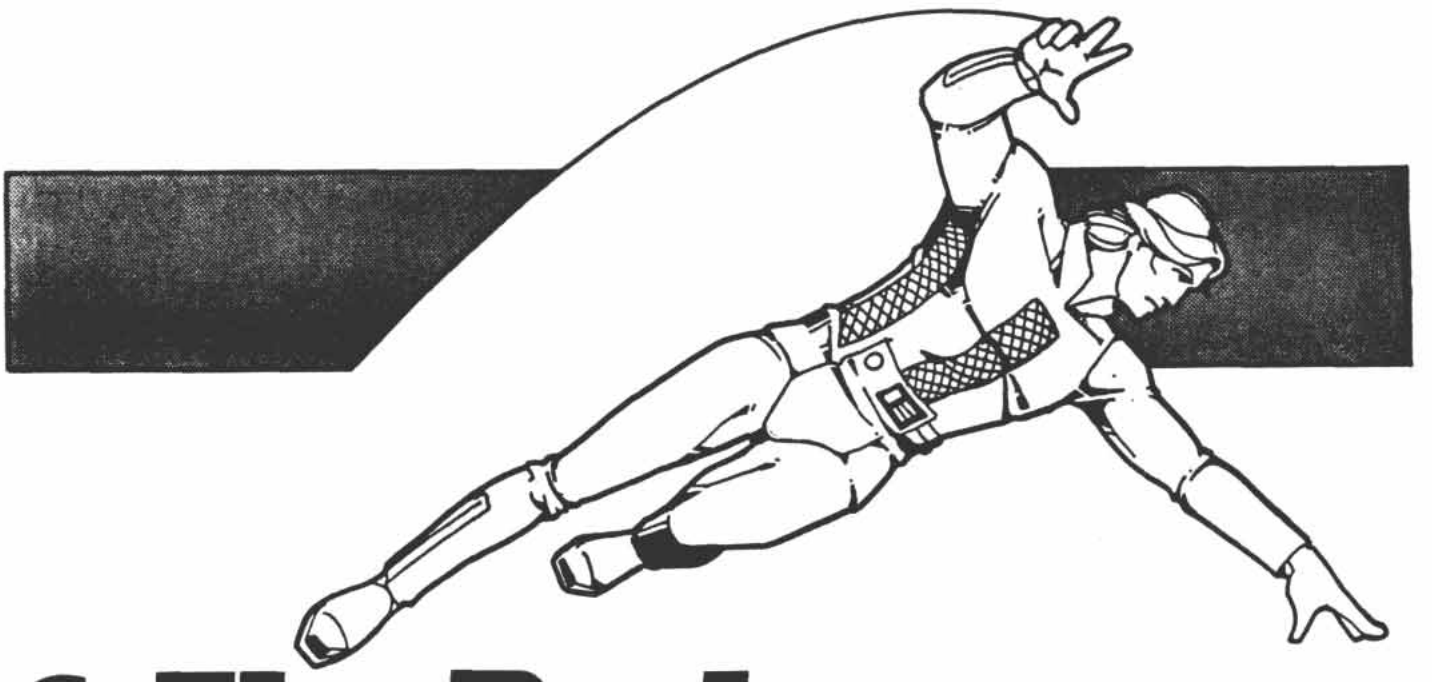
The ability to seem impressive. This has many applications, but the character must be there in person to influence someone. Talking over the phone or video will not do. This power adds to the character's TAL Sphere for the duration of the Ability, at +2D10% per Ability Point used. Any time the character is trying to influence a character, it is a TAL Skill vs. Skill situation.

Physiological: The ability to subconsciously tap subliminal dominance signals, such as voice volume, pitch, and speech patterns, odor, body language and so on, and the ability to play off these signals. This ability can be performed without trouble for 3D10 + 30 minutes. After each use, the character begins to feel the strain in his or her own mind, and becomes nervous, timid, and otherwise the opposite of his or her former self for 3D10 + 30 hours. During this time the character has a DIF to all skills during stress situations, at a rate of -1 for each Ability Point used.

Mental: The ability to project a mental self-confidence signal to one person per Ability Point placed into this power. It is tiring, and costs 1D6 Ergs per minute.

5.3 ADDITIONAL ABILITIES

There are an infinite number of possible powers, these are only a sample. You should attempt to develop unique ones, or at least put a twist to one of the powers listed here. Discuss it with your gamemaster, and come to an agreement. Be fair, and choose a limiting factor that is truly limiting to you. This helps add the element of roleplay as well as strategic planning.



6. The Body

'Okay, officers. We're gonna talk about pain now. Lots of pain.'

'Major?'

'Yes, Keeps?'

'Are you going to arm wrestle me again, sir?'

'No, listen up. It's imperative to understand that anything that occurs to you affects your ability to do your job. If you're wounded, you can't concentrate on returning fire, if you're addicted to cigarettes you get winded awfully fast, and if you're sick – or suffering from radiation poisoning – you could die. I'm telling you all this so that you'll pay attention to your combat training, your health classes, and you'll be especially careful around radiation. There's a few things on the *Phoenix* which radiate, so you've got to take safety precautions.

'So stay alert at all times and you'll always come back alive. Any questions?'

'Major, what specific things on the *Phoenix* are possible radiation hazards?'

'There's a few engine components – three, I believe – that have the potential to leak. They are inaccessible from the interior, so only servicing personnel should encounter them. But you never know, because you may need to make emergency repairs at some point.'

Year of the Phoenix deals with pain, fatigue, and damage separately. Within the game system, most damage is transitory. Characters heal speedily and have many alternatives when dealing with injuries.

6.1 DAMAGE AND BODY POINTS

To simulate the amount of damage a character can manage, you use BOD points. Your character's body weight is multiplied by the numbers given on the character sheet for each area to determine that location's BOD (see *Birth of a Hero*). This is the amount of abuse the body can take from a single wound without sustaining any enduring injury.

It isn't that the hero is ignoring wounds and bruises, only that the injury is manageable. If damage from a single wound exceeds that location's BOD points then the wound is considered traumatic. These kinds of wounds are Trauma Hits.

Hit Locations

When your character is hit you need to determine where the injury occurred to see if the injury causes a Trauma Hit. This is accomplished by the division of the human body into ten sections known as Hit Locations.

To determine the area hit, roll 1D20 and consult the Hit Location chart at the bottom of your character sheet.

Anthony is in physical training. While climbing a ten-meter high wooden wall with rope and tackle, the mooring grapple at the top dislodges and falls. Anthony follows, and lands in a pile of wooden support beams. My gamemaster decides that Anthony might have injured three locations, and rolls 1D20 three times getting 8 (left arm), 17 (left leg), and a 13 (right hand). Since the first two injuries are on the left side, my gamemaster decides to change the last location to the left hand.

Head	*3*	*Hand L*	*2*
Neck/Shoulders	*4*	*Hand R*	*2*
Chest	*7*	*Abdomen*	*5*
Arm L	*4*	*Leg L*	*5*
Arm R	*4*	*Leg R*	*5*

My gamemaster then determines the amount of damage done to each location, figuring the left arm first. The fall did 3 points. Anthony can manage 4 points, so it might only throb – a bruise perhaps. Next, his left hand takes 2. He can only handle 2, so he just makes it on that one. Definitely a wound. Finally, my gamemaster determines that Anthony took 8 points in his leg. But he can only handle 5.

Anthony has suffered a Trauma Hit to his left leg, although it's possible he only badly sprained his ankle.

Trauma Hits

Physical damage has numerous sources, but can be sorted out into a handful of categories.

Concussive damage is the result of being pummeled or bumped. It can leave bruises and broken bones.

Wound damage is open cuts, torn or strained muscles, or punctures. Wounds invite infection.

Chemical damage is corrosive or acidic, which includes most forms of burns and functional (i.e. no observable cause) pain or other symptoms. Chemical damage results from things being ingested, absorbed through the skin, or inhaled by the lungs.

Asphyxiation damage is by oxygen deprivation, and is transitory in its early stages. Permanent damage to organs or the brain can result from a character revived from a late stage of asphyxiation.

Radiation damage is a result of exposure to a radioactive area. Radiation damage is permanent, but the effects are temporary. Continual exposure can kill a hero. Because of the unique way it affects heroes, radiation has its own rules, discussed later in this chapter.

Extent of an Injury

A Trauma Hit is a definite problem. Trauma Hits actually interfere with a character's functioning.

When the damage from a Trauma Hit is more than 1x and up to 2x the Location's BOD, it is called a simple Trauma Hit. A simple Trauma Hit to a Location injures that location. It is not out of commission and can still be used. A simple Trauma Hit to the head means the character is momentarily stunned, and must begin any action over again. A Hit to the hand causes your character to drop whatever he or she is holding, while a simple Trauma Hit to the leg or abdomen means the hero falls to the ground. However, the character can immediately rise under his or her own power.

Any damage that exceeds 2x BOD points to a location is serious trouble. These are called double Trauma Hits. A double Trauma Hit to the head means the character is suffering from a concussion and is probably unconscious. (A successful CON% roll with a -1 DIF means the hero remains conscious.) Any other location so hit is out of commission and cannot be used.

Any blow that exceeds 3x the Location's BOD is a lethal blow. Referred to as a triple Trauma Hit, if it strikes the chest, abdomen, or head, the hero dies. Any limb struck is either severed or maimed.

Trauma Hits are not integrated — they are individual events. Two simple Trauma Hits to a location does not equal a double Trauma Hit. That location is still usable. Likewise, a simple Trauma Hit and a double Trauma Hit to a Location doesn't equal a triple Trauma Hit.

Trauma

Year of the Phoenix emphasizes discomfort, pain, shock, and their effect on heros above any physical injury. This is handled by the Trauma Table. The Table adjudicates both internal problems (disease, poison), and external damage (gunshot wounds, broken legs).

In the game, there are six stages of Trauma, progressing from Mild (Level One) to Lethal (Level Six). Traumas are simply a framework to base symptoms on. Getting effects from the table does not always mean that a character suffers a Trauma.

When suffering from Trauma Hits, visualize what is happening to your character rather than paying attention to the game mechanics. The gamemaster will offer some symptoms, depending upon the severity of your character's condition. It is up to you to roleplay those symptoms.

A simple Trauma Hit causes a one-level shift on the Trauma Table. while a double Trauma Hit causes a two-level shift on the table, and A character surviving a triple (limb injury) Trauma Hit shifts three levels.

See the Trauma Table hereafter.

Permanent Damage and Death

If a hero reaches Trauma Level 5, he or she will not be able to recover without medical aid of some kind. The damage is too severe. This also includes Trauma Levels from fatiguing activities — marathon runners can run themselves to death.

If your gamemaster allows, characters with a fantastic physical CON% (200%+) or someone with terrific willpower (TAL 75%+) might be able to recover on their own with no help.

Permanent disablements aren't a common occurence, but anyone lacking medical attention will often have trouble with injuries not mending properly. This is left to the gamemaster's discretion.

A character who receives a triple Trauma Hit to the torso or head is fatally injured. Unless sophisticated and immediate medical help is applied (within the hour), the character dies.

6.2 TRAUMA & INJURY RECOVERY

There are two ways to deal with injury and Trauma effects; artificially and naturally.

Medical aid reduces the symptoms of Trauma and speeds healing. It can be used to reset broken bones, bandage patients, etc.

Bionic aid replaces lost limbs with mechanical ones, but can be done only after wounds heal. (This technology is generally unavailable, but some heroes have already benefited from it with a Special Ability.)

Drugs and Healing Lore can heal. A drug is an herb, a vitamin, a shot or a robot. They assist the body's ability to heal itself. Healing applications are measured in Levels. A drug's Level is subtracted from the time wounds take to heal, and adds free CON% recovery rolls (see hereafter).

Characters can also have a Special Ability to heal, or ignore pain and discomfort from wounds.

Physical Injury Recovery

With simple care most injuries heal naturally.

Simple Trauma Hits cause sprains, bruises, minor burns, and lacerations. They require 1D6 + 6 days to heal. If treated properly, a character could be semi-active (depending upon the location and the desired action - a sprained hand cannot be used in writing).

Double Trauma Hits cause serious injuries like broken bones and back problems. These take about 1D6 + 6 weeks to heal properly. Back injuries and punctures can't be moved without further injuries (and an increase in discomfort/Trauma levels).

Triple Trauma Hits to a limb have caused maiming or severing. They take 1D6 + 6 months to completely heal. (Triple Hits to the Torso or Head are fatal.)

A drug's Level is subtracted from the die roll that determines how long wounds take to heal. Someone with Level 3 Healing rolls 1D6 + 3 to determine how long healing takes.

Trauma Relief: Recovery Rolls

In addition to the actual healing, your character suffers from pain and discomfort simulated by the Trauma Table. Your character can attempt a CON% recovery roll once every 24 hours if he or she has gotten a good night's sleep. If the character lacks sleep, no recovery roll may be attempted. If this roll is successful, your character loses 1 Trauma Level (for example, Level 2 becomes Level 1). This Recovery Roll includes any DIF your character is currently suffering. Drugs or

The Trauma Table

Level	DIF	Possible Symptoms	Possible Causes
Mild	-1	Temporary headache and/or shortness of breath, exhaustion, nose bleeds, dull pains.	First degree burns, combat situations, running extensively or desperately.
Guarded	-2	Severe pain, burning sensations, nausea, vomiting, severe headaches, hyperventilating, diarrhea.	Second degree burns, injury leading to disabled limb, food poisoning.
Serious	-3	Cramps, convulsions, confusion, sight distortion or loss, dehydration, constricted breathing, choking, slight cynaosis, arthmias.	Third degree burns, loss of limb.
Severe	-4	Severe heart palpitations, paralysis, seizures, possible brain damage, possible hallucinations.	Venomous bites, wasting disease.
Critical	-5	Unconsciousness, coma, severe dehydration, spasming, cynaosis, heart attack, brain damage, hallucinations.	Ultimate terror or insanity, major wounds covering extensive areas.
Lethal	-6	Death	Death

Healing Lore gives your character a free recovery roll for a number of days equal to the Level of healing (Level 3 healing gives the character one extra recovery roll three days in a row). This recovery rate is how long it takes to get rid of the symptoms and effects of Trauma Hits. This recovery does not help the actual injuries.

If the character moves around before the wounds have healed, the Trauma Levels return until bed rest (or the equivalent) is restored.

For example, a hero with a broken arm moves about freely with little or no discomfort. Then the character attempts to use the arm, so severe pain (Trauma effects) return.

If the character is traveling — in a boat or the back of a cart, the character can only attempt a recovery roll once every 48 hours. A hero's recovery can also be interfered with by improper care, infections, lack of food and water, not setting bones, etc..

Anthony is suffering Trauma Level 2. After 24 hours, he attempts a CON% roll with a -2 DIF. He rolls a 1 on the DIF and stays at Trauma Level 2 for that day.

6.3 ERGS: WIND & LONG-TERM FATIGUE

During combat and other stressful situations participants falter, lose concentration, and get injured from fatigue rather than lack of skill. The more tired, the less nimble and aware you are.

Caveat: Fatigue rules exist in order to limit characters. Gamemasters utilize them when players attempt to go too far with their characters.

Because of this, and although these fatigue rules are comprehensive and relatively uncomplicated, some gamemasters may choose not to implement them and instead have all participants roleplay fatigue (and agree to *DIF penalties administered arbitrarily by the gamemaster).*

Note that if this is the case, no character should choose a Special Ability powered by Ergs.

Wind

Wind is a character's short-term energy. Each hero has an Erg value which comes into play when *dealing with concentration or kinetic* activities.

Ergs indicate the number of times a character can repeat a skill or series of skills without incurring a Difficulty Die Penalty.

Anthony has an Erg rating of 12. He can repeat a skill 12 times without fatiguing himself.

When characters pass their Erg threshold, they incur a Difficulty Die Penalty of -1. When passing their Erg threshold twice, they incur a -2 DIF. Passing their Ergs three times is -3 DIF, up to five times Ergs incurs a -5 DIF.

Frequency of the Erg loss is not based on time, but on the number of skills attempted. The more skills characters use, the faster they get fatigued.

Along with the Difficulty Die Penalty is a rise in pain and fatigue, matching 1 Trauma Level per 1 DIF penalty, until Trauma level 5 when characters pass out.

Anthony has 12 Ergs. He is in a fight and uses up Ergs. When he uses his 12th Erg, he suffers a -1 DIF, and goes back up to 12 Ergs. Again, he uses 12 Ergs and now he suffers a -2 DIF.

Wind Recovery: When characters decide they've had enough, rest can help restore vitality.

Your character recovers from one Erg-induced Trauma Level in one hour.

Someone with Trauma Level 2 (like Anthony) takes two hours to lose both Trauma Levels.

Once your character has lost at least 1 DIF penalty, change the character sheet tally back to full Erg strength.

What's a Fatiguing Action?: A fatiguing activity is any action or series of actions which are stressful and/or exertive, without benefit of intermittent, meaningful rest.

Mechanically, it's any action requiring a die roll. The gamemaster determines what constitutes 'meaningful rest'.

It's the pitch of the situation that suggests to the gamemaster that Ergs should come into play. The frequency of die rolls combined with the player's reference to speed, tension, or dynamics are also indications.

Someone trying to use a Cheat skill will have no problem. But if she is attempting to use Cheat a number of times, all the while balancing herself on a railing and singing, she will definitely expend Ergs.

Other causes of Erg loss (Option): Each time a character is hit (and the damage gets past armor, if any,) but a Trauma Hit does not occur, he or she loses 1 Erg. This simulates minor wounds which aren't an immediate problem, but eventually tell upon a character.

Long Term Fatigue

Characters who dig ditches all day do not regain all their vitality overnight unless they pace themselves. In the same vein, riding a horse or marching all day produces fatigue and lack of energy the next day.

Strenuous Activity: Whenever a character spends the better part of the day in strenuous activity, the player temporarily crosses of 1 Erg from the Erg Action Track on the character sheet. This means that the character now has 1 less Erg to use, and will get winded faster.

Anthony has 12 Ergs. After a day of heavy activity he is down to 11 Ergs. The next day, he is in a mock combat and uses up 11 Ergs. He suffers a -1 DIF and continues. Again, he still has only 11 Ergs, so after 11 more are lost he suffers from a -2 DIF.

Smoking: If a character smokes, figure out how many 'packs a day' the character smokes. This number is the amount of Ergs crossed off the character sheet.

Cross-Country Travel: Running or marching can wear out a hero. The character's current Moves value is multiplied by 10. (A character's Moves value can temporarily change. See the Hazard Helix, hereafter.) The result is the number of kilometers a character can travel at a time without long-term Fatigue loss.

For every 10 kilometers travelled over this amount, 1 Erg is crossed off the character sheet. To avoid this loss, a full night's rest (or equivalent) is required between marches.

Anthony has Moves of 4, and is currently suffering from Trauma Level 2. Using the Hazard Helix rules (see below), Anthony's effective Moves value is 2. Anthony can travel 20 km without long-term Erg loss.

Exhaustion: Every 3 hours after the first 12 that a hero goes without sleep, the player must cross of 1 Erg. In addition, the character incurs a -1 DIF for every 12 hours after the first 12 hours.

Effect of Long-term Erg Loss: Once a character is reduced to 1 Erg by this method, he or she is no longer able to function, and is bedridden. The character may rise after regaining an Erg (so the character has a total of 2 Ergs), but is again bedridden if the character is again thrust down to 1 Erg through Long-term Erg loss.

Restoring Long-term Fatigue Loss: The character recovers long-term Erg loss exactly the same way as he or she recovers from Trauma Hits. One CON% roll is attempted every 24 hours, after a good night's rest.

For something like quitting smoking, your gamemaster may only permit a CON% recovery roll once per week, or even once every 2 weeks.

6.4 THE HAZARD HELIX

A Helix is a spiral, while Hazard means peril and/or danger. The Hazard Helix is a perilous spiral. In *Year of the Phoenix*, it is a downward spiral, possibly resulting in death. There are ways to get caught in the Helix, all having to do with hazardous conditions or actions.

If a character incurs a Trauma Hit, (a fall, combat injury, poisoning), he or she has entered the Hazard Helix. Any other time a Difficulty Die Penalty comes into play and the gamemaster considers that situation strenuous or requiring undue concentration, the character might enter the Helix. This is rare, however.

The Helix itself has four factors.

The Helix Factors
- +1 Trauma Level
- -1 Difficulty Die Penalty
- -1 Erg
- +1 Speed Modifier

They are interrelated, so if a character is suffering from a simple Trauma Hit or a DIF, the other factors come into play immediately (the character suffers a Trauma Hit, incurs a -1 DIF, -1 Erg, and applies a +1 Speed Modifier to all skills).

Simply getting a +1 Speed Modifier or losing 1 Erg will not draw a character into the Helix. Getting a Trauma Level or a DIF are the only things which usually draw a character into it.

Receiving a double Trauma Hit causes a -2 DIF and -2 Ergs. And +2 is added to all Skill Speeds.

With a triple Trauma Hit to a limb, the character suffers a -3 DIF, -3 Ergs, and +3 to all Skill Speeds, but the character isn't in any condition to do anything but lie there in pain.

6.5 THE ACTION TRACK

The interrelationship of all these factors is made easier to deal with by utilizing the Action Track located along the right margin of the character sheet, and using the Trauma Level indicator at the very bottom of the character sheet.

The Action Track is numbered 1-18. Use a D6, placing it on the square corresponding to the character's Erg total.

Have the D6 do double duty. Since there are six Trauma Levels, and six sides to the die, the side facing up is the Trauma Level the character is currently suffering. If a hero isn't suffering any Trauma, the '6' side should be up (Level 6 is not used in play).

Every time a character expends an Erg the D6 is slid along the Track until the character's Ergs run out. When they do run out the character suffers a DIF (entering the Hazard Helix) and returns to the beginning of the track.

Anthony has 12 Ergs and the player places a D6 with the '6' face up, on the box marked 12.

Anthony uses a total of 12 skills. The player has slid the D6 along the Track down to 1. Anthony uses another skill and the D6 is returned to the 12 box. The player also turns the die so the number '1' is face up. Anthony is at Trauma Level 1.

When your character suffers a Trauma Hit due to wounds or fatigue, circle the appropriate Trauma Level on the tally at the bottom of the character sheet in pencil to have a written record. Also keep track of the location and severity of any Trauma Hits.

If you use plastic sheet protectors and a grease pencil, marking off Erg losses becomes more reliable. Dice have an uncanny ability to get knocked off tables, bumped, or eaten.

6.6 DRUGS

The term Drug in *Year of the Phoenix* refers to over-the-counter pills, salves, liquids, etc.. Most often, a character's contact with a drug will be medication to help heal a wound, or the popular recreational drug called alcohol. The medical equipment aboard the *Phoenix* contains medicinal drugs (see the Equipment chapter). Drugs are usually clearly marked as to use and dosage, so the only question which might arise is proper administration. This is subsumed under any medical skill. Drugs are not Specific Skills.

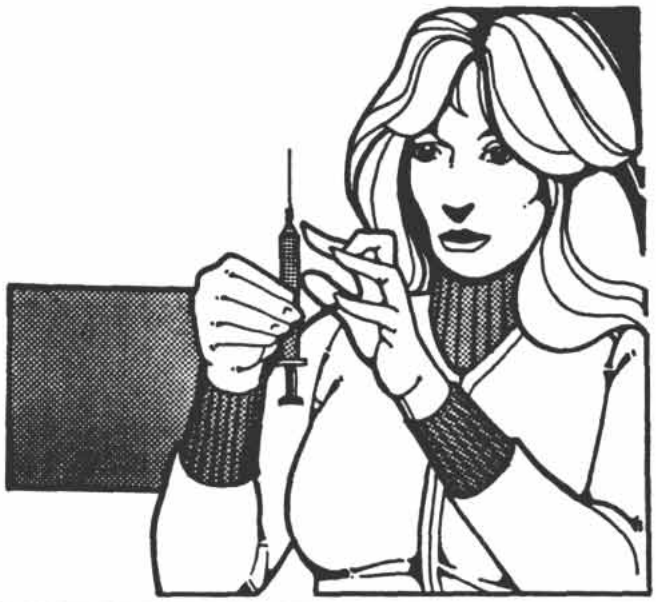
Drugs have various effects upon characters, both beneficial (healing) and harmful (poisons). They are rated in Levels, from 1-6, and use the Drug Matrix Table to determine the results of the dosage.

Healing: Healing applications are rated from 1-6, which are the number of days an additional CON% Trauma relief roll is made, so a Level 2 offers one additional roll each day for two days. The rating also reduces the healing time of wounds.

Poisons: A poison causes or simulates an effect on the Trauma Table.

To find the effect of various doses, use the Drug Matrix Table (below).

Other Drugs: There are numerous other drugs, such as depressants, Poison Antidotes, Hallucinogens, and Stimulants.



Drug Matrix

To find the effect of various doses, use these computations:

1. Determine the No. of doses needed to produce the desired effect. One dose is needed per 50 kg. (or part thereof) of the intended subject.
2. Doses needed — the Drug/Herb Level that reflects the desired symptoms = the maximum No. of doses the subject needs to have an effect equal to 1 Level of that Drug or Herb.

Example: If someone wanted to kill an animal he or she would use a Level 6 poison (corresponding to Trauma Level 6), to produce a Lethal effect. The character needs one dose per 50 kg of the animal, so two doses of Level 6 poison would be needed if the victim weighed around 100 kg.

A 300 kg character needs 6 doses of poison for a full dose.

The 300 kg subject is given 2 doses of Level 3 poison. The computation, using the Drug Matrix, is 6 — 3 = 2. This means that it takes 2 doses to inflict a single Trauma Level on the victim. More than 2 doses would send the victim to the next Level.

Since the poison given was 2 doses worth, the victim is at Trauma Level 1, Mild Trauma.

Descriptions

The following is a suggested list of game drugs and their game uses. There is no attempt to correlate real drugs with their true functions — do not use these descriptions as a real-life reference.

Doses: Throughout the descriptions of the drugs the term 'full dosage' is used. As mentioned earlier, a single dose of a drug is needed for every 50 kg. of the subject. Therefore, a 100 kg. subject needs 2 doses for a 'full dosage'. Less than this, and the drug has no effect. More than this, and the subject might overdose.

Drug Type

General information.

Drug Example [Form of Administration] (additional information)

Depressants

These serve to slow down the body, or calm nervous excitement. For every full dosage, the character's Skill Speeds increase by 1, and he or she incurs a -1 DIF to all skills. A CON% roll must be made each hour. Failure indicates the character is sleepy. These effects last 1D3 hours per dose.

Kharkov's Remedy [pill]

Alcohol [liquid]

Poison Antidotes

These counteract, prevent, or cure the invading malady. Preventatives last about six hours (gamemaster secretly rolls 1D3 + 4 for the

number of hours it will be effective). Antidotes must be consumed within 30 minutes of ingesting poison to have any effect.
Kern [pills] (counteract alcohol effects if taken before consumption)
Bittersweets [pills] (technical name is Swarnett, serves as a blanket antidote against all poisons, 80% chance effective against a particular poison)

Hallucinogens

The subject can experience illusions in all five senses. A subject might also feel anxious, giddy, amorous, confused, dynamic, persecuted — any emotion that can be felt, but taken to an extreme. The gamemaster should discuss with the player what effect the drug has upon the character.
Morphine [various]
Mescaline [various]

Healers

Healing applications are rated from Level 1-6, which is applied to the subject when figuring the number of days an additional CON% healing roll is made (q.v. 'The Body').
Neervit Ointment (Level 3 healing)
Zipnaught [pill] (pain reliever and Level 1 healing)

Poisons

A poison injures or causes the death of a subject. Poisons, like Healers, are rated from Level 1-6.
Alcohol [drought] (Level 1-6, symptoms appear within minutes)
Chemical Warfare [inhaled/absorbed] (Levels 5-6, specific names vary)

Stimulants

These speed up the character's metabolism. Habitual use can result in physical dependence. When under the influence of this drug, the character's normal Erg total is multiplied by 1.5. The drug effect lasts about 12 hours (your gamemaster secretly rolls 9 + 1D6) at which time the character loses all Ergs and incurs 1D2 Trauma Levels. This takes twice the character's normal recovery time (a Trauma Level 1 takes two days to recover from, and a Trauma Level 2 takes four days).
Q'enta [pill]
Stimdoze [injection] (a full dosage stimulates an unconscious subject into a conscious state. This takes 10-30 minutes (your gamemaster rolls 1D20 + 10). Twice that dosage (technically an 'overdose') causes the subject to fall unconscious. Both effects last 1-6 hours).

Other Drugs

There are drugs which are designed to perform a specific function, and do not fall under the classic types listed above.

Tannin

A full dosage affects the mind, making the subject open to suggestion. The effect lasts 1D6 + 6 hours. Subjects become mentally comatose. The character simply cannot function. The subject is permitted a TAL Skill Sphere roll to resist the Suggestion.

Tri Nox 5

Corrects sight to 20:20 vision over a period of 3 + 1D4 days.

Numpak

Two drugs, sold as a set. SKIN'UM ['skin numb'] blocks nerve receptors on or just under the skin, while T-NUM ['total numb'] works on a specific area both internally and topically. SKIN'UM is usually a spray or salve. T-NUM is often injected. An overdose of T-NUM can cause death, as the voluntary and involuntary muscles are interfered with. Do not use T-NUM within a hand-span of a heart.

Synthaskin

Artificial, spray-on skin. The Synth attempts to graft itself onto real skin and eventually expell any foreign matter (dead or burnt tissue, pieces of debris, etc.). The results of the graft are known within a few days, although the Synth usually grafts with no problems (95% success rate) and is complete within two weeks.

Impol

A time-released drug distributed to all astronauts before launch. The medication is applied to a small circular bandage placed behind your right ear. This medication is slowly absorbed through the skin and prevents space sickness.

6.7 ADVERSE CONDITIONS

Some of the most perilous aspects of a hero's well being spring from such things as starvation, radiation, and disease.

Starvation and Dehydration

The Trauma Table can simulate the effects of starvation or dehydration. For every two days after the first that a character is denied water he or she sinks one Trauma Level.

After the third day without food a character displays some symptoms from the Table, descending one Level for every 1D3 + 1 days without food.

Disease

Diseases come in all forms. Some attack Skill Spheres, other go for CON%, or other aspects of a character. Diseases have two variables which must be considered: communicability, and effects.

Diseases are lumped into three broad categories of communicability; Difficult, Average and Easy. When the gamemaster decides a character has been exposed (depending upon how the disease is transmitted), the player attempts a CON% skill roll. This is compared to the gamemaster's roll for the disease's communicability in a Skill vs. Skill situation. Diseases that are Difficult to transmit have a roll of 1D100%. Diseases with Average communicability have a roll of 1D100 + 50%, and Easy ones use 1D100 + 100%. If the disease wins, the character has been infected.

Each disease should be treated differently for effects. Most potentially lethal diseases should be in the Difficult communicability range. A mild form of disease might just cause 1D3 Trauma Level symptoms for 2D6 days. An average disease might reduce the character's CON% by 1D6% permanently. A more serious disease might cause 1D3 + 2 Trauma Levels for 3D3 weeks, cause a temporary loss of 3D10% on KIN and MAN Spheres, and cause a permanent 2D10% loss on two or three Specific Skills in KIN and MAN spheres.

Taking a real-life example, Malaria has an incubation period of about 1-3 days. Its attack temporarily reduces the character's CON%. Attacks can recur at any time, with an intitial duration of 1-3 days, tapering off to one hour after repeated attacks. It is usually caught from mosquitos, with communicability of 1D100 + 50%.

Effect possibilities are endless, including loss of sight, hearing, ability to be intimate, appearance disfigurement, etc..

A nasty effect that some diseases might also have is that the victim becomes a carrier of that disease.

Rabies is a virulent disease with an incubation period of anywhere from a week to a year. Any character bitten by a rabid animal must resist against a communicability rating of 1D100 + 100%. It affects the brain and nervous system, causing a reduction of all six Skill Spheres by -1D10% per week. When any one Skill Sphere reaches 0%, the victim dies.

Radiation Sickness

An insidious horror, radiation is a silent time bomb. Each exposure to roentgens (RADS) builds up the radiation level in a character. This causes mild symptoms at first, but rapidly degenerates into severe problems and eventually death.

Every ten minutes a character is exposed to RADS, the gamemaster secretly decides the amount of RADS the character incurs, often between 1-10. RADS are permanent.

At the the end of each day that a character is exposed to radiation, the gamemaster tells your character how many RADS he or she suffers. You must check to see if there are any ill effects. Attempt a Skill vs. Skill roll, using CON% + 1D100, versus half the character's total RADS + 1D100.

Disease Communicability

Communicability	Dice vs. CON	Suggested Lethality
Difficult	1D100%	The Black Death, Cancer, Chicken Pox (Adult)
Average	1D100 + 50%	Chicken Pox (Child), Measles, Malaria
Easy	1D100 + 100%	Average Colds and Flu, Rabies

For every 100 RADS a character has, he or she suffers 1DN Trauma Levels, where N equals RADS/100.

Anthony has been exposed to radioactivity several times (he used to live near Three Mile Island?) building his exposure up to 225.

During the day, he accumulates 10 more RADS by drinking radiation-poisoned water, bringing his total up to 235.

That night, I roll Anthony's CON% versus 118 getting a total of 145, while my gamemaster gets 197. Anthony is sick. Since Anthony has 235 RADS, rounding off to 200 means I roll 1D2. He gets a 2, and Anthony is at Trauma Level 2.

When a character's RADS average out to the 500 level (450-549 RADS), he or she rolls 1D4 + 1 for the number of Trauma Levels suffered.

At the 600 level (550+), 1D4 + 2 is rolled.

Duration: The sickness lasts Nd6 days, where N equals the Trauma Level the character suffers.

If Trauma Level 6 is the result when rolling for radiation sickness, the character dies sometime during the last week of the (6D6 day) sickness.

Anthony suffers Trauma Level 2. I roll 2D6, getting 7. Anthony is sick for 7 days.

Concentrated Damage

When an attack is constant, and concentrated in a specific spot, damage accumulates from Sequence to Sequence. An example is driving a knife through someone's chest. Each push of the knife compounds the damage. Another example is a noose slowly drawn tighter and tighter. In these cases, damage per Sequence is compounded. So the character getting knifed, taking 3 points of damage the first Sequence, and 2 points the second, would take a total of 5 points in the second Sequence. This compounding can lead to multiple Traumas and death.

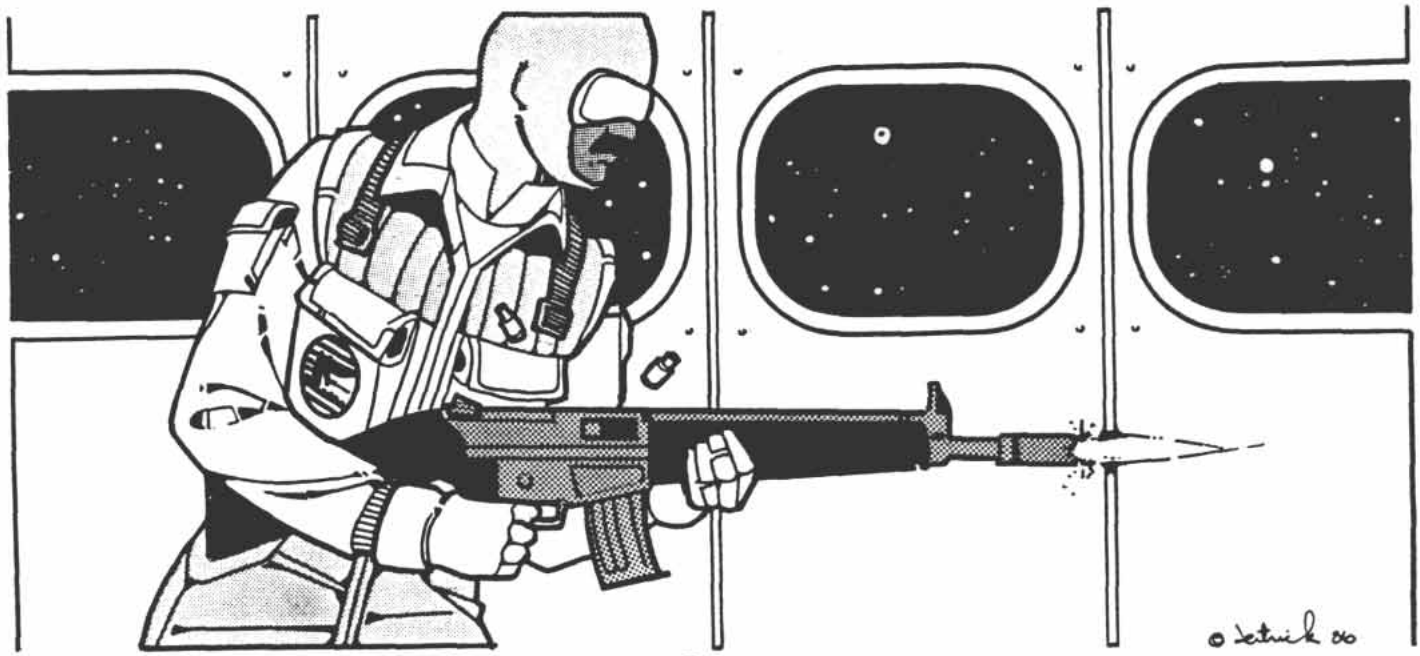
Falling and Fire Damage

Each time characters fall their body HEI (or part of) they lose 1 Erg. A character who is 2m tall and falls forty meters loses 20 Ergs – enough to cause a double, or even triple Trauma Hit.

In addition, each time the character falls his or her HEI, 1D3 damage is done to a random Hit Location. This is a type of Concentrated Damage (q.v.), so a Location might receive as much as 4D3 or even 6D3 damage, rolled as one attack.

Fire causes 1 point of damage per Sequence to each exposed location. This damage continues to build upon itself, so after six Sequences exposed to fire, a location takes 6 Damage Points.

Smoke inhalation causes the character to lose 1 Erg every ten Sequences, so after sixty Sequences the character loses a total of 6 Ergs. Most people die from asphyxiation before fire ever gets near. Sleeping characters need an OBS roll to awaken from the smoke.



7. Combat

In *Year of the Phoenix*, combat is deadly. Experience with the game will bear this out, but remember that more graves have been dug than heroes made. It isn't that the game promotes a high kill ratio, but that injuries are truly debilitating. Incurring several minor injuries can immobilize a character, thus making him or her open to defenseless attacks.

All forms of combat are mutually-agreed-upon rules for attempting to inflict injury upon another. If this were untrue, there would be no such thing as 'fighting dirty'.

What all forms of combat have in common is attacking and being attacked. A battle soon becomes a whirlwind as participants clobber each other into unconsciousness. The goal of a good combat system is to permit the players the feeling that they are really there. This requires some detail. However, needing to reference a different rule for every action swiftly bogs down the game into number crunching and rule-referencing. Because of this seeming contradiction, we need a method that organizes combat without hindering the flow of the game.

7.1 PREPARING FOR COMBAT

For resolution of combat, your gamemaster displays the Battlefield, a 17" x 22" map included in *Year of the Phoenix*. All personal combat is played out on this grid of alternating squares. Each square represents 1 meter.

Covering it with a clear plastic overlay allows terrain to be drawn directly onto it with china markers or grease pencils and wiped off with a damp cloth. Otherwise, you might want to use playing blocks, model train buildings, or spare dice to indicate buildings, moon bases, and other terrain features.

Miniature figures are used to indicate your character's position on the Battlefield when the specific location of characters becomes important. If you lack *Year of the Phoenix* miniature figures, then you may want to use buttons or spare dice. You could also create your own cardboard counters, if you prefer.

The last items, dice and scrap paper, should already be lying around (assuming combat is going on somewhere in the middle of a session).

Setting the Scene

Next, your gamemaster sets the stage by giving a description of the current situation, including your character's relative position to the action. Your gamemaster describes your opponents and, if they are in view, places miniatures representing them onto the Battlefield. If they are not in range, he or she describes (in general terms) how far away they are, and in what direction. To keep track of ranges, you can use dice lying on the Battlefield in the direction of the enemy. If your opponents were 230 meters away, there would be three dice on the Battlefield, reading '2, 3, 0'.

Once your gamemaster has finished, you may place your piece on the field. Your gamemaster has the final say as to the positioning of any piece. Try to be reasonable in case of disagreement with the other players. Just because you assume your character was behind Leonard's character doesn't mean Leonard isn't assuming his character was behind your character!

Option: If the gamemaster has decided that your opponents have surprised you, he may have them attack you first, and only then pull out the Battlefield. This reflects the inability of your character to react immediately. And not to mention the fact that you might be as surprised as your character. Surprised characters are inactive for 1D3 Sequences (the same amount of time that characters who Klutz in combat are inactive).

7.2 SKILLS: OFFENSIVE, DEFENSIVE, & MANEUVERS

There are three types of combat maneuvers in *Year of the Phoenix*: Offensive, Defensive, and Maneuvers.

- Offensive skills include swinging a weapon, firing or throwing a projectile, using a special ability, or physical assault. Offensive skills are used at your character's Skill Speed. A character's Personal Speed indicates how many Sequences he or she takes to perform an attack. Someone with a MAN Speed of 4 takes 4 Sequences to shoot a gun.
- Defensive skills usually involve interposing an in-hand item between the character and an Offensive act. Shield blocks, sword parries, dodging, and martial blocks are all Defensive acts. Unlike Offensive skills, Defensive skills take only 1 Sequence, regardless of the action.

If you wish to use a weapon in both an Offensive and a Defensive capacity, you must have two skills in that weapon. For example, an average character could have a Knife with Offense at 67%, and Defense at 57%. Additionally, skill in throwing a weapon accurately must be taken as a Specific Skill. If you don't, these skills are at your Skill Sphere percentage, just as all other non-specific skills are.

- Maneuver skills involve covering distance in an attempt to engage or evade an opponent, or picking up or pushing an object. Charging and retreating are two types of Maneuvers. Maneuver speeds are based on your Skill Speed.

7.3 THE COMBAT CLOCK

Year of the Phoenix combat is played against an insistent metronome beat. Sequence! Click! Sequence! Click! Sequence! Click! Beat upon beat of the combat clock. Your gamemaster counts off Sequences when he or she sees the need for structure, such as in combat. Your character moves and performs skill attempts within this structure.

Every act has a speed. Generally, the speed of an act depends upon your character's Skill Sphere speed (q.v. 'Skills' chapter). There can be modifiers to this speed, such as being encumbered.

When your gamemaster begins Sequencing he or she petitions you for your character's Personal Speed (current Skill Sphere speed plus any modifiers — see *The Body* chapter for modifiers to your Skill Speed). A character's Personal Speed indicates how many Sequences he or she takes to perform a maneuver. Someone with a MAN Speed of 4 takes 4 Sequences to shoot a gun.

Your gamemaster then announces each Sequence. As they are announced, you determine if your character can act.

As Sequences click by, characters can begin an action, terminate an ongoing action, perform multiple actions, interrupt one action with another, or do nothing at all.

Step One: Announcing Intentions

When your gamemaster starts Sequencing he or she asks for your intentions. This is often phrased,'What is your character doing?', or 'What do you want to do?', etc..

Keep your intentions simple. Avoid beleaguering your gamemaster with a series of actions, conditional or linear — this defeats the entire purpose of Sequencing (that being to break down a confusing series of actions into manageable pieces), although most gamemasters are not hostile to conditional actions — 'If she charges me I will attempt to Dodge. otherwise, I'm looking for my communicator.'

Your gamemaster might ask each player his or her intention beginning with the character of the slowest KNO skill speed. This allows those characters who can think quickly to react to the other character's actions. Your gamemaster could also ask based upon Personal Speed, or any other method, including random selection.

If you say nothing, it is assumed your character is continuing his or her actions from the last Sequence.

Step Two: Counting Down to Action

Once you've stated your intention, it's up to you to keep track of when you can act. If your hero's Personal Speed is 4 you must count 4 Sequences between announcing intentions and rolling to see if that action was successful. Don't expect your gamemaster to inform you when it's your turn. If you miss your cue, and find that your gamemaster has passed the Sequence in which you would act, it means that your character paused and did nothing. Your gamemaster should not backtrack for you (and is not obligated to do so). On the other hand, your gamemaster is obligated to allow you to complete your action in the present Sequence, and not have you begin the action over again.

Step Three: Acting

When the appropriate number of Sequences have passed, tell your gamemaster, who tells you what dice to roll or asks for more information with which to adjudicate the results.

If two combatants are able to act in the same Sequence, their raw Skill Sphere speeds are compared and the faster character acts first. If both speeds are the same, the characters act simultaneously.

Unlike other skills, you are always free to spontaneously perform a Defensive skill in any Sequence of your choosing, as Defensive skills only take 1 Sequence. If you are in the middle of using another skill, however, (or wish to defend against more than 1 attack), it is Multiple Skill Use (see the Skills chapter).

Step Four: Recording Changes

The gamemaster's response may include changes to your character such as, 'Your gun is empty', or, 'You have sprained your ankle'.

Besides these changes, your character is using up Ergs, possibly suffering Trauma Hits, and you are definitely counting Sequences. These need to be kept track of. Update your sheet between sessions, recording any long term changes to your hero.

Your gamemaster may also opt to 'freeze' the action every so often to let everyone update their character sheets (actually, players should be busy scrawling over scrap paper and wait until the end of the game to write on their character sheets). This might also include resetting the combat clock to '0' and starting again. Characters in the middle of an action carry out their Sequence count — they don't start all over again.

7.4 COMBAT ACTIONS

When represented by a miniature figure on the Battlefield, your character is 'in combat', regardless of his or her actual condition or actions. Combat offers the following selection of activities open to your character. When you are telling your gamemaster what your character is up to, using these definitions may increase play speed, 'I'm preparing my weapon,' 'My character is changing position from crouching to standing,' etc.

Prepare a Weapon

This activity takes place when the weapon you want to use is not in your hand. It takes your character 1 Sequence to unholster a weapon or to unsling it from his or her back. (A weapon buried in the bottom of a knapsack which is lying across the room obviously takes longer than 1 Sequence to prepare.)

Reloading a weapon is also considered preparing or 'readying' a weapon. Your character's Personal Speed is the number of Sequences it takes to relaod a weapon, plus 1 Sequence per missile loaded, unless you character uses a clip/magazine, which only costs 1 Sequence to load. Most modern day weapons have clips of some type.

A character using a pistol that has 6 chambers, with a MAN speed of 3 Sequences, spends 3 Sequences to reload, plus 1 Sequence per bullet that is loaded. To completely reload that particular pistol takes 9 Sequences. Good luck if he or she is in the middle of a fight. . .

A character using a Longbow with a MAN speed of 1 takes 1 Sequence to aim and fire, plus 1 Sequence to load the arrow, for a total of 2 Sequences per arrow.

Aiming an Attack

Your character is spending extra time to aim a weapon, brace the weapon, or is otherwise involved in an imminent attack.

There are two different methods of achieving this, and players should decide which they prefer and then stick to it.

Method One: Every Sequence the character pauses, aiming the shot, the player may adjust the Hit Location roll by 1 point. The character's Skill Speed − 6 is the maximum number of points the Hit Location die can be altered, so someone firing a gun with a MAN Skill Speed of 4 waits 2 extra Sequences before firing. That player can adjust the Hit Location roll by 2 points. The character is free to continue waiting, but it won't affect the aim.

Method Two: Look on the character sheet and count up the slots allotted to the Hit Location you are aiming for. For example, the Chest is listed as, '4-7', which means there are 4 slots (4, 5, 6, 7). 6 − total number of slots = DIF penalty. Aiming at someone's chest therefore, has a -2 DIF penalty. Hitting someone's hand has a -5 DIF, while shooting for the Abdomen is a -3 DIF.

Attack

Your character can attempt to attack anyone he or she can see (or knows the location of) as long as the target is within range.

After you've waited the proper number of Sequences, roll 1D100 and add the skill percentage just like any other skill. If the total is 101% +, then the skill attempt is successful.

Defend

Defending means that your character is trying to block an attack with something, or else trying to dodge or duck the attack.

You may always defend at any time during a combat, even while in the middle of your own attack (such actions are Multiple Skill Use). However, the weapon used to defend with cannot be used to attack with if both happen in the same Sequence. Which means you may break off an attack to defend yourself, if you wish.

If you attempt a Defensive skill (such as parrying, blocking, or dodging) to evade an attack, then you must announce your intention to defend before your opponent rolls the dice for the attack. If you wait until the dice have been rolled (and can see if it needs defending against or not) you cannot initiate any defensive measures. If you do announce a defense attempt before your attacker rolls the dice, it is Skill vs. Skill (q.v. Skills). Both skill attempts are rolled at the same time, if both the attack and the defense are successful, the higher total wins.

Unlike other skill attempts, defense skills take only 1 Sequence. (It would also make the combat system unusable if Defense skills took more than a single Sequence.)

Maneuver

Characters are free to back up, dive, charge, or perform any other maneuver they are capable of performing within the constraints of physical ability and terrain. Maneuvers involve moving from square to square on the Battlefield.

All maneuver skills are based upon your character's KIN Skill Sphere percentage. Particularly dangerous or absurd maneuvers are subject to any Difficulty Die Penalties imposed by the gamemaster.

Running, sprinting, jumping, climbing, or swimming while attempt-

ing another skill is Multiple Skill Use. If the Maneuver skill fails, the character has found that he or she is unable to both move and perform the other skill. A Klutz result means the character falls.

Specific Maneuvers are explained later.

Change Position

Characters can change facing, stand up, fall down, sit, etc., as long as they remain in the square thay are in. Each change takes 1 Sequence.

This is considered a skill attempt, but you don't usually have to roll on your KIN to see if it was successful. However, if you are suffering a DIF penalty (or you would be suffering from a DIF penalty by performing this movement, such as the ground is slippery – see the list of DIF penalties in the Skill chapter), then just the DIF is rolled.

Of course, if you are performing another skill while you are changing position, it is Multiple Skill Use.

Other

Talking, thinking, or preparing a Special Ability all qualify as other activities.

Nothing

This is always an option! Your character simply waits in the position he or she is in.

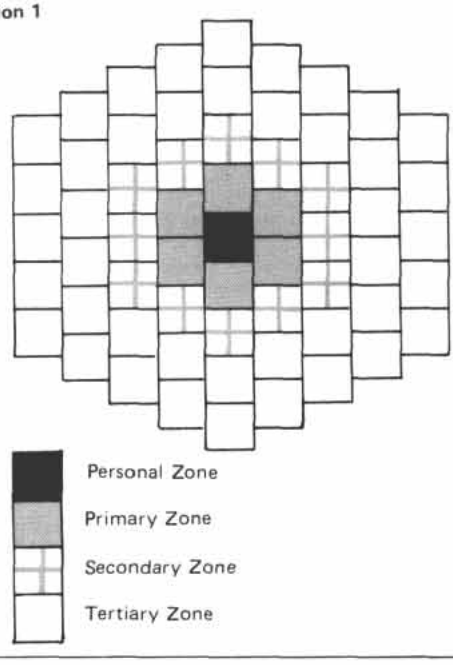
7.5 WEAPON REACH

Although the Battlefield might show your character standing comfortably in the center of a square, your character is actually moving about within the general area defined by that square.

A typical character has an unarmed reach approximately 1/3 his or her HEI. This means an average hero standing in a 1 Meter wide square can easily reach the edge of the square. The square a character stands in is his or her Personal Zone (see Illustration 1). A weapon's length determines how much further your character can reach out of your Personal Zone, and any length lost due to gripping requirements are ignored.

A weapon up to 1m long can be used to attack an adjacent square, known as a character's Primary Zone. A weapon longer than 1m and up to 2m can, in addition, strike into the next square, called the Secondary Zone. Weapons longer than 2m can attack into a third square (or more, depending upon the length of the weapon), known as the Tertiary Zone.

Illustration 1



Weapons are listed on the Weapons Chart with their Melee Ranges. A weapon listed as '0-2m' means your character can use it in his or her Personal (0m) Zone, Primary (1m) Zone, and Secondary (2m) Zone. A weapon listed as '1-3m' means it can be used from your character's Primary Zone (1m) up to Tertiary Zone (3m), but not in his or her Personal (0m) Zone. That weapon is too large to use in personal combat.

Combat Facing

Although a character can technically attack into all adjacent squares, the character's senses can't watch a 360° radius. A character can effectively attack and defend from the three Primary Zone squares he or she is facing (see Illustration 2). This arc of concentration extends out from the three Primary Zone squares, as shown.

If a character is somehow aware of it, he or she may Dodge an attack from any direction, but may only parry or block in his or her effective attack area (you cannot block a blow to your back).

Threat

This Defensive act is performed with a long weapon (range of 2m or better) when your character wishes to keep his or her opponent at bay. This takes 1 Sequence, as the weapon does not have to aimed or swung, just held out.

The attacker must roll a successful Dodge (Skill vs. Skill – see the Skills chapter) to get around your character's weapon.

If and when the attacker gets around your character's weapon, it cannot be used to effectively attack with in that Sequence.

Missile Weapon Range/Throwing Range

Missile weapons require a direct line of sight for aiming. It's possible to shoot over an obstacle, arcing a spear, arrow, or crossbow bolt, but don't expect pinpoint accuracy (usually requiring a Max result). Of course, the broad side of a barn is another matter. . .

Weapon throwing ranges are determined by your character's ability to throw, based upon his or her MUS. This isn't true for those weapons with their own power; guns, and the like.

Range for an item depends upon the item's design and intended function. Missiles launched from a bow travel farther than a hand-hurled stick.

The following chart shows four categories, with examples in each category. The 'Multiplier' amount is applied to the character's MUS to find the item's range in meters.

Weapon Ranges in meters

Example	Multiplier
Axe, bric-a-brac, knife	.10
Throwing axe, spear, *javelin, grenade, rock*	.25
Shortbow, sling	1
Longbow, crossbow	1.5

Anthony's MUS is 90 kg. He could throw a knife (90 x .1) 9m, or shoot a Longbow (90 x 1.5) 128 m.

Feint

If your character Feints he or she must actually have been in range to do so. Otherwise, the opponent is not fooled. Announce your feint as if it were a normal attack, and wait for a response from your opponent. If your opponent announces that his or her character will defend, immediately announce (before any dice are rolled) that you are feinting. Both of you attempt skill rolls.

If you fail your skill roll, your feint was unsuccessful. It counts as a skill attempt in all ways, and looks to have been an ill-attempted attack.

If you succeed in your skill attempt but your opponent wins the Skill vs. Skill roll, the Feint does not count as a skill attempt for you – completely ignore it.

However, if you do win the Skill vs. Skill roll, it does not count as a skill attempt for your character – completely ignore it. (Clever characters will attempt to feint in the very same Sequence they are actually attacking. This gives their opponent a DIF penalty for Multiple Skill Use.)

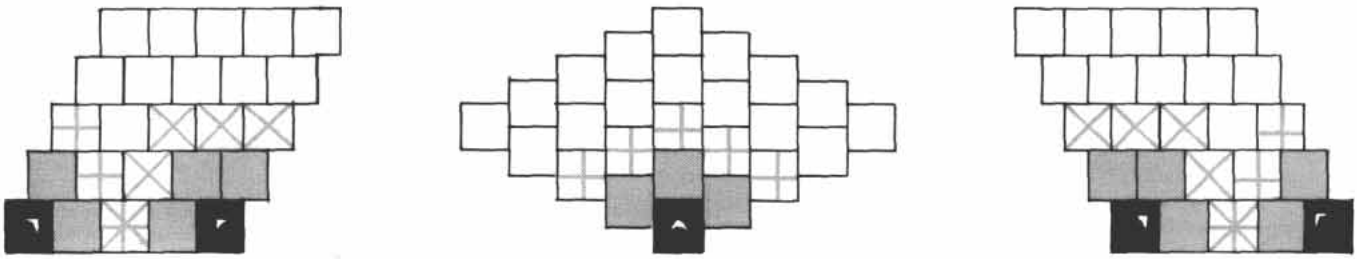
Your opponent must treat his or her die roll as a real one in all respects.

MAN Weapon Speed

Your character's Personal Speed when firing a gun or other self-powered projectile (not bows, darts, etc.), applies only to setting up and shooting the first projectile. Once the first shot is fired, and if the target moves no more than 1m per Sequence, the weapon can continue to be fired at the rate of 1 shot per Sequence.

However, if the target is moving at a faster rate than the attacker's Move speed per Sequence across the attacker's field of fire (but not

Illustration 2



A character's typical attack areas are shown as above. The character may only utilize the three Primary Zone squares that he or she is facing, as shown, and the rest of the effective attack area extends from these parameters.

directly toward or away) the attacker must use his or her Personal Speed to set up for each shot, or accept a -1 DIF for every meter the target moves per Sequence.

If rapid-fire weapons are used, they technically fire one burst per Sequence.

Opportunity Fire

Your character must proceed with a missile attack, and wait through the number of Sequences required to fire it. Then he or she may wait further, defining an area he or she is aiming at. The very first target which matches the player's announcement of where he or she is aiming ('Next person to come through that airlock', 'Anyone who pokes their head up from that crater', etc.) must be fired at. If the character does not want to shoot (a friend walks through the airlock), the player must make a successful TAL% skill roll to avoid shooting.

Overshooting

If you made your skill roll, but missed your target with a straight-line trajectory (such as a bullet or laser) in a Skill vs. Skill attempt, this means your target dodged out of the way, or blocked the attack with a shield. If the target dodged, your gamemaster figures if there was anyone past your target that could have been hit, instead. If the answer is yes, see if your skill attempt hit them (they may, of course, defend – if they can see the attack coming!).

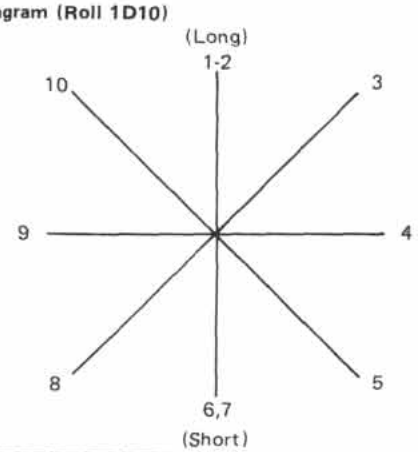
If you failed your skill roll, the attack misses everyone. (Option: If there is a crowd, your gamemaster may want to have the missiles hit other characters anyway.)

Deviation

When an arced missile attack fails, the target was not hit but something else was hit. There are two steps involved to determine where the missile landed:

1. Roll 1D10. Multiply by 10 if the missile was launched by a machine (grenade launcher, etc.), or by 20 if fired by a large caliber gun (howitzer). This is the number of meters the missile is off.
2. Roll on the Scatter diagram to determine the direction the missile takes.

Scatter Diagram (Roll 1D10)



Continuous firing, such as from a mortar, can slowly correct the inaccuracies. For each additional firing, subtract 1 from the initial 1D10 roll (maximum of 0 on the 1D10). This simulates corrections from a forward observer. If there is no way to observe the missiles, you may not correct the 1D10.

7.6 MANEUVERS

Each square is considered to be roughly 1 meter across. Therefore, an average character (Moves of 3m) can move 3 squares per Sequence during combat.

A fatigued charcter or one suffering from Trauma takes longer to cover the same distance. A typical character at Trauma Level 1 (see The Body chapter) moves 2 squares per Sequence (any character can always move a minimum of 1m unless prone, unconscious, etc.).

Detailed below are some of the more common Maneuvers characters may wish to attempt.

Changing Facing

Examining Illustration 2, you can see that there are three differnt positions indicated, all facing North (Northwest, North, Northeast). There are an equal number of positions facing South. Therefore, there are 8 different facings open to a character while standing in a square. Turning from one facing to the next one (i.e., from North to Northeast, or from South to Southwest) takes no time to perform. In fact, those types of movement normally occur in combat. However, moving any further than that (changing from North to Southeast, or from Southwest to Northeast) takes 1 Sequence to perform. This is considered a skill attempt, but you don't usually have to roll on your KIN to see if it was successful. However, if you are suffering a DIF penalty (or you would be suffering a DIF penalty by performing this movement, such as if the ground is slippery – see the list of DIF penalties in the Skills chapter), then the DIF is rolled.

Of course, if you are performing another skill while you are changing facing, it is Multiple Skill Use.

Sidestepping

A character cannot prevent an opponent from shifting position, circling around the character, unless the character changes position along with the opponent. This can impose Multiple Skill Use if the defender or attacker is also performing another skill.

Brawling

Don't have a gun or a sword? Use a bar stool! Brawling is a blanket skill that allows you to use non-weapon items (a leg of lamb, a trash can) at a higher skill level than your Skill Sphere.

Since Brawl is a KIN Skill it includes head-stomping, chair bashing, and general mayhem. Those characters without a specific Brawl skill can use their KIN Skill Sphere' Brawling is a single skill. Unlike other combat skills it is not a set of offensive and defensive skills, and any Brawl action takes your character's Skill Speed to perform.

Charging

A character who chooses to charge must have enough time to build up momentum. This time is equal to a character's KIN Skill Speed in Sequences.

Anthony is cornered by Libyan spies. He decides to charge one of the two men. His KIN is 2. Anthony needs to move in a straight line for 2 Sequences to gain the benefits of a charge.

On the last Sequence of a charge, the character may automatically attack. This attack is attempted just like any other skill roll, but the character may act before his or her opponent (with one exception — see below). The character is penalized for Multiple Skill Use.

There are 11m between Anthony and his target, and it takes him 1 Sequence to run 4m. Three Sequences later Anthony has reached one of the men and can immediately roll for his attack.

Anyone who runs into a weapon set to receive a Charge takes the weapon's rolled damage, modified by the charging character's DAM. A set weapon is attempted at the time the Charge attack is rolled.

The spy grabs a piece of broken metal railing to use as a make-shift spear. He props it on the floor, bracing himself. Anthony comes running up, and rolls for his attack at the end of 3 Sequences. The spy also rolls for his attack, to see if his set spear ploy worked. It did!

The gamemaster decides the spear does 1D8 + 1 just like a regular spear, and the spy rolls a total of 6 points worth of damage. Anthony's DAM is 2. This is added to the weapon's total. Anthony receives 8 points of damage from the set spear. His charge attack, meanwhile, has failed.

7.7 DAMAGE

Each weapon has a damage rating listed for it, which is the amount of damage a typical weapon of that type does. For example, a fist does 1D3 (1-3 points). Anytime a successful attack is scored, 1D3 is rolled and the result compared to the location that was struck. If the weapon damage exceeds that location's BOD, then a Trauma Hit has been scored. (For a detailed look at Trauma, see The Body chapter.)

When determining weapon damage and Hit Locations, the one who is hit rolls the location, while the attacker rolls the damage (this helps to speed up the game).

Anthony's fighting a Libyan spy in a corridor of the space station America. *The woman fires her pistol and it does 1D8 + 1 damage. The player rolls a 4 and adds 1. The bullet does 5 points of damage. Anthony's player rolls 1D20 and consults the Hit Location chart on the character sheet. He rolls a 12. He was hit in the Left Hand. Anthony has 2 BOD points in his Left Hand. The pistol does 5 points. He is suffering from a double Trauma Hit. His hand is broken and bleeding!*



Damage Class

The damage listed for each weapon assumes a typical character is using the weapon. The damage a weapon does is often modified because larger or smaller characters use weapons scaled to their size.

Damage Class for an average character is '0'. The DAM for your character was figured during character creation. The DAM number is considered to be a die side, so that a DAM of +2 will change the damage die on a weapon from, say, a D6 to a D8. Or from a D4 to a D6. A DAM of -1 will change a D6 to a D5, or a D10 to a D9.

Weapons requiring a character's physical ability to wield use the DAM modifier. These include clubs, fists, kicks, shield, a switchblade, a whip, and the like. This adjustment also applies to any handbow, because the more muscle available, the more pull the character has. Weapons that the DAM is not applicable to are those with their own propellent such as guns, lasers, crossbows, etc.

A Longbow does 2D10 + 2. Abel has a DAM of +3. Because the Longbow is already up to 1D10, he must start another die. He has a Longbow that does 2D10 + 1D3 + 2.

Betty, on the other hand, has a DAM of +5 and is using a hammer which is listed at 1D7. Her hammer does 1D10 + 1D3. She is also using a Knife, listed 1D4 + 1. Adding her DAM gives her 1D9 + 1.

Cuthbert, unfortunately, has a DAM of -2. A Blackjack does 1D6, which he must use at 1D4. He is also taking Kick, listed at 1D6. His kick only does 1D4.

Pulled Blows

Your character can restrain an attack, reducing the potential damage by reducing the amount or size of the damage dice. For a weapon doing 1D8 + 1, you might choose to roll only 1D6 + 1, or even 1D4.

Firing at Protected Targets

If a rolled Hit Location is protected by an obstruction, such as a stone wall or automobile door, the missile hits the protection. It may still get through if the damage exceeds the obstruction's BOD points (see below).

Hit Location Modifications

When one character has a height advantage over another such as a mounted adversary, when in the three-dimensional arena of space, or when using natural weapons such as fists and kicks, Hit Location rolls are altered.

When attacking from a disadvantage or when using a kick to attack anyone, roll 1D13 + 7 to determine Hit Location.

When attacking from an advantage, or when using a fist, roll 1D16.

These don't apply to ranged missile attacks (David and Goliath clearly proved that).

Object BOD Points

When your character slams into the side of a space station with a crippled Shuttle, attempts to defenestrate someone through a closed window, or tries to destroy machinery, the question of damage to inanimate objects comes up. How badly did you hurt something?

The Skills chapter handles characters attempting to work with damaged equipment. The following list gives BOD points for those items. An object's BOD points work exactly like a human character's. Trauma Hits can be scored, etc. When an object receives 6 Trauma Hits (or a triple Trauma Hit) it is totally out of commission and must be replaced. Any damage less than this means the item can (usually) be repaired.

There are exceptions to this ruling, of course (aren't there always!). Normal glass, for example, shatters after a single Trauma Hit, but bullet-proof glass will not shatter from bullet fire. Your gamemaster must adjudicate these damage results with common sense.

Attacking: If the character is using a missile weapon, and therefore cannot hit the exact same spot with each attack, all damage is computed normally. However, if the character is standing next to the item and can hit the same exact spot repeatedly (such as smashing a Shuttle control panel with a sledge hammer) then the rules for Concentrated Damage are used (see The Body chapter for details).

Hit Location: Large objects will not be totally destroyed from damage. For example, destroying a Shuttle instrument panel does not mean you must build an entirely new Shuttle. Characters desiring to destroy only a section of larger objects (such as using the Shuttle's lasers to puncture the wall of a craft (and thereby decompressing it) treat that target as a Hit Location. Thus, the breached craft can still be piloted

Object BOD Points

Item	Average BOD Points	Examples
Glass	1	Store window, six-panel residential window
Safety Glass	3	Bullet-proof glass on car
Wood	4	Furniture, Door
Electronics	5	Shuttle Control Panel, Motorcycle
Plastic/Leather	6	Leather clothes, Furniture
Aluminum	7	Furniture, Shuttle superstructure & landing gear
Hard Wood/Rubber	8	Vehicle Wheels
Brick	9	Shuttle external insulation, Building
Lead, Concrete	10	Building Foundation
Reinforced Concrete	13	Bunker
Steel	15	Safe
Plate Armor	20	Tank

by someone in an Extravehicular Mobility Unit (EMU).

Nuclear explosions, however, are usually large enough to treat Shuttles (or even moon bases) as a 'small item' (i.e., no Hit Locations).

7.8 SPECIAL SKILL RESULTS: KLUTZ AND MAX RESULTS

Both Klutz and Max rolls in combat achieve special results, as do involuntary Knockbacks.

Klutz Rolls in Combat

If a skill attempt is Klutzed, it is up to your gamemaster to adjudicate the results as no game can possibly list all the occurences that might befall a character in a specific situation.

For example, your gamemaster might rule that your character jammed his gun, got her blade wedged between some rocks, the laser misfired, etc.. There are many possibilities but they all boil down to losing time. Your character must spend each Sequence attempting a MAN skill roll to free/unjam/etc. the weapon, or simply spend 1D3 Sequences collecting his or her wits. The character can attempt another skill while doing so (Multiple Skill Use). Your character may also choose to simply abandon the weapon.

Max Rolls in Combat

When your character rolls a Max result with an Attack , Defense, or Dodge, (and the skill attempt succeeds if it is a skill vs. skill situation) consult the effects below.

Max Attack: Any Max Attack automatically causes a Trauma Hit to a Random Hit Location. Immediately roll 1D6, and apply the results.

If a character wishes, the Max Attack breaks the opponent's weapon instead of causing a Trauma Hit (see Max Defense, below)

Roll 1D6	Result
1-3	Simple Trauma Hit
4-5	Double Trauma Hit
6	Triple Trauma Hit

Max Defense: Any Max parry means the character has broken the opponent's weapon. If the opponent's weapon was a natural weapon (horn, fist, foot) it is treated as a Max Attack, above. The Hit Location is automatically the attacking weapon.

If a character wishes, a Max Defense disarms the opponent instead of breaking the weapon (excluding natural weapons). The weapon flies 1D3m in a random direction.

Max Dodge: Any Max Dodge permits the character to attempt a Free Strike. The target may not actively defend in any way against a Free Strike.

A Free Strike simulates the character's ability to use his or her time effectively to take advantage of a chance break in the opponent's defense. Free Strikes cost no time and are played just like any regular skill attempt, but without regard for Skill Speed.

Anthony takes 1 Sequence to attack with his pistol. He rolls a Max! The defender makes his Defense skill (holding up a shield), but his total is lower than Anthony's. Anthony's attack succeeded. I roll 1D6 for the severity of the blow, getting a 4. Anthony's inflicted a double Trauma Hit.

Knockbacks

A character taking damage equal to or more than his BOD (not BOD + Armor) from a single attack suffers a Knockback, which is a stun, loss of balance, and/or momentary daze causing the character to lose momentum. The character is unable to act for a moment and ends any current activity. Any interrupted action is begun again starting in the next Sequence.

Any time characters suffer a Knockback from a non-Trauma Hit, they may have the presence of mind to continue with their actions and not be interrrupted by the Knockback.

If the characters make successful TAL Skill Sphere rolls they have successfully blocked/dealt with the pain (or are just plain lucky).

There is no chance of avoiding a Trauma Hit Knockback, however.

Option: A Knockback is also caused when a character is struck (not necessarily a Trauma Hit) with a high velocity missile; bullets, arrows, lasers, blasters, or bolts.

7.9 MUSCLE vs. MUSCLE; MUSCLE vs. WEIGHT: THROWING

In situations where one character is trying to physically act upon another character or an object, it is a Skill vs. Skill situation.

Immobilizing a Subject

Your character must first succeed with a KIN or Grapple to grasp the subject. (Note that the Specific Skill: Grapple only allows characters to successfully grasp a random Hit Location. It does not provide characters with the ability to hold the subject.)

Once the subject is grasped, roll 1D100 + MUS versus the target's 1D100 + MUS. The higher total wins.

Lifting a Resisting Subject

If your character attempts to move or lift a resisting subject, (dragging or pushing someone who is kicking and screaming, for example) your character should immobilize the subject if possible. This can be done any number of ways, but a right cross to the jaw is sometimes effective (also, see above).

If the subject is free to resist, roll 1D100 + MUS versus the target's 1D100 + MUS or WEI, (whichever is higher). The higher total wins.

If the resistance is actually another force (another character, a machine, etc., holding the subject) all rolls are made vs. the other force's MUS or WEI.

Lifting an Unresisting Subject

If your character attempts to move an unresisting subject, he or she must win a simple Character's MUS vs. Target's WEI contest.

If the subject is helping (such as your character pulling a thankful subject up from the edge of a cliff), the target's WEI is halved.

If your character manages to lift something which weighs more than your listed MUS (a definite possibility, considering your MUS represents the ability to lift something without difficulty), he or she is subject to the following restrictions. For every 10 kg of the object over your character's MUS, your character's Moves value is reduced by 1 point (may go down to '0', meaning that your character is immobile). Also, for every 10 kg. of the object over your character's MUS, he or she expends 1 Erg every Sequence.

Pulldown

If your character attempts to pull a subject to the ground, use the rules for moving targets.

Knockdown

A successful charge is necessary, plus a successful 1D100 + WEI versus 1D100 + WEI roll.

Option: A character receives +05% to the 1D100 + WEI roll for every Moves point (modified due to armor, wounds, etc.) he or she has.

Throwing Range

In *Year of the Phoenix*, the distance your character can throw an object depends mostly on the item's weight. The item's weight is subtracted from one-half your character's MUS. This is the character's throw range (in meters) for that particular item. If the item is large or bulky, your gamemaster is free to use only one-third or even one-fourth of the character MUS. Items designed for throwing are different, and covered under The Battlefield and Weapons Ranges (q.v.).

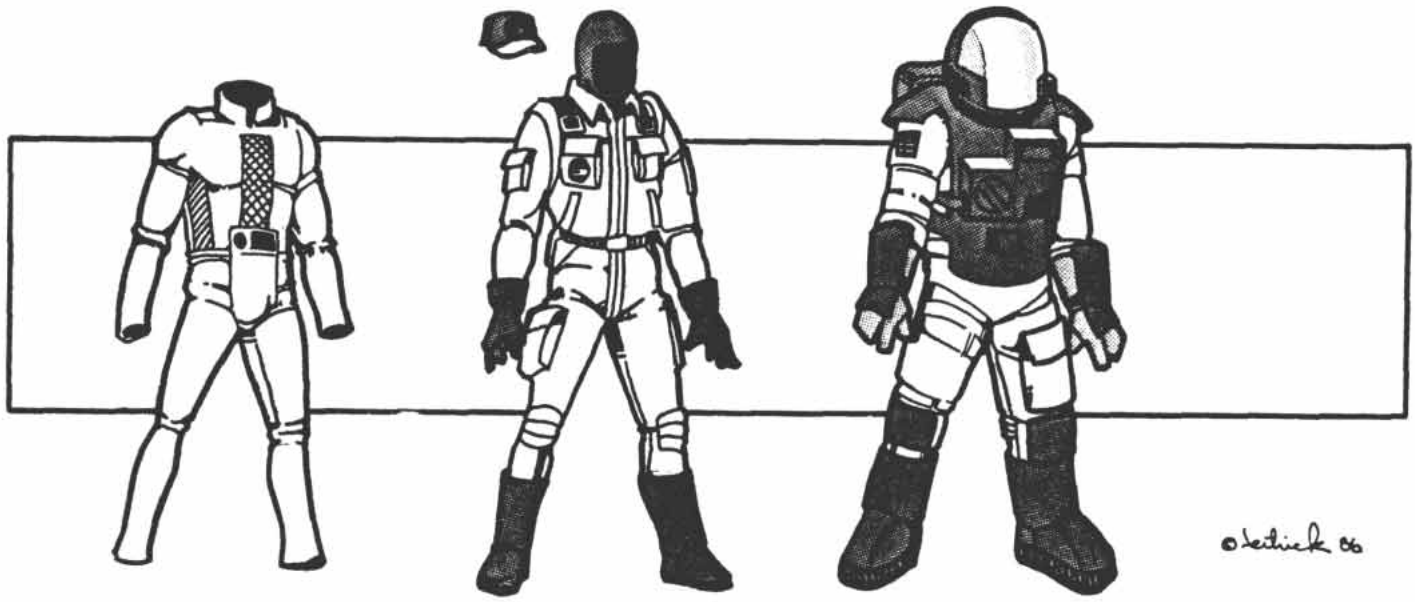
Note that your character's theoretical throwing range has little to do with actually throwing something. The ability to aim is a regular KIN skill.

Average Weight of Common Objects

The following chart shows the average weight of common objects for the purpose of lifting and moving.

Average Weight of Common Objects

Object	Kg.
Football/Brick	1
Cat/Chair	2
Macintosh computer/Typewriter	8
Chimpanzee/Child	20
Television Set/Bicycle	25
Extravehicular Mobility Unit (EMU)	40
Refrigerator	50
Space Command Officer: Female	65
Space Command Officer: Male	80
Washing Machine/Safe/Piano	100
Tiger	225
Pony	250
Horse/Bear	450
Elephant	10,000
Shuttle (empty)	70,000



8. Equipment

'Now, does anyone here know how to use the medical kits stowed aboard the *Phoenix*?'

'Yes, sir. I believe I could.'

'Keeps, where did you learn this?'

'Well, my parents were doctors —'

'Son, I'm afraid that growing up in a house with a doctor isn't exactly what I had in mind. . . '

'— and I've had five years of medical school.'

'Well. . . Oh, yes. It's listed here on your form. Good. . . Ahem. . .

'Officers, time is being set aside in these last three weeks to teach you familiarity with your equipment. You'll be receiving standard issue combat and communications gear. You'll also learn evacuation procedures, and special emergency actions which will help prevent the loss of life. Both Orbiter accidents and that Space Command Shuttle disaster two years ago were enough. We don't want to lose any more of you — we are trying damn hard not to. Understood?

'Any questions? Good. Proceed to outfitting. The personnel there will take your measurements and supply you with the proper equipment. Dismissed.'

8.1 GEAR

Every *Phoenix* hero is supplied with the latest equipment and combat gear before any mission. In addition to the standard gear described here, specific missions may require various other items. You will be equipped with the items that Space Command deems appropriate, although you may suggest preferences.

Support Unit

This is a skin-tight one-piece garment which is worn whenever a character is in space and requires the EMU. It covers the body from ankles to wrists, and up to the neck. Made of a special type of spandex, the Support Unit performs several important functions.

- Coolant: The support Unit keeps the hero's body temperature regulated by circulating water through a network of tubes lying next to the astronaut's skin. The water circulates due to the astronaut's movements — pumping the liquid through the tubes. Without this cooling action, a character would eventually pass out from heat build-up. The EMU (see below) constantly changes this water.
- Ventilation: The Unit permits the entire body to breathe by way of ventilation tubes, which is crucial for healthy functioning.
- Waste Removal: The Unit collects human waste and prepares it for convenient disposal.

Combat Unit

Every character receives an armored jumpsuit. Dull grey-silver in color, it is worn under an Extravehicular Mobility Unit, and over a Support Unit. The Combat Unit has been soaked in a fireproofing chemical. It has several special traits, as follows.

- Accessories: A pair of gloves and an attached cap are included.
- Armor: It is completely reinforced with flexible, light armor. The Unit is designed to reduce damage, and does so fairly well.
- Storage: The Combat Unit has numerous velcro and zippered pockets scattered about its surface, permitting the character to keep personal items (see below) at hand at all times (things have a tendency to float away in microgravity when you put them down).
- Three sets of underwear are issued with each Combat Unit (females are also issued brassieres). Extra sets are available upon request.
- Combat boots are issued with each Combat Unit, sized for the specific team member.

Extravehicular Mobility Unit (EMU)

Every launch, an EMU is worn by all personnel. These are lighter and more flexible than previous models (but still weigh 40 kg), and much of the electronic equipment is miniaturized and tucked into corners of the Unit. The Unit is in 3 pieces — joined at the waist by a metal connecting ring, with a helmet.

- Airtight: This Unit is worn when in vacuum conditions. If the Unit is punctured, the astronaut is still capable of surviving for up to a minute (40 + 1D20 seconds). He or she must immediately expell any air in the lungs (which could cause internal embolism) and then repair or patch the leak, or get to a pressurized area.
- Atmosphere: The slim, flat unit attached to the inside lining of the Unit (at the chest) is the Unit's Support Module. It generates a maximum of 1 kilogram of oxygen and 1 of nitrogen, enough for twenty-four hours. (Compare this to the first Moon landing, where the astronauts spent a total of 2 1/2 hours on the Moon.) It also converts carbon dioxide (which humans generate by breathing) into lithium carbonate which it then expells into space, and water vapor which it stores both for the wearer to drink and for the automatic changing of the water in the Support Unit (see above). Excess water is vented into space.

There is a 4 hour safety margin imposed, so the maximum amount of time an astronaut can remain in vacuum is twenty hours.

- Electricity: A battery powers the Support Module for ten hours

(with a 2 hour safety margin). The Support Module has an external plug and a socket. Using the plug, it is possible to recharge the Unit while remaining in vacuum (so that you may stay out the full twenty hour period). The socket permits the wearer to use specific tools designed to be powered by the Unit. This includes a small laser-welder, and power drill. Each half-hour of tool use subtracts 1 hour off the battery's charge.

- Environment: Protects against heat, cold, and radiation.
- Ease of Use: The EMU takes approximately five minutes to don, and can be done alone (compared to the first Apollo spacesuits, which took upwards of thirty minutes and required an assistant).

Personal Gear

Personal gear is supplied by Space Command, and each item fits into a specified pouch on the Combat Unit. You have been told not to switch items, because if a situation occurs where you are unable to respond, a quick check by another astronaut will reveal what possessions you currently have (which may have something to do with your inability to respond — such as having swallowed a pen).

Com System

Weight: .5 kg

Range: Line-of-sight

This is a headset with a boom microphone. It contains a battery created specifically for communications, which lasts sixty hours (with a 4 hour safety margin).

The communicator has 3 settings: Constant Open, Voice-Activated, or Push to Talk. And it has 6 channels: 2 channels from Earth-to-astronaut, 2 channels from Shuttle-to-astronaut, and 2 channels from space station *America*-to-astronaut.

You will eventually be able to communicate with the moonbase (currently under construction).

I-R/Polarizing Goggles

The Polarizing feature (standard mode) is specifically designed to reduce Sol's glare (a hazard with the flight deck observation windows). The goggles can be switched to Infrared mode, allowing the user to see in almost total darkness, and is enough light to read by.

Chronograph

This watch tells military time with both a digital readout and a glow-in-the-dark dial. It permits the wearer to tell what time it is at any time zone around the globe. The battery lasts 2 years.

Swiss Army Knife

This contains scissors, 4 knives, a screwdriver blade, bottle opener, corkscrew, file, and metal rod.

Misc. Accessories

Flashlight pen, 1 felt-tip marker, 1 pressurized pen, 1 mechanical pencil, compass, whistle, handcuffs (with 2 keys) — all handcuffs use the same keys.

Telescopic Sight

A 4x telescopic sight for mounting on rifles. This is not required equipment if the current assignment does not include rifles.

EMT Kit

Weight: 4 kg

This is issued to medical personnel who have been trained in its use (i.e. characters with the Emergency Medical Technician skill and assigned to the Medic position on the crew). This relatively lightweight backpack contains the following items.

Defibrillator, intravenous fluid system, respirator, stethoscope, 4 disposable thermometers, blood-pressure cuff, 3 pairs sterilized surgical gloves, pen light, 4 sutures, 6 tongue depressors, 10 hypodermic needles, Band-Aids, adhesive tape, nasal spray, aspirin, antiseptic, germicide, anti-nausea pills, two dozen gauze bandages (varying sizes), and cotton balls. The standard drugs in an EMT kit are in pill form and come in sets of 10 (see The Body chapter for descriptions). They include Karkov's Remedy, Kern, Zipnaught Stimdoze, and Impol. Also included is the drug Numpack in a liquid state (5 applications administered via hypodermic needle) and 1 can of spray-on Synthaskin (6 applications).

This is stowed under the Communications and Payload Specialist's seat when not in use.

9mm Glock 24

A belt-and-suspender holster is included and worn under the combat Unit. Two boxes of ammo are included, at 24 rounds per box.

For particulars, see the Weapons Charts, hereafter.

FARC (5.56) Assault Rifle or MZ 14 (5.56) Medium Machine Gun

All infantry personnel are issued the FARC, while infantry (Heavy Weapons) may choose between the two, or take both.

In addition, any team member may choose to take one of these weapons, as long as he or she has received training in it (i.e., the character has the appropriate Specific Skill). Two boxes of ammo are included, at 50 rounds per box for the Assault Rifle. The Machine Gun has 4 boxes, at 500 rounds per box.

For particulars, see the Weapons Charts, hereafter.

8.2 ARMOR

Each character was issued their own Combat Unit. Characters have ten Hit Locations, which the armor covers. The armor is worth 5 points of protection against all kinds of damage. On the bottom of your character sheet, there is a Hit Location Chart, with spaces to list your 'ARMOR'. List the number 5 on each line.

The number 5 is added to all your Hit Location's BOD. This new total represents the amount of abuse your character can handle without major problems. This new total is written in the 'BOD + ARMOR' listing on the character sheet.

> *I add 5 to Anthony's Hit Locations and come up with: Head 8, Neck/Shldrs 9, Chest 12, Arm Left 9, Arm Right 9, Hand Left 7, Hand Right 7, Abdomen 10, Leg Left 10, Leg Right 10.*

Armor Effect

Any attack must now exceed that Hit Location's BOD points plus armor points before the attack will cause a Trauma Hit. Of course, poison-tipped weapons need only to get past the armor and hit for at least 1 point to inject into the character.

Unlike a character, if the damage exceeds an armor's protection, the armor does not 'suffer a Trauma Hit.' Excess damage is simply applied to the character. Armor rarely wears out from a single blow.

Option: A Max roll reduces the armor's effectiveness by 1 point on the Location struck.

8.3 ENCUMBRANCE

The more a hero carries, the slower he or she becomes. Distributing the weight of bulky items can help. Encumbered heroes are slower, have less energy, and are less alert than a hero who is traveling light.

Add up all Encumbrance Factors from weapons and armor, and apply it to your Ergs, using the rules below.

Space Command Gear: All *Project Phoenix* crewmembers have Personal Gear and Combat Units which add up to a total of 3 Encumbrance points. An EMT kit takes up 1 more, and an Assault Rifle or Machine Gun is 1 Encumbrance Factor. (Wearing a full Extravehicular Mobility Unit adds 5 additional Encumbrance Factors.)

Erg Reduction

Take your total Encumbrance Factor and apply your DAM negatively to it. So if you have a +1 DAM, subtract 1 from your Encumbrance Factor. If you have a -1 DAM, add 1 to your Encumbrance Factor. The DAM is used in this situation to represent your character's ability to carry things and is based on your character's MUS.

Encumbrance Factor: The resulting Encumbrance Factor is noted on the back of your character sheet and subtracted from your character's Ergs. This reduction remains as long as the encumbering items are carried. Removing the items allows those Ergs to be restored as per normal Erg recovery (q.v. The Body).

Speed Modifier: Every -4 Erg reduction causes a +1 Speed Modifier to the character's KIN Skill Sphere speed. Note any Speed Modifier on the back of your character sheet. If armor causes the character's KIN Skill Speed to increase, it also slows down the character. Each point added to KIN is subtracted from the character's Moves (minimum Moves of 1).

Dodging & Stealth Skills: In addition to the Erg and Speed penalties, every -4 Erg reduction imposes a -1 DIF to any character's KIN skills.

Someone with -8 Ergs has a -2 DIF. This DIF penalty only applies to KIN skills, not to other skill use.

Weight Factors: Whenever the character's WEI is compared to something (such as a skill vs. skill roll using WEI vs. MUS to see if the character can climb a rope) the character's Encumbrance Factor is added to his or her WEI.

Other Encumbrance Factors

Anything a character carries can be encumbering. Compare it to the weapon it most resembles in terms of overall bulk, weight, and handling. Use that weapon's Encumbrance Factor. If all else fails, use 1/4 its weight as a crass rule-of-thumb.

Anthony has Personal Gear and a Combat Suit for a total of 3 Encumbrance Factors.

Applying his +3 DAM negatively, Anthony has an Encumbrance of 0. That is, if he adds another 0 or 1 encumbrance thing, he brings his Encumbrance up to 1, which will take 1 Erg off his Erg Action Track. He cannot ever use that extra Erg until he takes his equipment off.

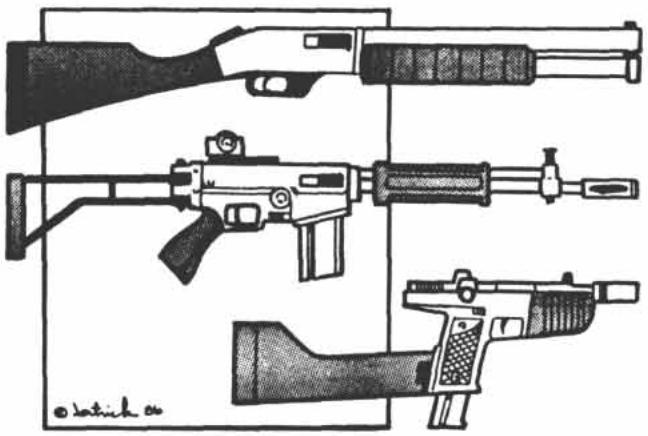
8.4 WEAPONS

If you want your character to be proficient in more than the one or two weapons that Space Command demands, use the following lists. The ability to use other weapons may affect your chance of promotion, due to your adaptability in combat.

Melee weapons are listed in case your character belongs to a group which encourages their use — such as the Society for Creative Anachronism, Inc.. Although a sword is not likely to be found on the space station *America*, your gamemaster may allow your hero to use that skill when brandishing a piece of metal railing.

Mines, Rockets, and Mortars are not in the realm of space combat, as the power of these items will, more often as not, do too much damage. They are listed in the *Adventure Guide* if your gamemaster decides Space Command needs to use them on a mission.

The final listing in this section is the Heavy Laser system on the Shuttle, so that you may see what type of damage (in comparison to hand weapons) the space laser can do.



Notes

† When fired continuously (burst/rapid fire) machinegun firing rolls 1D6 to determine how many shots hit the target. Damage and location are rolled individually for each bullet. For other indicated weapons, roll 1D3 for the number of bullets that hit.

†† At close range, rolled damage is tripled. At Medium Range, damage is doubled, not tripled. At Extreme Range, damage is not adjusted. Armor is twice it's normal protection against shotgun damage.

• The given range is the weapon's Effective range. Up to twice this range is Medium range. Any weapon (except the shotgun) receives a -1 DIF for accuracy at this range. Four times the weapon's Effective range is its Extreme range. Any weapon (except the shotgun) receives a -3 DIF for accuracy at this range. (The shotgun never receives accuracy DIFs.)

** Ranges for bows and sling missiles are based upon the character's MUS (see Combat).

Add 5 Sequences to a character's Personal Speed when using a crossbow, for reloading delay.

Missile Impact Weapons

Specific Skill/Sphere Example (caliber)	Missile Range*	Damage	Rounds/ Feed	Melee Range	Nation/Year of 1st Manuf.	Dur.
Self-loading pistol/MAN						
Walther P62 (9mm)	30m	2D8 + 1	15/box	0	Germany/1995	–
Glock 24 (9mm)	30m	2D8 + 1	24/box	0	Austria/1988	–
FN GP-08 (.380)	25m	2D6 + 1	10/box	0	Belgium/1997	–
Revolver/MAN						
Smith & Wesson M29 (.44mag)	40m	2D6 + 1	6/Rounds	0	Austria/1956	–
'Saturday Nite Special' (.38)	20m	2D8 + 1	6/Rounds	0	Austria/c.1900	+2
Self-loading Rifle/MAN						
Walther WA2000 (.300mag)	300m	2D8 + 1	5/Box	0-1	Germany/1986	–
SVD (7.62mm)	250m	2D8 + 1	10/Box	0-1	Russia/1957	–
Assault Rifle/MAN						
FARC IV (5.56mm)	150m	2D10 + 1†	30 or 50/Box	0-1	Britain/1996	+1
HK G11 (4.2mm)	100m	2D8 + 1†	50/Box	0-1	Germany/1991	+1
Type 56 (7.62mm)	200m	2D10 + 1†	10/Rounds	0-1	Russia/1949	+1
Shotgun/MAN						
Remington 1100A (12 gauge)	25m•	2D8 + 1††	5/rounds	0-1	USA/19??	+1
'Double Barrel' Sawed-off	10m	2D10 + 1††	2/Rounds			
Auto Shotgun/MAN						
HK CAWS (12 gauge)	25m	2D8 + 1†	10/Box	0-1	Germany/1989	+1
Submachine Gun/MAN						
Ingram M13 (.380)	40m	2D6 + 1†	30/Box	0-1	Canada/1995	–
IMI Meir (9mm)	60m	2D8 + 1†	30/Box	0-1	Israel/1992	+2
Machine Gun/MAN						
M2A3HB (12.7mm) [Heavy]	250m	3D8 + 1†	100/Belt	1-2	China/1989	+1
KPV (14.5mm) [Heavy]	400m	3D8 + 1†	50/Belt	1-2	Russia/1947	+1
MZ14 (5.56mm) [Medium]	200m	2D8 + 1†	2x500/2xBox	1	USA/1976	+1
Selfbow/KIN						
Longbow	**	2D8 + 1	–	1-2	(any)	
Shortbow	**	2D6 + 1	–	0-1	(any)	
Crossbow/MAN	**	2D8 + 1	–	0-1	(any)	
Sling/KIN	**	1D8	–	–	(any)	
Whip/KIN	2m	2D6	–	0	(any)	

Explanation of Headings: Personal Weapons

Damage: This is the damage the projectile does when it hits. Automatic and Semi-automatic firearms can double this damage, shotguns can triple it.
Dur (Durability): This value is added to the Skill Sphere's Klutz value, to indicate the weapon's tendency to misfire/jam/etc.. The new Klutz value is used whenever an attack is rolled using this weapon.
Melee Range: When used as a melee weapon, this is the reach of the weapon in meters.
Missile Range: The range of the projectile.
Nation/Year of 1st Manuf.: The principle or original manufacturer of the weapon, and the date of the first commercial manufacturing.
Rounds/Feed: The number of projectiles in one clip or magazine. Once this number of shots have been fired, the character must reload. Feed is the type of mechanism used to supply the weapon with projectiles.
Sphere: The Sphere the Specific Skill falls under.
Skill or Specific Skill: The Specific Skill your character must have to use the non-boldface weapons. For example, a character with the Specific Skill *Self-loading Pistol* can use all Pistols shown under that heading.
Without a Specific Skill, characters use weapons at their Skill Sphere percentage.

Energy Weapon

Specific Skill/Sphere Example	Missile Range	Damage	Charge	Nation/Year of 1st Manuf.
Shuttle Computer or Shuttle Weaponry/KNO				
Fore/Aft Heavy Laser	Unlimited**	3D10 + 2	100	Rockwell International California/1992

** Any atmosphere completely dissipates beam.
Charge: The number of shots available on one battery charge. Once the battery is drained, it must be replaced or recharged.
See *Explanation of Headings: Personal Weapons* for a description of the other Headings.

Melee Weapons

Skill/Sphere Examples	Melee Range (m)	Damage
Blackjack/MAN	0	1D6
Hammer/KIN		
Hammer	0-1	1D8
Hand Axe	0-1	1D8
Mace	1	1D10
Kick/KIN	0	1D6
Knife/KIN	0	1D4 + 1
Pole/MAN		
Quarterstaff	0-2	1D8
Punch/KIN	0	1D3
Riot Shield/KIN	0-1 or 0-2	1D4 or 1D10
Spear/KIN	0-2	1D10 + 1
Sword/KIN		
Shortsword	0-1	1D8
Longsword	1-2	1D10

Missile Impact Weapon Descriptions (selected)

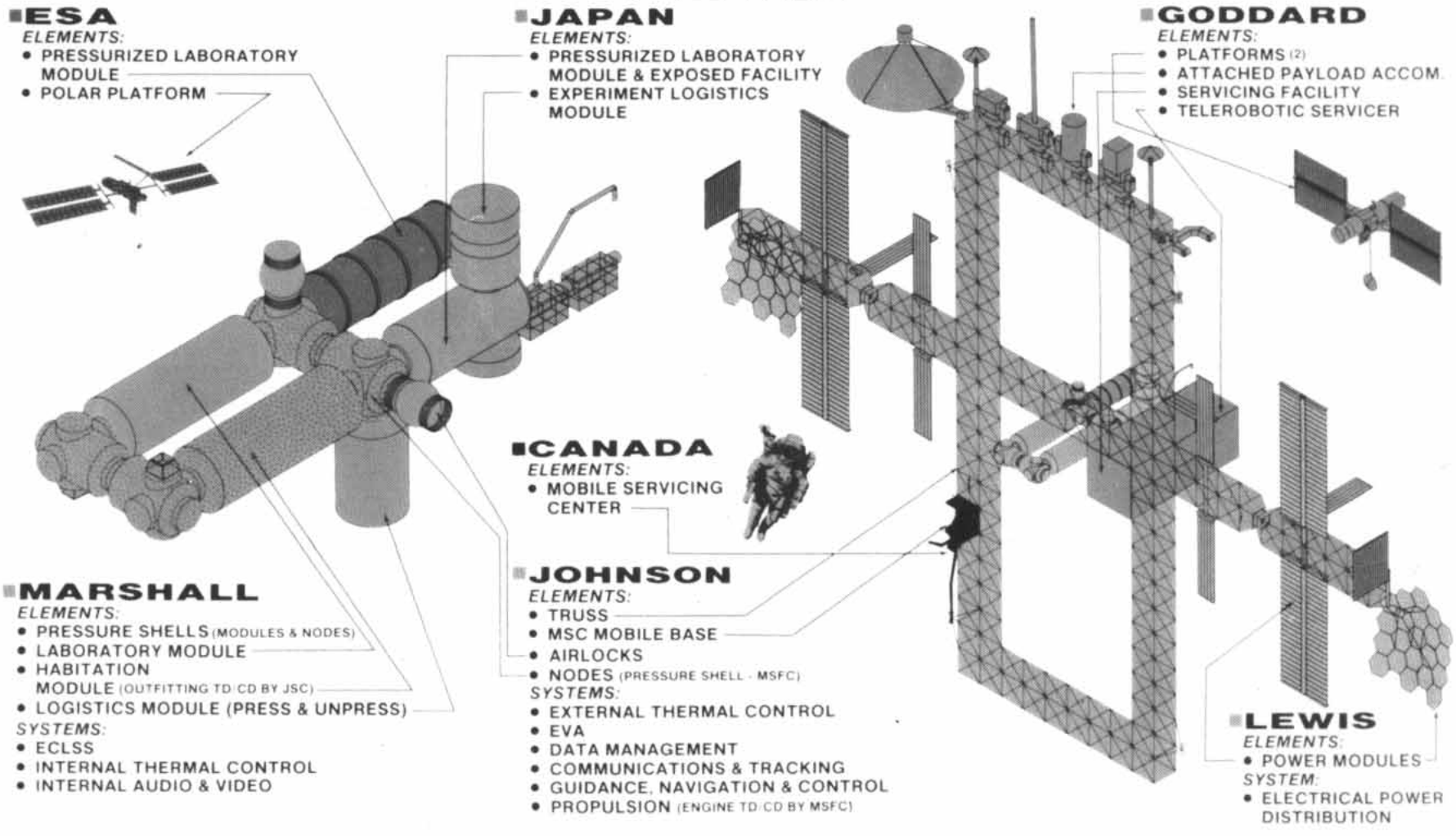
Guns: Rifles and machine guns need two hands to be used effectively.
Longbow: A bow typically the height of the user, it shoots further than a Shortbow, does more damage, but cannot be used on horseback. Often hazel or yew.
Shortbow: A bow held upright, it is often strung with more tension than a Longbow, giving it good range.
Sling: A leather thong, usually with a cup to hold a rock or pellet.

Melee Weapon Descriptions (selected)

Hand Axe: A one-bladed axe often used as a wood cutter's axe.
Battleaxe: Two huge blades at the end of a thick, sturdy shaft. Must be used two handed.
Shortsword: Any short, straight, double-edged sword.
Longsword: A relatively long straight weapon which comes to a point yet does not impale.
Great Sword: A sword requiring two hands to use, it is double edged and needs surprisingly little room to wield effectively.
Hammer: A hefty weapon, with a claw on one side of the blunt head and a small spike on the other.
Mace: Similar to a club in overall shape, it is typically made of metal. It often sports a spiked or banded head.
Quarterstaff: A long, strong staff sometimes used for both fighting and as a walking stick. When fighting, it is normally used in both hands, horizontally. Both ends are weighted, and are used to strike with.
Spear: A pole of wood, pointed at one end, often with a stone or metal blade.
Whip: Usually about 2m long, it can be used to entangle and immobilize a character (when a Max is rolled) instead of doing damage. A whip lash stings.
Riot Shield: They come in two sizes: 'Buckler' and 'Full,' hence the two listings for Melee range and for damage. These are police riot shields.

NASA

SPACE STATION PLAN



ESA
ELEMENTS:
- PRESSURIZED LABORATORY MODULE
- POLAR PLATFORM

JAPAN
ELEMENTS:
- PRESSURIZED LABORATORY MODULE & EXPOSED FACILITY
- EXPERIMENT LOGISTICS MODULE

GODDARD
ELEMENTS:
- PLATFORMS (2)
- ATTACHED PAYLOAD ACCOM.
- SERVICING FACILITY
- TELEROBOTIC SERVICER

CANADA
ELEMENTS:
- MOBILE SERVICING CENTER

MARSHALL
ELEMENTS:
- PRESSURE SHELLS (MODULES & NODES)
- LABORATORY MODULE
- HABITATION MODULE (OUTFITTING TD/CD BY JSC)
- LOGISTICS MODULE (PRESS & UNPRESS)

SYSTEMS:
- ECLSS
- INTERNAL THERMAL CONTROL
- INTERNAL AUDIO & VIDEO

JOHNSON
ELEMENTS:
- TRUSS
- MSC MOBILE BASE
- AIRLOCKS
- NODES (PRESSURE SHELL - MSFC)

SYSTEMS:
- EXTERNAL THERMAL CONTROL
- EVA
- DATA MANAGEMENT
- COMMUNICATIONS & TRACKING
- GUIDANCE, NAVIGATION & CONTROL
- PROPULSION (ENGINE TD/CD BY MSFC)

LEWIS
ELEMENTS:
- POWER MODULES

SYSTEM:
- ELECTRICAL POWER DISTRIBUTION

PROPOSED 9-17-86

Year of the Phoenix™



by Martin Wixted

FANTASY GAMES UNLIMITED


POLICE
POLICE

Cargo/Troop Carrier

1-4	Windows	3/3
5-8	Cab Sides	7/7
9-10	Engine*	3/3
11-13	Propulsion *	6/6
14-20	Cargo/truckbed	5/3

Handling: 2
Top Speed: 80
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Cargo/Troop Carrier

1-4	Windows	3/3
5-8	Cab Sides	7/7
9-10	Engine *	3/3
11-13	Propulsion *	6/6
14-20	Cargo/truckbed	5/3

Handling: 2
Top Speed: 80
Acc/Dec: 20

Cargo/Troop Carrier

1-4	Windows	3/3
5-8	Cab Sides	7/7
9-10	Engine*	3/3
11-13	Propulsion*	6/6
14-20	Cargo/truckbed	5/3

Handling: 2
Top Speed: 80
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Hovercycle

1-8	Engine*	3/3
9-16	Propulsion*	6/6
17-20	Passenger	varies

Hovercycle

1-8	Engine*	3/3
9-16	Propulsion*	6/6
17-20	Passenger	varies

Wooden Cart

1-3	Yoke	3/0
4-10	Wheels	4/0
11-16	Cargo/bed	5/0
17-18	Propulsion	varies
19-20	Passenger	varies

Handling: 1
Top Speed: varies
Acc/Dec: varies

Wooden Cart

1-3	Yoke	3/0
4-10	Wheels	4/0
11-16	Cargo/bed	5/0
17-18	Propulsion	varies
19-20	Passenger	varies

Handling: 1
Top Speed: varies
Acc/Dec: varies

Police barricade, police roadblock, etc.

Generic Cargo

Generic Cargo

Civilian

1-10	Windows	3/3
11-15	Sides	7/7
16-17	Engine*	3/3
18-20	Propulsion*	6/6

Handling: 2
Top Speed: 100
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Civilian

1-10	Windows	3/3
11-15	Sides	7/7
16-17	Engine*	3/3
18-20	Propulsion*	6/6

Handling: 2
Top Speed: 100
Acc/Dec: 20

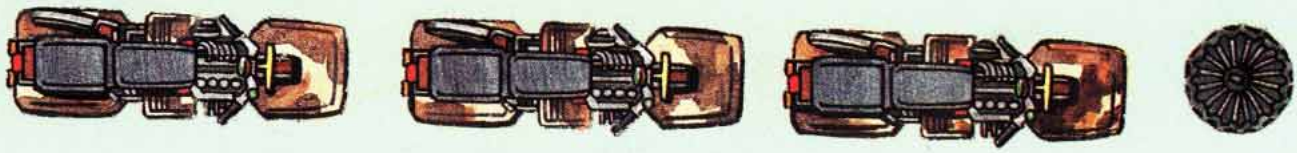
*If Triple Trauma Hit, roll on Accident Table

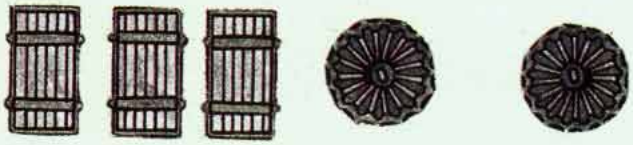
Civilian

1-10	Windows	3/3
11-15	Sides	7/7
16-17	Engine*	3/3
18-20	Propulsion*	6/6

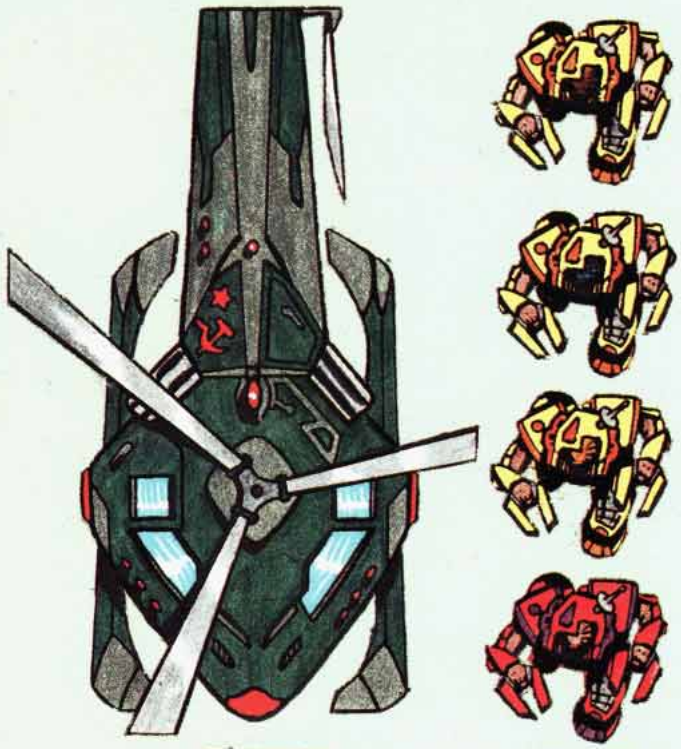
Handling: 2
Top Speed: 100
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

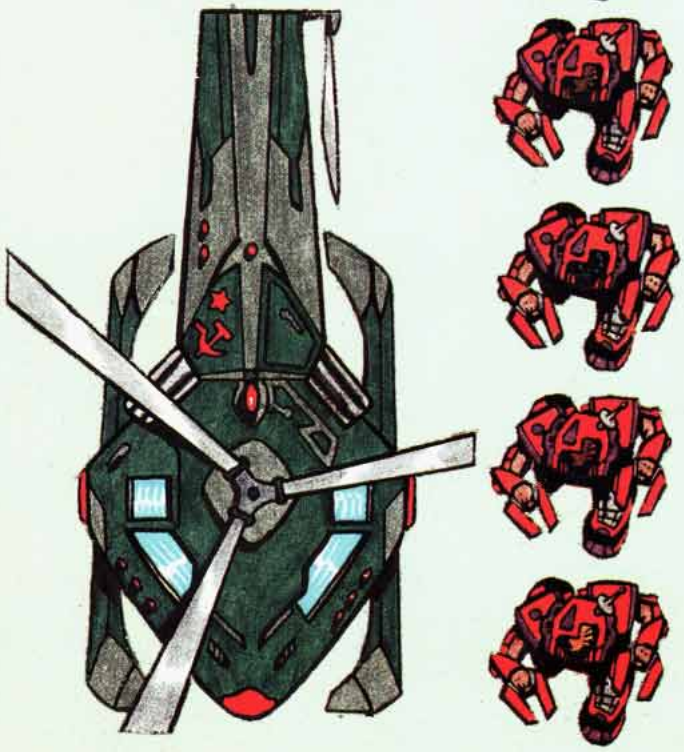












Mining Suit | Mining Suit | Mining Suit | Mining Suit | Mining Suit | Mining Suit | Mining Suit | Mining Suit | | |

Helicopter

1-14	Underbelly	7/7
15-18	Windows	3/3
19	Rotor	2/2
20	Engine*	5/5

Handling: 3
Top Speed: 180
Acc/Dec: 30

*If Triple Trauma Hit, roll on Accident Table

Helicopter

1-14	Underbelly	7/7
15-18	Windows	3/3
19	Rotor	2/2
20	Engine*	5/5

Handling: 3
Top Speed: 180
Acc/Dec: 30

*If Triple Trauma Hit, roll on Accident Table

Generic Cargo

Generic Cargo

Generic Cargo

Hovercycle

1-8	Engine*	3/3
9-16	Propulsion*	6/6
17-20	Passenger	varies

Hovertank

1-10	Sides	30/30
11-13	Top	25/25
14-15	Cannon	10/10
16/19	Propulsion*	15/15
20	Machinegun	5/5

Handling: 1
Top Speed: 80
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Hovertank

1-10	Sides	30/30
11-13	Top	25/25
14-15	Cannon	10/10
16/19	Propulsion*	15/15
20	Machinegun	5/5

Handling: 1
Top Speed: 80
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Hovercycle

1-8	Engine*	3/3
9-16	Propulsion*	6/6
17-20	Passenger	varies

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Year of the Phoenix™

DEDICATION

To Sven Ohah, whose support, love and encouragement help turn all my dreams into reality.

PLAYTESTERS, ENCOURAGEMENT AND HELPFUL ADVICE:

Wayne Shaw, Elizabeth Wolcott, Frisbee, Larry Lattman, Connie Long, Matthew McMillian, Randy Kovacs, Tom Dean, Janice Frankel, Paul Frankel, Diane Thome, James Reynolds, Thomas Malaby, Steven Malaby, Renee Lambert, Amanda Logue, James Logue, Karl Albert, Alice Roushey Exley, Cyndi Carroll, Patty O'Marra, Sven Ohah, and many others who have helped the Epic system become what it is today. Special thanks to Chris Keeling for his help on weaponry.

THE EPIC GAME SERIES

Epic Rule System Design: Martin Wixted with Scot Michael Fritz
Developmental Assistance :Wayne Shaw and Curtis M. Scott

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Note that the Master Character Sheet, the Vehicle Statistic Sheet, and the 4-page Player Handout included in this package are intended for photocopying and that this constitutes permission from the publisher to make copies of these play aids.

Computer Maps by Martin Wixted.
Vehicle Counters by Patrick Zircher.

The author is happy to respond to any questions or comments about this game. Enclose a self-addressed stamped envelope, and send to Fantasy Games Unlimited Inc., P.O.Box 182, Roslyn, New York, 11576 USA.

9. What's Going On?

CLASSIFIED
Possession of this document by unauthorized persons constitutes treason against the United Provinces of Eastern Russia

TO: Colonel General of Troops
L.M. Sadenjo
Headquarters 912.2
United Provinces of Eastern Russia

FROM: Major of Reconnaissance Co. 55
S. Chernanko
Motorized Regiment
United Provinces of Eastern Russia

Colonel:

March 1, 2197

Reports continue to come in concerning an airship of some kind. Telemetry reports indicate it went down over the ocean at 2104 hours on February 28.

This new ship demonstrates equipment possibly equal to, or slightly better than, that which we currently possess. That our defense systems are inadequate to deal with the speed and trajectory of this craft is a sobering thought. We simply do not have the ability to stop an attack from an airship traveling at that speed and decending at such an angle.

Neither France nor Great Britain currently have the capability to manufacture — in secret — such an airship. Belgium is out of the question, as are the pathetic Amerikan Rebels. The Asiatic Conclave appears to be our best assumption.

One of my subordinates thinks the angle of descent indicates that the craft came in from an extreme altitute — perhaps from earth orbit. This is clearly impossible. No one has placed anything into space since our liberation began, and Eastern Russia herself has only begun the first few glorious steps to reclaim space.

We have not yet determined whose it was, but be assured that we will find out.

We are having some small difficulty with several communities in the area. Executions were ordered and carried out, to little effect. I have ordered the bombing of one of the larger villages, to commence tomorrow.

The difficulties can be summed up as follows:

- The locals speak almost exclusively their native language (English, French Canadian, Spanish, etc.). Although mandatory, the teaching of the Russian language is lax. This is not an isolated occurence. I have reports from all the Provinces in the last few years. Apparently we have the same problem with our Russian troops. The Russian language is now rarely spoken, and only seen in its written form in official documents.
- The rebels seem to have several contacts in the area. I believe I have dealt with most of them, but they continue to spread their poison among our people — causing them to turn away from Mother Russia.
- Food rations have been reduced again, due to the drought in the midwest Provinces. I realize this is a worldwide problem, and we must all cooperate in these hard times. Still, it is a contributing factor.

Your latest plan, I believe, is a good one. It is time the resistance was finally crushed and all of Eastern Russia freed. Bad morale has been a factor in the last few years. Attempts to provide incentives have met with limited success. The upcoming mobilizations will provide a clear goal and a clear enemy to fight. Something we have lacked for some time.

Major M. Krucshev of Battalion 12 assures me that his regiment is prepared for action at a moment's notice. We await your orders.

Translated by Hugh Beaumont of the Dixies.

'The setting is North America. You are an Officer of the United States Space Command (established in 1985) — a crack team of military astronauts. Your mission is to protect American interests, and you have the resources of the mightiest nation on earth to back you.'

Welcome to the *Adventure Guide*. Here you will find a world quite different from the one the players are expecting. The *Training Manual* paints a heroic picture of America exploring and defending the last frontier — outer space. But during the astronauts' first adventure, they are hurled from their Shuttle and thrown back onto earth . . . in the year 2197 C.E. When they awaken, they soon realize that they lack the vital tools, medical equipment, supplies and knowledge that they are going to need to survive in this desperate new world. It is a harsher world than when they were here last, and a grimmer one.

Through some act of God (some would say Godlessness), the Russians now occupy much of North America, and have for over a century. The occupied country is called the United Provinces of Eastern Russia. The oppressive yoke of Communism threatens to engulf the world.

But all is not lost! Groups of Amerikan freedom fighters roam the continent, striking out for democracy: for that which was lost over one hundred years ago. Freedom is just a dream to these Rebels, but one that will not die. Your players' characters eventually meet such a group near the ruins of New York, and perhaps the characters join them in the quest to free their homeland, for it is the astronauts' homeland as well, no matter how much has changed.

9.1 THE ROLE OF THE GAMEMASTER

Roleplaying is similar to improvisational radio theatre: everything is done verbally. You write a story, set the background, and provide the theme. Your players help out by creating the story with you. As gamemaster, you are the director of *Year of the Phoenix*. You're in charge of the scenary and bit parts, as well as some of the major stars.

Gamemasters are in charge of the Big Picture. You know what is happening 4, 5, or even 20 kilometers away. . . because you decide what is going on. The events transpiring far from the characters can have an indirect bearing on their existence. For example, the characters enter a small village and are virtually ignored. Unless an informant tells them that Zoviet troop movements are occuring nearby, they won't understand that everyone is too terrified to help them. You think about the Big Picture between game sessions, deciding what events are transpiring around the world. Does an oil embargo imperil thousands of innocent Amerikan Zoviet citizens who will go without heat for the winter? Is a Chief Marshal visiting from Mother Russia and stirring up the troops across the whole country? These events in the Big Picture help bring life to your games — letting the players know that things are happening around the world.

Leaving the Big Picture behind us, we enter the Immediate Situation. This is the area of the world surrounding the players' characters — i.e., what they can detect with their five senses. This includes the farmhouse they stayed in last night and the news they hear on the radio this morning. This is the focus of your adventures, and is what you and the other participants actually play. The raid on a munitions plant, the rescue of Zoviet political prisoners, the panicked flight from one hiding place to another, or even helping to move the Liberty Bell to safer quarters are all activities that your players and you will deal with.

The third stage is the Inner Self, the individual character's interaction with the world. This is the job for your players: to create a personality and play their creations. You have your own set of Inner Selves. These are the gamemastered characters, and you play these yourself. Many of them are bit parts, so they're not terribly deep roles, but other roles you'll play are designed to motivate your players' characters, to befriend them, and to betray them.

How do you accomplish all of this? By using common sense, by using your imagination, and by using the rules set down in these booklets as tools. In the Player Handout, I compared a booklet of rules to a dictionary. Exploring that comparison, you might say that there are a few words in the dictionary that you never use. They are either too esoteric, too large, don't fit into your way of speaking, or maybe you just don't like them. This is the way you may find a few of the rules in these booklets. And because of that, you may never use them. Other words in the dictionary you use on a daily basis, sometimes pairing them up with other words to form complete ideas. Many rules in *Year of the Phoenix* work together and rely on each other to function, just as words do. And finally, there are those simple words that you use all the time, just like some of the basic mechanics in the game.

But a set of roleplaying rules is something else, as well. Remember when you played cowboys and indians/cops and robbers/intelligent apes and humans in your backyard? When there was a disagreement as to the outcome of a situation (you shot the cowboy, you outfoxed the coppers, you knocked out the gorilla) arguments often ensued. Well, as gamemaster, you are in charge of arbitrating all disagreements. Relax, it's not as bad as all that because the rules serve as a buffer between you and your players, and between the players themselves. The rules decide if the player's character gets away with bluffing a guard or destroying a missile base. The rules choose who gets shot at and where, and the rules define what characters can and cannot do.

Also, not everyone is a surgeon. That's okay, the rules let you pretend that you are a surgeon, because the game doesn't require that you have any real knowledge about the things that your character is doing. Thus, the rules also serve as a crutch when none of the participants have expertise in the area that the character knows well.

All this sounds as if you and your players are at odds with each other. Not true! The rules handle any potential disagreements so that you and your players can share a story — the story that you create and they flesh out. The essence of roleplaying is characters interacting with each other and their environment, and that's what the rules free you to do.

Oh, and one more thing: the rules help you have fun. If everyone's having fun, you're playing the game correctly.

9.2 HOW DO I START?

To prepare to gamemaster your first game, you need to become familiar with the rules in the *Training Manual*. In particular, pay close attention to the chapters on Combat, Skills, and The Body. Again, it isn't necessary to know all the rules. But you should have some idea where to find them when you need to look them up. You need to check over all of the pregenerated characters and review their different skills, and look up each Special Ability in the Special Abilities chapter. You also need to read over this introductory chapter and study the first adventure, *Plunge into Nightmare*.

This may sound like a lot, but you should be ready to play in under an hour.

9.3 COMPONENTS

In addition to any homemade props you use, you'll most likely be refering to the booklets, dice, and other play aids *Year of the Phoenix* supplies.

- **Player Handout:** This includes a 4-page folder detailing how to play, the background of the game, some of the basic rules, and an example of play. Accompanying this folder are 6 pregenerated characters. You'll be using these for your first game. If you have more than 6 players, either copy the sheets (and just change the names — I suggest copying the Infantry and Heavy Weapons characters), or have your players create some characters using the *Training Manual*. This Handout is ideal for allowing new players to get into the game quickly — give them the Handout and a pregenerated character sheet, and they're ready to play.

- **Training Manual:** This introduces roleplaying in general, and *Year of the Phoenix* specifically. It tells how to build an American astronaut for the *Phoenix Project*, offering no hint about what is to come.

- **Adventure Guide:** (You're reading it.) This contains information for you, the gamemaster, including vehicle rules and other assorted information.

The meat of this booklet is taken up by several interlocking scenarios. It is best if only the person who is the gamemaster reads the scenarios before playing them, otherwise players will know the plot beforehand.

The center of this booklet has a pullout section called Encounters. It contains all the game information you need for the people your players' characters will meet during their adventures.

The center of this Guide also has a set of full-color drawings on cardstock. Cut these out for use in your games — take a moment to look them over. They are a variety of vehicles with a table on the back of each one.

For more information on these, see the Vehicle Encounters chapter in this book.

• **Gamemaster Screen:** A three-panel cardstock screen is included to hide the gamemaster's notes from prying eyes and also displays many of the charts you need during play.

• **Character Sheets:** There is a Master Character Sheet lying in the game box (unless you've taken it out already). Take a moment to look it over. Your players use character sheets to have permanent records of characters' personalities and various abilities. This insures that your players won't forget that their characters can't swim after they effortlessly do just that across a deep river!

The other kind of character sheet is the Vehicle Statistic Sheet found at the end of the Equipment chapter. Just as a character sheet tells of a character's abilities, the Vehicle sheet lists the attributes of the vehicle the characters are currently using.

You should photocopy both types of character sheets so you have copies for everyone, or you can design your own.

• **Maps:** Included in the game box is a 17" x 22" map of North Amerika. It shows the various political regions of control (including Zoviet-controlled states and rebel camps), radioactive areas, and various industries.

The other side of the map is a Battlefield for combat situations if you are using *Year of the Phoenix* miniatures, or have designed your own. It is also useful for some vehicle encounters.

• **Dice:** Included in this game are four dice; two 6-sided dice, and two 10-sided dice.

Year of the Phoenix uses established roleplaying conventions when refering to dice.

A six-sided die (the cube) is written 'D6.' A ten-sided die is written 'D10.' Rolling two six-sided dice is written '2D6,' while rolling three 10-sided dice is written as '3D10.'

Odd-sized dice are easy to extrapolate from the dice included in the game.

1D1: One point.
1D2: Roll a D6, 1-3 = 1, 4-6 = 2.
1D3: Roll a D6 and divide by 2.
1D4: Roll a D6 and reroll a 5-6 result.
1D5: Roll a D10 and divide by 2.
1D20: Roll a 1D10 along with a 1D6 control die. If the D6 comes up 1-3, read off the 1D10 result as rolled. If the result is 4-6, add 10 points to the 1D10 roll.
1D30: Roll 1D10 along with a 1D6 control die. If the control roll is 1-2, just read the 1D10 result as rolled. If the control reads 3-4, add 10 to whatever is shown on the 1D10 die (a range of 11-20). If the control reads 5-6, add 20 to what is shown on the 1D10 die (a range of 21-30).
1D100: Roll two 10-sided dice. Treat the light-colored die as the tenth's place and the darker die as the one's place. Rolling a light 6 and a dark 4 gives a result of 64. Rolling a light 0 and a dark 2 gives a 02, or just 2. Rolling a 0 on both dice, however, means you rolled 100.

Unlike the D100 roll (called percentile dice) a roll of 3D10, or 2D6, etc., is done by rolling each individually and adding the results together. Using 2D6, you could roll 3 and 2 for a total of 5.

Anytime a dice roll has a percent sign (%) after it, treat it just like any other die roll, except that you retain the percent sign. So instead of writing down, for example, 17, you would write down 17%.

There can also be additions and subtractions to dice rolls, such as 1D6 + 1. This means rolling the indicated die and then adding the extra number listed. So 1D6 + 1 would generate a number between 2-7.

Note that copies of *Year of the Phoenix* purchased outside of the U.S. may not include dice due to customs regulations.

• **Miniature Figures:** *Year of the Phoenix* miniatures are available from Frontier Miniatures, 7343 Branding Iron, Canutillo, TX 79835. Use of miniatures is highly recommended as they add visual appeal and make identification easier when regulating movement and position on the battleboard.

9.4 THE GAME IS AFOOT!

So you've read the *Survival Guide*, and now you're eager to play. But how do you get started? Taken step by step, running a game is easy. Here are some suggestions to help smooth over potential trouble spots.

Setting Up

You should choose a place which offers comfort for your players, enough light to see by, and a convenient surface to display items and roll dice. This is often a kitchen or dining room table, but can also be a living room floor with big pillows, or even the bed of a parked truck. Try to situate yourselves so that you don't have to move to another location in the middle of a game, and so pets don't have easy access to the dice or gaming materials.

Creating Characters

For your first game, use the six pregenerated characters provided in the game. If you are an experienced roleplayer, don't have enough pregenerated characters, or feel like you want your players to create their own, devote the first session to creating characters. Don't overlook the time character creation takes — it often involves several hours.

Once the characters are done, set aside the first hour or so of the game session to explain the basic rules. It's helpful to hand out photocopies of the Player Handout for new players to refer to. The Handout also has a short summary of the character generation rules. The more independent your players can be, the easier running games will be for you.

This session is especially useful for discussing and ironing out any rule questions you or your players might have. If you feel adventurous, run a few impromptu situations, and demonstrate the basic skill rolls, Skill vs. Skill, damage, and maneuver rules.



Your Players

Players like dice. You'll be amazed at the different uses those little pieces of plastic will be put to. Players use them to occupy their idle hands, to build towers with, to throw across the room, to lose, and — incidently — to roll. Your first encounter with dice-happy players may convince you that each player needs his or her own set (obtainable almost anywhere).

Paper and pencils are also essential to make notes, map out areas travelled, etc.. Using a pencil is your best bet, as any scrawling can easily be erased. Either supply some, or remind players to bring their own.

Also remember snacks. Each player might contribute something on a rotating basis, or you may go out to eat afterwards, etc.. Each group quickly develops its own routine.

Playing

When everyone is finished creating characters (or you are using the pregenerated ones), prepare a manifest of each character's MUS, CON%, Skill Sphere ratings, and important equipment. This lets you refer to each character's abilities between (or during) games, and see if the encounter you are preparing is challenging and properly targeted towards the character's abilities. With practice, you'll be able to gauge this, but for now keep it as a reference during play.

Before the game begins, place a large sheet of paper where everyone can reach it. Have each player write (legibly!) his or her character's name on the paper. Then, when one character talks to another, the player can glance at the paper and use the character's name. Alternately, you can have everyone wear a nametag with their character's name on it, but the former method is quicker.

Once everyone is ready to play, have each player announce his or her character's name, general appearance, and any other information the player thinks the other characters might know about. For example, a player might say, 'Anthony is usually quiet, and generally looks scruffy. He's pretty accurate with a gun and doesn't go back on his word.'

Be sure to take a break at least once every two hours. Fatigue can lead to tension and disagreements. Games should not be endurance tests.

9.5 GLOSSARY AND NOTES

Although 'gamespeak' has been avoided as much as possible, there are certain terms and abbreviations standard in gaming, and a few unique to *Year of the Phoenix*.

Adventure: An episode of the game. An 'adventure' is akin to a book or movie. It can be serialized (extending over many playing sessions) or a single item (one session).
Battlefield: The 17" x 22" map provided with the game for setting up miniatures and/or drawing on to show relative distances between locations of interest in an adventure.
BOD: Body Points; every character has ten Hit Locations, represented by BOD points, which is the amount of damage that particular body location can withstand before it is noticeably impaired.
Character: The fictional character which players pretend to be, represented by numbers and other information on a sheet of paper.
Character Sheet: A permanent record of a character, used as a reference during the game.
COM: Communication; a Skill Sphere dealing with human interaction.
CON%: Conditioning (Physical); the character's ability to resist disease, his or her ability to heal, and the percentage of his or her own body weight that the character can lift. This statistic is represented by a percentage.
DAM: Damage Modifier; a bonus or penalty a character incurs to his or her ability to inflict damage.
DIF: Difficulty Die Penalty; a number from 1-6. If the DIF die roll is within this range, the character fails his or her skill attempt.
Difficulty Die: A 6-sided die used to decide if adverse conditions will cause a character to fail; it avoids mathematical figuring during a game.
Encounter: A single 'scene' of a session, where the characters meet up with one or more gamemastered characters.
Hit Locations: The character's body is divided up into ten locations for purposes of assigning damage.
Gamemaster: The arbitrator, referee, director, supporting cast, and companion to the players in a rolegame.
Gamemastered Character: The characters that a gamemaster plays, as opposed to those that a player runs. They are no different from those the players use.
HEI: Height; the height of the character in centimeters.
KIN: Kinetics; a Skill Sphere measuring the character's accumulated know-how.
MAN: Manipulation; a Skill Sphere defining a character's hand dexterity.
Max: Maximum Success: an awesome skill attempt result — better than any other skill attempt result.
Miniatures: Either official *Year of the Phoenix* metal figures from Frontier Miniatures, available at most hobby shops (see the enclosed order form), cardboard figures, or homemade 'figures' (dice, buttons, etc.), used to show relative positions of characters on the Battlefield display.
Moves: A number from 1-5, telling how many meters a character may move in 1 Sequence. The average number is 3.
MUS: Muscle; a character's attribute which equals the number of kilograms a character can lift without trouble.
OBS: Observation; a Skill Sphere simulating a character's ability to detect the environment using all five senses.
Percentage: In this game, percentages usually run from 01%-100%, but can go higher.
Player's Character: Any character run by a player instead of the gamemaster.
Rolegame: A roleplaying game — a game of make believe where players verbally assume roles and then attempt to act as they think their character would.
Roleplaying: See rolegame.
Run/Running: To run a game means to be the gamemaster for an adventure.
Session: A single day or evening's play.
Sequence: A unit of time roughly equivalent to 1 second of real time.
Skill: The character's ability to perform a specific task, based on a percentage chance.
Skill Sphere: The general knowledge and know-how a character has in a specific area. There are 6 Skill Spheres: Knowledge, Talent, Observation, Communication, Manipulation, and Kinetics.
Square: A meter-wide measurement on the Battlefield when using miniatures.
TAL: Talent; a Skill Sphere describing the character's peruasion, presence, and luck factors.
WEI: Weight; the character's weight in kilograms.

Rounding Off: In all operations round off to the nearest whole number. Round exact halves up, so 3.5 would be 4, while 17.4 would be 17.

The gamemaster may also wish to round off dice values. When the rules ask for the player to roll an odd size, such as 1D9, the gamemaster is free to substitute 1D8 + 1 or another semi-equivalent roll, such as 1D10, but should adjust it by no more than 1 point.

A Note on Syntax

Readers may note the use of 'he and she' and 'his and her' throughout the text. Use of the singular terms 'he' and 'his' were found to be both artificial and clumsy.

World War Three

The middle 1990's add 1.5 billion people to the world's labor force. Some countries benefit, notably the People's Republic of China, Singapore, Brazil, and Malaysia. With the Union of China and Japan in economic matters — the Asiatic Conclave — they become one of the most powerful organizations in terms of GNP in the world's history. This union shocks political experts worldwide.

Some countries do not benefit: Mexico, Argentina, and the wealthy members of the collapsing Indian Union and the just-established Persian Gulf Alliance (also known as the Syrian Cluster).

East Germany begins a constant, low-pressure assault on the Soviet Union, seeking more economic independence. Poland begins diverging from USSR norms, trying free enterprise incentives. As Poland sways, so does Czechoslovakia and Hungary.

Central America firmly establishes itself as Communist. Civil war erupts, fueled by CIA insurgents.

1997: Egypt suddenly invades Saudi Arabia and the Gulf. The United Arab Conference, supported by Russia, pushes through a *coup a'etat*. Pressure on Iran — the only possible firm hand (without direct US or USSR intervention) — vaporizes as the Ayatollah is assassinated.

The Syrian Cluster launches a successful takeover of an American space station. A bomb destroys the station as a special Space Command team sent to rescue the hostages prepares to dock. None survive.

Civil war rages in Iran as NATO fears a Soviet client state so close to the Persian Gulf and the Soviets fear NATO forces on their Southern Border. Russia is also concerned about bringing its satellites under control or facing the increased risk of turning them towards capitalism.

2007: Testing of a new Ion Propulsion engine by the Japan American Corporation in space leads to disaster for Earth as the magnetic effects wipe out many computer systems monitoring life support, water, sewage, and power use. The polar ice caps begin to melt as Earth is ripped asunder. The Van Allen belt disrupts the Ozone Layer, admitting vast quantities of ultraviolet radiation. Earth's fault lines convulse and nuclear power plants around the globe suffer chain-reaction meltdowns.

During the confusion, Communist Cuba (backed by a more powerful Jamaica) stages a successful *coup d'etat* in Mexico, on a signal from an injured Soviet Union. At the same moment, Soviet troops surge into East Germany and request the aid of other Communist countries in their bid for world domination. The Soviets are hurt badly by the catastrophe, but gamble that the rest of the world is completely helpless.

The Ensuing Months: Disease begins its insidious spread as radiations sickness, rabies and cancer tear through the innocent populace.

The Warsaw Pact forces — including Polish, Czech, and East German troops — join the Soviets in their bid for world conquest. Terrific civil resistance slows Hungarian involvement. Bulgaria and Rumania boldly refuse to aid the Soviet attack.

Undaunted by the quickly suppressed civil strife and resistance to their attempted coup in Mexico, Central American forces sweep into Mexico and take the country.

US military planning is in chaos, as plans are revised to deal with sending forces to the Mexican border and also honoring US commitments to NATO. An airlift of troops to Europe is begun, but it suffers from a concentrated Warsaw Pact air surge.

Fraught with their own special problems, Italy is still very weak and reacts slowly. Russia conquers Rumania. Great Britain swings into action, with a like movement from the US Navy. A successful Soviet feint into Sweden hurts both NATO navies as some land-based tactical nuclear missiles get through the satellite defenses and decimate them. The Soviets invade Italy.

Satellites are open game as the comparatively undamaged Asiatic Conclave surges into Russia. At least four attacks successfully damage industry-crucial areas, now that most satellite defense systems are out. Russia strikes again, successfully destroying NORAD, Washington D.C., and other US locations.

The Asiatic Conclave is ordered by the USSR to surrender. It refuses. Russia uses the last of its nuclear weapons in a tactical strike against the Conclave. Not a single missile strikes home.

Russian troops occupy America. Resistance is fierce.

The Ensuing Decades: Russia has problems meeting its personnel requirements. It begins manufacturing biomechanical soldiers and soon refines the process. The Conclave begins guerrilla warfare in Greater Russia to counter Soviet attacks in the Asiatic Conclave's own territories. Both Russia and the Conclave slowly escalate weapons technology.

Russian troops continue to suffer losses from guerrilla warfare in the former United States. Russia begins recruiting heavily in the satellites to gain manpower to subjugate the Americans and continues the war on other fronts, including the long-awaited invasion of France. France resists valiantly, but many of its nuclear weapons are sabotaged by Soviet agents.

Today: 2197: The Russian Occupation forces in America still face an uphill climb. Britain has never surrendered, France is fighting a guerrilla hit-and-run war, while the Asiatic Conclave is a deep thorn is the Russian side. High-tech personal weaponry is the norm, as Soviet biomechs take over much of the war fronts in America.

There are several areas where Amerikans have staked their claims — but the Zoviets have finally geared up to begin an aggressive campaign against these 'Amerikans.'

10. North Amerika: the View from Here

The astronauts' new home is very different from the one they left. Climate, language, population, government, and technology offer different challenges these new visitors have to face.

10.1 GEOGRAPHY & CLIMATE

In the cataclysm, much was changed. The North American continent settled, dropping many areas below sea level. These areas were eventually reclaimed when nuclear winter increased the polar ice caps. This rapid changing of the coastline and climate forever altered the ecology of the sea, driving warm water life South, and encouraging the growth of cold-adapted sea life in the north.

In many places, the people who survived slowly increased their intake of fish and other marine life, decreasing consumption of other foods. The population in the center of the continent did not have that option and starvation and cannibalism were common.

Today, the coastline is slowly losing ground as the earth continues a warming trend. Coastal diets favor seafood, and many regions have sea farms, cultivating seaweed and the like. The continent's interior continues to show rapid population growth because the warmer climate permits an abundant harvest.

The Cataclysm

North Amerika was engulfed in a cataclysmic disaster over a century ago. The exact nature of it is uncertain (letting the gamemaster tailor the facts to fit his or her own campaign), but the results are all around. World population is drastically reduced, culture has been altered, and the Zoviets rule North America.

Two different versions of a possible holocaust (the *Third World War*) are included: one at the beginning of this chapter, and the other at the end. The first one stipulates that everyone knows what happened, while the latter assumes that portions of the world entered a 'Dark Age,' from which they are only now emerging.

Map One: Population & Climate shows climate details.

Desert: The great Mojave desert has all-but disappeared, thanks to the shift in weather and the increased size of the Great Salt Lake. Although several regions are semiarid, only in the former area of Mexico is there true desert.

Forests: They have altered with the climate, following the region's weather. The tundra pushed the needle-leaved forests lower than they were, and almost snuffed out deciduous broad-leaved forests (now making a comeback). And, as usual, the Southern West Coast continues its own unique shrub woodlands (Mediterranean vegetation).

Mountain Ranges: No new mountain ranges sprang up as a result of the cataclysm, but most have changed in height to some extent, with several volcanoes active along the Northern West Coast. The Rocky Mountains (height 19,000 ft.) and the Coast Ranges (21,000 ft.) of the West have a reputation for deadly travel. The Appalachians (12,000 ft.) are somewhat easier. Frequent rockslides and abundant year-round snow caps make these effective blockades.

Plains: They have increased dramatically in size, thanks to the taming of the desert. This has led to increased regions of grassland and shrub woodland in the midwest.

10.2 LANGUAGE

Language is forever changing, no matter how many scholars wish it otherwise. This is probably no more evident to the characters than in the *Year of the Phoenix*. None of the languages shown on **Map Two: Languages** are unaltered from a twentieth-century standpoint. Each has bled off the other, sharing terms, concepts, and ideas. When one language did not have a word to express the changing world, it borrowed from others. Indeed, only the Sino-Tibetan (Chinese and related) languages seem to have escaped any strong Indo-European influence.

Slang

Between the time the astronauts were knocked unconscious, and the time they awoke, language was constantly changing. Below are some of the most common terms the astronauts may hear.

Airships: Just about any aircraft, this includes Dirigibles and discarded airplanes (discarded due to lack of aviation fuel).

Amerika: A rebel word, to distinguish themselves from the America the Zoviet government represents.

Arcane Progress: Devices or practices dating from before the Cataclysm.

Bios: Zoviet soldiers who are part machine and part human, somehow 'grown' in huge complexes deep in the Ural mountains.

Blasted Heath: Refers to any radioactive zone. Originally meant a specific radiation-soaked area in the Southwest.

By the Day of Great Blood: An oath to swear upon, 'By the Day of Great Blood I do swear to uphold this treaty.' Refers to unspecified past event, having to do with the cataclysm.

Fineous, Fineous: A great rebel leader of long ago. A remark used to show disapproval for a change being made which the speaker does not approve of, said in a tone meant to suggest the sentence, 'Tsk, tsk, if only Fineous were here.'

Forbidden Zone: (archaic) Areas of intense radiation cordoned off by the Zoviet military.

Future History: Prediction that a certain event is important enough to be remembered years from now, 'Well, that's certainly Future History.' 'We're too late to stop it. It's Future History now.'

Nasties: Foul language (rebel children are reprimanded for using it) evolved from the abbreviation N.A.S.D. or North American Strategic Direction (the original offensive strike into America by the Russians). The Russians are known as the Nasties by almost every native Amerikan.

New Government: The rebel word for the two-hundred-year old (?) Zoviet government.

Propaganda Pravda: Rebel slang for the official mouthpiece of the Russian government, Province Pravda.

Radical: Literally: Dangerous or disastrous. Apparently evolved from the RAD (radiation indicators) amulets that used to be worn by all citizens, and from the Zoviets 'denouncing' (read: killing/deporting) any citizen associated with the original meaning of the word.

Russia: Refers only to Mother Russia, or the official name for the North American continent; United Provinces of Eastern Russia. Common citizens do not use it.

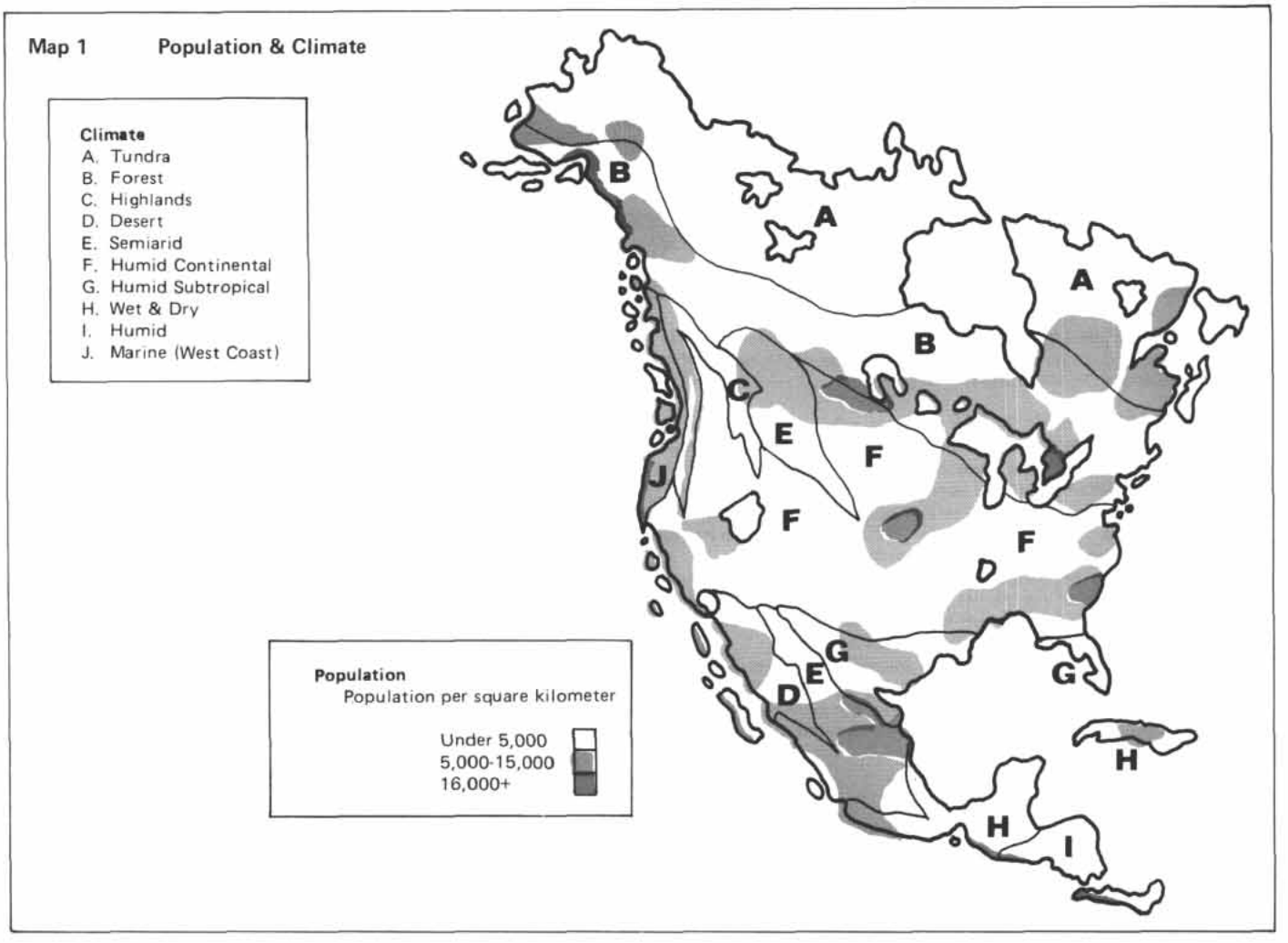
X-O-X: Name for child's game of tic-tac-toe.

Zoviet: Evolution of the twentieth-century term, 'Soviet.'

What does this mean to the newly-reborn players' characters? They should have some trouble understanding slang bantered between the natives. Concepts which they took for granted are no longer valid. This can be demonstrated most effectively when the player characters need to read something. Type it without spaces between words, like this *(Put it in italics, too, if you have a word processor!): Thisisdifficulttoread*, and shows how the characters should be stumbling through their first few months in Amerika.

10.3 POPULATION & GOVERNMENT

The most densely populated areas of Amerika are under Russian rule. This reflects the need for organization and proper equipment to supply the rudiments of sanitation, power, food supplies, and other services to support such a concentration of people.



The other reason for the population distribution is the Zoviet's limited ability to control. The less area they control, the more effective monitoring can be. This philosophy permeates the Russian government at all levels. They are not interested in gaining more land, except at the expense of an enemy. When provoked, they either move in and occupy, or destroy any farmland, thus starving the enemy out. This often works, as most non-Zoviet areas lack the organization and technology to stage effective counterattacks.

Long range plans call for control of the entire continent, but this is not an aggressive invasion. Instead, the Zoviets wish to increase technology far enough ahead of everyone else to take the rest of Amerika all at once, in a several-year sweep through the rest of the country. During this buildup process, however, it is imperative to prevent a like buildup of the enemy's forces. The plan is open enough to permit glory-minded Majors and Colonel Generals to grab the limelight. By striking at known rebels, these men hope to advance their careers.

Information: Not as efficient as they pretend to be, the Zoviet machine is nonetheless exceedingly difficult to infiltrate. The Official newspaper –*Province Pravda* – contains just as much real information as its parent in Moscow does. Still, news leaks from many places, and troop movement information is occasionally picked up from vagabonds wandering through.

Freedom: The Peoples' Province of Eastern Russia has an iron grip on human rights. Some illegal or objectionable groups are Jews, Mormons, Fundamentalist Christians (and, to a lesser extent, other religious groups – the Bible being seditious material) Blacks, Feminists, Humanists, Planned Parenthood, Homosexuals, Orientals, racially-mixed marriages, and Republicans. Groups which are encouraged include the Communist Party and the reformed Ku Klux Clan.

Money: The U.S. dollar was the medium of international exchange after the Second World War, originally offering to exchange an ounce of gold for $32. The value of gold continued to climb, however, and the oil embargo of the early 1970's was the last straw. The rules were changed, and the price of gold began floating.

The cataclysm changed all that, plunging the world's economy into total chaos. Eventually, though, order was restored and the Zoviet Ruble became the new international trade medium.

Rubles are the standard mode of commerce in the United Provinces of Eastern Russia, slowly being replaced with plastic ration cards which include the citizen's name, birthdate, place of birth, bank account balance, and other relevant data. All government officials already carry such cards, color-coded according to rank within the party. Naturally, there are 'party member' stores where such cards permit exclusive service not available to the masses.

Rates of Exchange

The Ruble is the current medium of exchange in Eastern Russia.

30 grams of gold = 200 Rubles
1 Ruble = 100 Kopecks

Leisure Time: Leisure time is not often available, as all adult citizens are assigned to public works projects to speed up completion of local facilities (public telephones, sanitation, road construction, park maintenance, etc.) and all children are members of military prep schools and military groups. When free time is available, there are plays, motion pictures, town recreation halls (glorified bars, usually), and other items not tied too closely to capitalistic pursuits (such as video games, beach parties, or rock and roll – the Beatles' music is considered seditious material). Alcoholism and drug addiction are as much of a problem, if not more, as in twentieth-century Russia.

10.4 TRANSPORTATION

Vehicles are usually restricted to the upper powers, and civilians must make do. There are many bicycles in use across the country, and farmers currently out of favor with the Zoviets must resort to wooden carts and beasts to ship their produce.

North Amerika is divided into 18 Provinces. Traveling out of your

own Province requires a passport, something which may take months (and many bribes) to receive. Passports are normally good for 3 months. Civilians who work in one Province and live in another are most susceptable to 'misplaced' passport applications, so they tend to be the most paranoid about being perfect citizens.

10.5 ECONOMY

The Russian invasion was aimed at getting as many food-producing and manufacturing areas as possible, thus the twin thrusts through the heartlands of Canada and the U.S., and some control points such as the D.C. area. A portion of California was successfully taken over in order to gain agricultural, petrochemical, and electronics resources. Alaska was taken for its oil, as well as northwest Alberta. (Other oil sources are Mexico and an occasional offshore platform — but ownership of the platforms is never a sure thing.)

Not as successful as they wish to be, it was enough to entrench the Zoviets firmly on the continent.

10.6 THE GOVERNMENT

When the Zoviet government took over, they kept the American Constitution intact. In fact, their own Constitution offers more liberties than the original U.S. one!

According to the ammendments to the Constitution, all power is vested in the working people. All property belongs to the State, except for co-operative and collective-farm property. Citizens have the right to own income and savings derived from work, to own a dwelling-house and supplementary household articles.

Principles

The ammended American Constitution includes the following principles: 'Work is a duty and a matter of honor,' 'He who does not work, neither shall he eat.'

'From each according to his ability, to each according to his work.'

The ammended Constitution also calls for 7-hour workdays, 6-hour days for arduous trades, and 4-hours in arduous factory work.

The Constitution offers freedom of speech, press, assembly, processions and demonstrations. Freedom of nationality, race, sex, and religion are also guaranteed.

There is compulsory 8-year education, and all schools are State-sponsored. (This does not prevent many religious organizations from conducting secret education classes.)

Anyone over the age of 18 (with the exception of those certified as insane) is permitted to vote.

Finally, the Constitution provides for free Sanitariums, holiday homes, clubs, maternity homes, nurseries, and kindergartens for the workers.

Some people would say that this sounds like a 'workers paradise.' Fortunately for the economic system, productivity goals, and military needs of the government, the Zoviets have never allowed any Constitution to stand in their way.

Political System

The Zoviet political system is based upon direct election of officers. Unfortunately, only the Communist party is allowed to run for election unhampered.

Provinces are run by a Deputy-Governor. The Deputy-Governor is elected by direct vote for a period of 4 years. The council of Deputy-Governors is called the Zoviets of Working Peoples' Deputies. Directly under each Deputy (the positions of power in Zoviet America are invariably held by males) are the Deputy-Mayors of the individual cities and towns. He, in turn, is the Chairman of the Éxectuve Committee for that area. This Executive Committee is composed of the Chairman, Vice-Chairman, Secretary, and other respected members of the community elected to the committee. Members of Executive Committees are elected by direct vote for a period of 2 years.

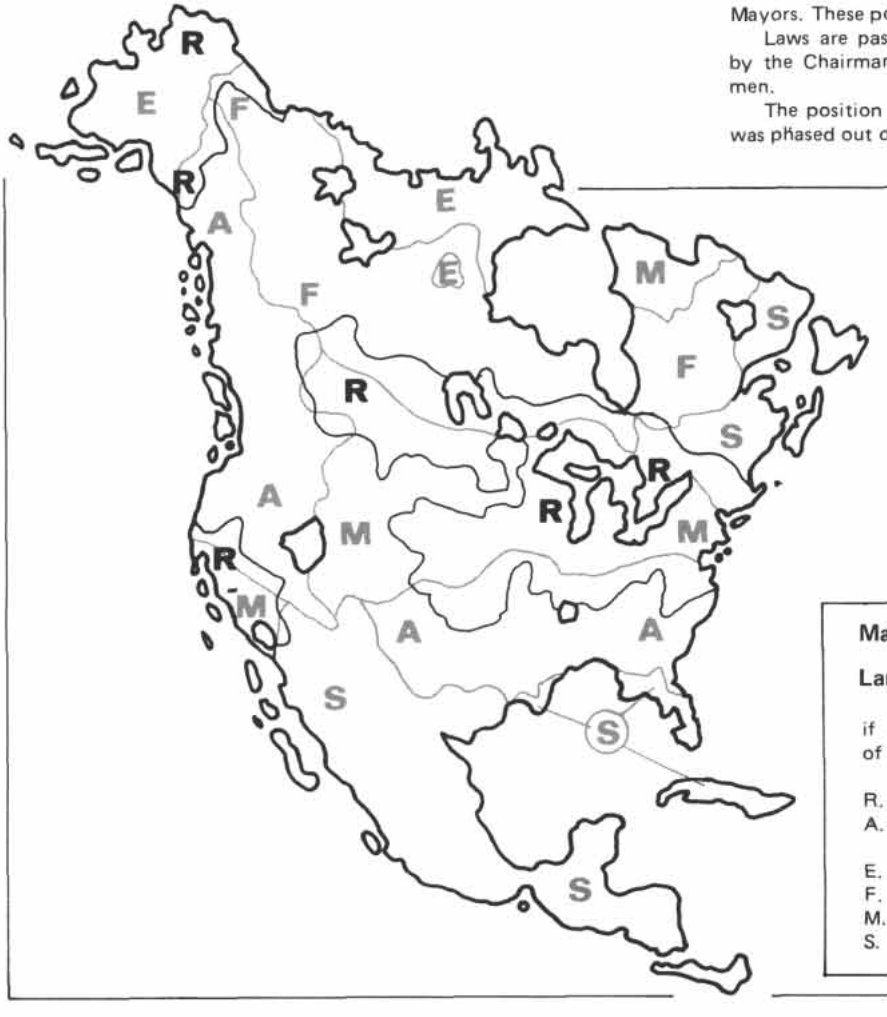
Above the Deputy-Governors are the Chambers of the Supreme Zoviets: the Representatives of the People and the Zoviets of the Senate.

The Representatives are elected by the citizens, voting by election on the basis of 1 Deputy-Representative for every 1,000 in population.

The Senators are elected by the Deputy-Governors, and Deputy-Mayors. These positions are held for 2 year periods.

Laws are passed by a simple majority, and congress is monitored by the Chairman of the Zoviet Union, along with his four Vice-Chairmen.

The position of President of the United Provinces of Eastern Russia was phased out over one hundred fifty years ago.



Map 2

Languages

The dominant language of the area is shown, if there is one. Russian is the official language of the United Provinces of Eastern Russia.

R. Russian
A. American (English, influenced by Spanish and French)
E. Eskimo
F. French-Canadian
M. Mixture — no dominant language
S. Spanish (influenced by Russian and English)

10.7 A DAY IN THE L1FE. . .

Myrna Greenwich raised one eyelid and glanced at the clock. 5:32 AM. It slid closed again, then she suddenly sat up. It was 5:32 AM the last time she looked. Sure enough, the electricity was out again. She climbed out of bed into the late-morning light and prepared for the day.

'I hope my travel permit comes today', she mused as she made her breakfast. She had her cereal without milk so that she didn't have to open the refrigerator. She didn't know how long it was going to be before the electricity came back. Last month it was out for three days. She was glad that all utilities were free. She shuddered at the thought of paying for services as bad as she endured.

As Myrna prepared to leave, she considered taking out her contraband portable radio. No. She knew the batteries would not last for much longer — and she was unsure of getting more. Besides, it was just another power outage. She would have heard something if there was more to it than that.

After walking down six flights of stairs, she was out on the street. Wrapping her worn coat about herself, she walked briskly towards the Post Office.

'No. There is no package for you. Yes, I am positive'. Myrna turned away from the window. There was something slightly mocking in the postal worker's voice. Myrna turned back to the woman, a ruble in hand. She plunked down the bill and asked again, 'Is there anything for me?'

The woman eyed the bill, eyed the customers behind Myrna, and glanced over her own shoulder. The bill disappeared into the folds of the woman's blue uniform.

'Why, yes! There is! A letter. From the Travel Permit Bureau. How foolish of me. So sorry. Here it is.' Myrna thanked the woman and waded her way through the crowd to the street. She very much missed the old days, when mail was actually delivered to a person's house. She could recall it only vaguely, as it was phased out while she was still a little girl.

Myrna walked over to a clear spot against the Post Office wall and opened the letter. The work permit was quite late. Myrna read the letter enclosed, and nearly wept. 'Province-to-Province Travel Permit denied.' Simple, and uninformative. The Travel Permit Bureau letterhead was blazoned across the top, and it was stamped with the official government seal. So she was not going to get to work at the machine shop, after all. It would have meant a substantial raise in salary — over 4 more rubles a week.

Depressed, she saw a phone booth on the corner and considered calling her friend Marcia to cry about it. But she decided against it. You never know who is listening in on those calls. Maybe it was a good thing that almost no one she she knew had a phone.

She suddenly realized that she had been leaning against this wall for some time now.

'Above all,' her mother had always said, 'When you are in public, do not attract attention. The CIA are everywhere.'

Myrna thought she saw one over by the newstand.

'You're only spooking yourself,' she thought, and passed by it on her way to the market. But the man put down the paper he was looking at and began following her.

'Now, now. Mother always said you were too paranoid. He isn't following me. He just happens to be walking this way.' Just the same, she couldn't help but look behind her. The man stopped and looked into a shop window, Myrna shivered. She remembered her brother disappearing over ten years ago. He helped one of those 'rebels' fighting for freedom. Privately, she wished the rebels well. Publicly, of course, she was vocally against them. She still had scars from the police questioning. Perhaps the government still suspected that she had been involved. She ducked into the grocery store.

'Myrna! I haven't seen you in days!' (Are you okay?)

'Oh, hello Henry. How are you?' (As good as you are.)

'Fine. Did you hear that those rebels destroyed a hydrogen plant yesterday? Yep. Killed some American soldiers, too.' (Good for them. I hate soldiers.)

'Oh, that's a shame.' (Ido too.)

'Yep. They say it was an inside job. Say that the rebels don't have the ability to pull off something like that.' (Of course, that's just the line the government feeds us.)

'Is that so?' Well, they are probably right.' (Yes, I think so too.)

'Hey, I hear they executed some grocery manager in New Minsk. Apparently his employees were running a black market ring of some kind.' (Too bad. I was going to get a new pair of shoes out of that place through a friend.)

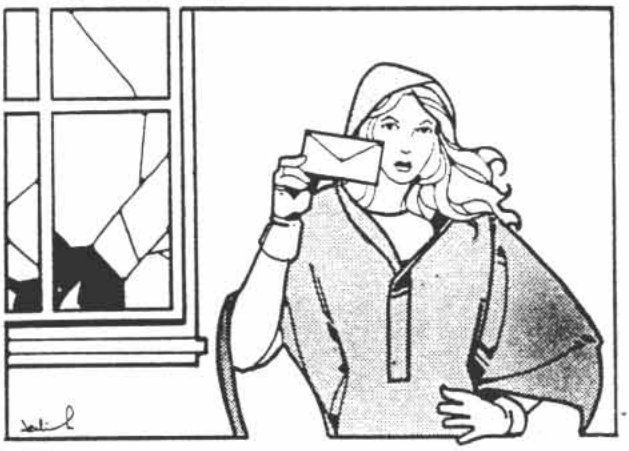
'That's what you get for disobeying the law.' (Gee, that's too bad. I knew you were looking for a new pair of shoes.)

'So, are you busy tonight, Myrna?' (Can I come over to talk? Something's bothering you, isn't it?)

'I'm afraid so. Perhaps I'll see you sometime later in the week.' (Yes, something is wrong. But maybe we can talk about it later.)

'Well, take care.' (Be careful.)

'I will. Bye.' (You, too.)



Myrna slowly made her way home, carrying her bag of groceries. She should have haggled with the cashier over the price of those tomatoes. They were not fresh. She sighed and moved the grocery bag over to her other hip. That's when she noticed the man trailing her. It must be the same one. She quickened her step, passing by the old Roman Catholic church which burned down mysteriously one night last year after the priest made some off-oolor remarks about the way the church had been searched by the CIA the day before. Funny, the firefighters took over an hour to arrive on the scene. She passed by the Motor Vehicle Department with its long line snaking out the doors.

'Some things never change,' she thought, and entered her apartment building.

'Who are you?' the man asked, blocking the stairwell. Myrna stopped in shock. Beth and Michael Simper, who lived on the first floor, were standing in the corner, crying.

'Myrna Greenwich. I live on the sixth floor.' Myrna couldn't help glancing into their open apartment door. She saw several police officers moving around, dumping over furniture and throwing things. They were looking for something, or maybe just mindlessly harrassing them.

'Let's see your identification papers.'

'Yes, sir. Here they are.' She handed the officer the papers, hoping he would not destroy them, as the other officer had last week.

'I see. Open the bag.' The officer last week even made her give up all the money in her wallet, which amounted to only a few rubles. But he also took her food ration card.

'What is this? Chocolate?'

'Yes, sir. It's my birthday tomorrow and I just wanted something a little special.' She lived for the rest of that week on charity. From people like Beth and Michael. She looked over towards them. They pleaded with their eyes for her not to interfere.

'I see. Are you allowed to purchase chocolate with your food ration card? It's blue. You can't get chocolate with a blue card.'

'No, officer. I paid for it with cash.' She lowered her eyes. She wanted desperately to help them, but there was no way to do it.

'I see. Carry on.'

'May I have my papers back, please?' Beth and Michael had been crying. They were crying now.

'Huh? Oh, yeah. Here.'

Myrna stumbled up the stairs to her apartment, listening to the sounds of destruction fade as she climbed. She reached her refuge and locked the door behind her.

Power Play

The Peoples' Province of Eastern Russia is in a state of flux. Until last year, the military had unlimited power over any Deputy. But that has been steadily changing. Deputy-governors and Deputy-Mayors have been challenging the absolute power of the military, and have been somewhat successful in curtailing operations within their own Province.

Characters may be able to exploit this internal unrest.

Legal System

The presiding judicial system is the Supreme Court of the United Provinces of Eastern Russia, elected for a period of 5 years by the congress. The Supreme Court Justices monitor the Procurator–Generals of each Province, who are elected by the Province Procurators for a period of 5 years. The individual Province Procurators are elected by the people of that Province, again for 5 years.

Under Russian law, all legal cases are public – anyone can watch. Cases of visitors being unruly (catcalls, obscene gestures, and making fun of the accused) have remained fairly steady.

All cases are conducted in Russian but people involved are legally permitted to have interpreters (whenever one is available. . .).

Despite theory, the actual judicial system requires the accused to prove his or her innocence. The death penalty is handed out regularly, especially to political prisoners, known capitalists, troublemakers, and other enemies of the State.

'Treason to the Motherland' includes:

- Violation of oath of allegiance
- Impairing the military power of the state
- Desertion to the enemy
- Espionage

These are the most heinous of crimes, punishable by death or banishment to an Aleyeskan gulag.

10.8 POLITICAL BOUNDARIES

North Amerika is currently divided into 18 occupied Zoviet provinces, 5 Zoviet satellite states, 9 major Free States, and unclaimed wilderness areas. These wilderness areas contain population, but numbers and dispositions are vague at best. The area is fairly well unclaimed by both sides.

The 17" x 22" North Amerikan map located in this game cross indexes the following information.

I. Zoviet Province; CAPITAL; Chief Sources of Revenue

A. Aleyeska; FAIRBANKS; oil, minerals
B. Alberta; CALGARY; agriculture, oil
C. Saskatchewan; REGINA; agriculture, timber
D. Manitoba; WINNIPEG; agriculture, timber
E. Ontario; OTTAWA; manufacturing, some agriculture, timber, minerals
F. New York; ALBANY; some agriculture, manufacturing
G. New Minsk; HARTFORD; manufacturing textiles, electronics
H. Pennsylvania; HARRISBURG; manufacturing, mining
I. Tidewater; RICHMOND; agriculture, pharmaceuticals, administrative center
J. Ohio; COLUMBUS; agriculture, light manufacturing
K. Michigan; LANSING; agriculture
L. Indiana; INDIANAPOLIS; agriculture
M. Illinois; SPRINGFIELD; agriculture
N. Wisconsin; LAKE GENEVA; agriculture
O. Iowa; DES MOINES; agriculture
P. Nebraska; LINCOLN; agriculture
Q. Kansas; LAWRENCE; agriculture
R. California; FRESNO; agriculture, electronics, oil

II. Zoviet Satellites

S. Mexico
T. Florida (claimed by Cuba)
U. Texas (claimed by Mexico, not fully controlled)
V. Cuba
W. CADR ('cater') (Central American Democratic Republic)

III. Free States

1. Star-Six Country: Remnants of civilian and military population of Aleyeska. Takes its name from the 6th Light Infantry Division and their star shoulder patch. Strong martial spirit and traditions help them persevere through the harsh conditions.

Population: 3,000

How They View. . .	Outlook
World Prospects	Hopeful
Amerika's Prospects	Hopeful
Best way to restore Amerika	Aggressively resist
Current actions against Zoviets	Random (& effective) raids on military targets
Current governing form	Militocracy (military rule)
Current personal freedom	Military morals – 'by the book'
Current economic condition	Very strong
Ideal new Amerikan government	Armed Forces-run Republic
Strangers receive	Interest and occasionally interrogation
View of Zoviet rule	Brutal and Inhuman

2. Native Amerikan Alliance: Indians from numerous reservations in the Pacific Northwest (both U.S. and Canada) who avoided much of the cataclysm's effects due to their relative isolation.

Population: 4,500

How They View. . .	Outlook
World prospects	Hopeful
Amerika's prospects	Hopeful but wary
Best way to restore Amerika	Persistent noncooperation
Current actions against Zoviets	Total noncooperation
Current governing form	Geriatocracy (run by elders)
Current personal freedom	Total (influenced by custom and mutual respect)
Current economic condition	Strong, but weakening
Ideal new Amerikan government	Geristocracy
Strangers receive	Active shunning
View of Zoviet rule	Typical treatment by white man

3. **Allouettes:** French Cánadians. Currently regrouping.
Population: Several thousand.

How They View. . .	Outlook
World Prospects	Bleak
Amerika's prospects	Dim but clinging to hope
Best way to restore Amerika	Unsure — much controversy
Current actions against Zoviets	No organized resistance
Current governing form	Splinter groups each have their own.
Current personal freedom	Varies, but moderate overall
Current economic condition	Disastrous
Ideal new Amerikan government	Undecided
Strangers receive	Active recruitment after questioning
View of Zoviet rule	Barbaric and inhuman

4. **Maple Leaf Confederation:** Union of northern New England and Canadian maritime provinces.
Population: 7,000

How They View. . .	Outlook
World Prospects	Hopeful
Amerika's prospects	Hopeful
Best way to restore Amerika	Constant raids against crucial Zoviet resources
Current actions against Zoviets	Constant raids
Current governing form	Confederacy (league of social groups)
Current personal freedom	Traditional 'apple pie' values (skeletons in the closet)
Current economic position	Fair
Ideal new Amerikan government	Democracy
Strangers receive	Warning shot
View of Zoviet rule	Brutal and inhuman

5. **Dixie:** Simplistically described as a revived Confederacy. (Contains small splinter group called *Hounds of God*, a fanatical religious group attempting to obliterate anything the Bible outlaws — resistance fighters are not immune.)
Population: 1,000

How They View. . .	Outlook
World Prospects	Positive
Amerika's prospects	Positive
Best way to restore Amerika	Aggressive crusade
Current actions against Zoviets	Hyper-aggressive resistance
Current governing form	Theocracy (by direct representative of God)
Current personal freedom	Repressed for survival of community
Current economic condition	Poor
Ideal new Amerikan government	Theocracy
Strangers receive	Efficient interrogation
View of Zoviet rule	Godless and inhuman

6. **King Country:** The majority are Black and Oriental holdings. Most minorities who fled from Zoviet oppression have wound up here. Currently in flux over whether or not to draw up a new Constitution (having found what they believe to be the original Constitution of the United States).
Population: 3,000

How They View. . .	Outlook
World Prospects	Hopeful
Amerika's prospects	Hopeful but wary
Best way to restore Amerika	Persistent attacks on food-producing areas
Current actions against Zoviets	Sparse raids on crops and equipment
Current governing form	Democracy (elected directly by the people)
Current personal freedom	Total (tempered by acceptance of personal responsibility)
Current economic condition	Holding at moderate
Ideal new Amerikan government	Democracy
Strangers receive	Questioning, then usually offer to stay
View of Zoviet rule	Epitome of all that is wrong with the world and with old forms of government

7. Creole Country: Cajun/Creole inhabitants of the swamps and land around Louisiana, East Texas, Southern Arkansas. Includes several Indian tribes.

Population: Unknown (6,000+?)

How They View. . .	Outlook
World Prospects	Hopeful but wary
Amerika's prospects	Unsure
Best way to restore Amerika	Lay low
Current actions against Zoviets	Occasional supply raids
Current governing form	Default to geriatocracy (elderly)
Current personal freedom	Moderate (dictated by custom and manners)
Current economic condition	Almost self-sufficient bartering
Ideal new Amerikan government	Undecided
Strangers receive	Questioning, and then usually acceptance
View of Zoviet rule	Yet another hardship the Lord has burdened us with — only a temporary one

8. Mormons: Largest passive Free State, located around the Great Salt Lake. Manufactures most of the Amerikan flags. Zoviets know of their existence.

Population: 10,000

How They View. . .	Outlook
World Prospects	Hopeful
Amerika's prospects	Hopeful but wary
Best way to restore Amerika	Pray for deliverance and pass the bullets
Current actions against Zoviets	Minor supply raids, intelligence spying
Current governing form	Hierarchy (religious in nature)
Current personal Freedom	Moderate to relaxed (Emphasis placed on accepting responsibility)
Current economic condition	Fair to poor
Ideal new Amerikan government	Hierarchially-guided Democracy
Strangers receive	Glad to help if asked, otherwise shunned
View of Zoviet rule	Unspeakable atrocities

9. Nonnewaug Resistance: Located on the former Staten Island, they keep the Statue of Liberty Enlightening the World safe until the flag of freedom once again shines from sea to shining sea.

Population: 1,000

How They View. . .	Outlook
World Prospects	Hopeful
Amerika's prospects	Hopeful
Best way to restore Amerika	Persistent attacks
Current actions against Zoviets	Random (& effective) raids on various targets
Current governing form	Democracy (elected directly by the people)
Current personal freedom	Moderate to total
Current economic condition	Slowly stabilizing
Ideal new Amerikan government	Democracy
Strangers receive	Questioning, then usually offer to stay
View of Zoviet rule	They are the epitome of ignorance

10.9 STATE OF THE UNION: MILITARY AFFAIRS

The Zoviets maintain two fronts on Amerikan soil; The Atlantic Front is headquartered in Indianapolis, Indiana, and the Central Front is headquartered in Winnipeg, Manitoba. The Zoviets also maintain two fleets; the large Atlantic Fleet headquartered in Richmond, Tidewater, and the smaller Pacific Fleet headquartered in Fresno, California.

None of the modern-day armies have the power or prestige they once commanded. Where once there were thousands, they are now only hundreds. Scarce resources are a byproduct of the cataclysm — both in materials and people.

Each front has a command staff numbering upwards of eight hundred. These administration centers serve to coordinate border patrols, intelligence sweeps, the installation of monitoring devices, maintenance of tracking stations, and control of the resistance groups bordering Zoviet territory. Since Tidewater is also the capitol of the United Provinces of Eastern Russia (also called 'Little Moscow'), there is a separate army there. This entire division's sole purpose is to put down any civilian uprising and protect the Eastern Kremlin from its own military. This Internal army is controlled by the Federal Bureau of Investigations (FBI), which is under the direct command of the KGB in Mother Russia.

North American Strategic Direction (N.A.S.D.)

The plans for conquest of the continent are still on the books. They have not been cancelled, simply postponed. The Zoviet machine works slowly and laboriously, but thoroughly. They do not abandon old ideas, nor accept new ones easily. Incidentally, that may be part of the key to their downfall. Their refusal to accept new ideas and implement them may spell their own doom.

The improved Zoviet economy and better international relations have spurred the Russians to step up their timetable for global conquest. Part of this plan involves eradication of the rebel groups currently littering the North Amerikan continent. It is this task that the Eastern Kremlin has recently turned it's dark thoughts to, spurring its generals onward. The war machine is springing to life, and has already opened up one eager eye. The resistance forces had better rally soon or they will be crushed under the oppresive heel of Communism forever.

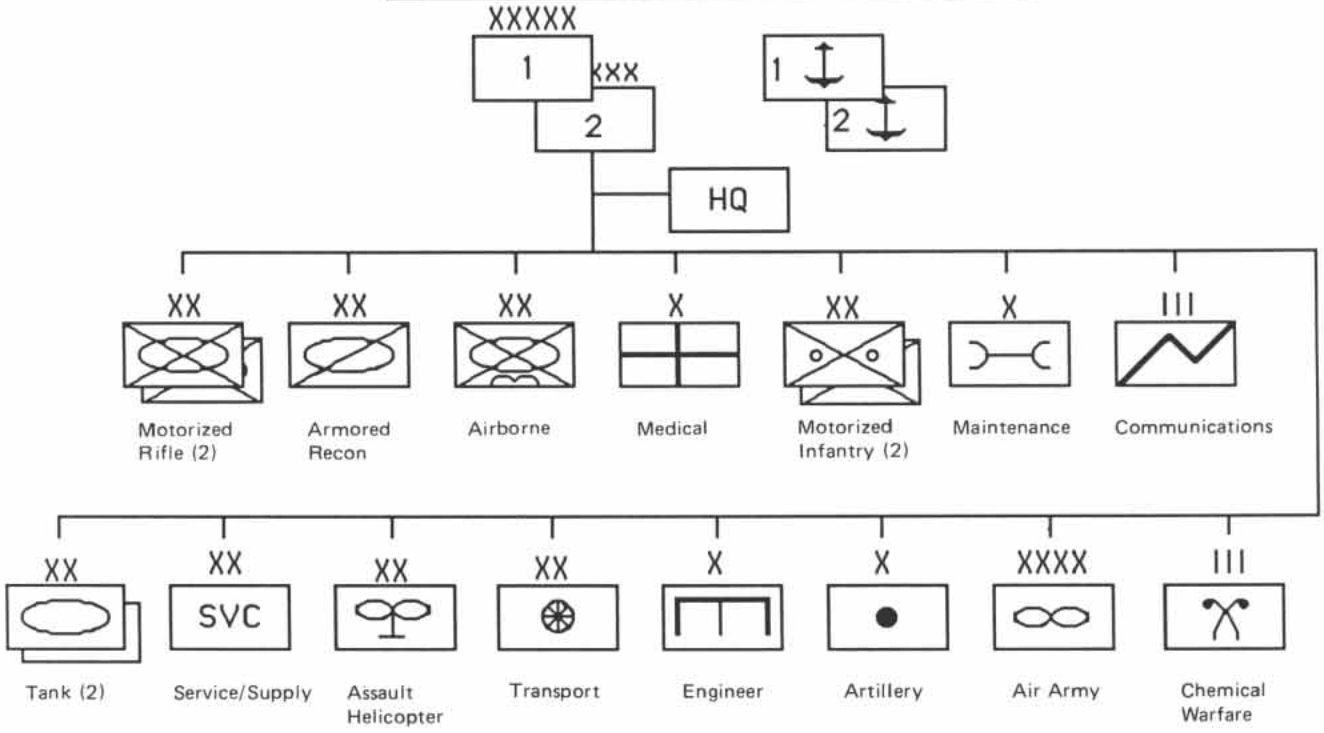
Composition of the Front

Both Fronts share the same military structure, as outlined in the accompanying schematic. The specific breakdown of specific forces are as follows.

Only a Motorized Rifle Regiment and Tank Battalion are specifically detailed, as these are the two types of units that players' characters will encounter most often. Specific game mechanics for the weapons and vehicles are located elsewhere. Use the 'Civilian' Vehicle Counters as jeeps, and the Cargo Troop Carriers as Armored Personnel Carriers (APCs). Add 2 to all Armor locations when using them in this capacity (see the Equipment chapter).

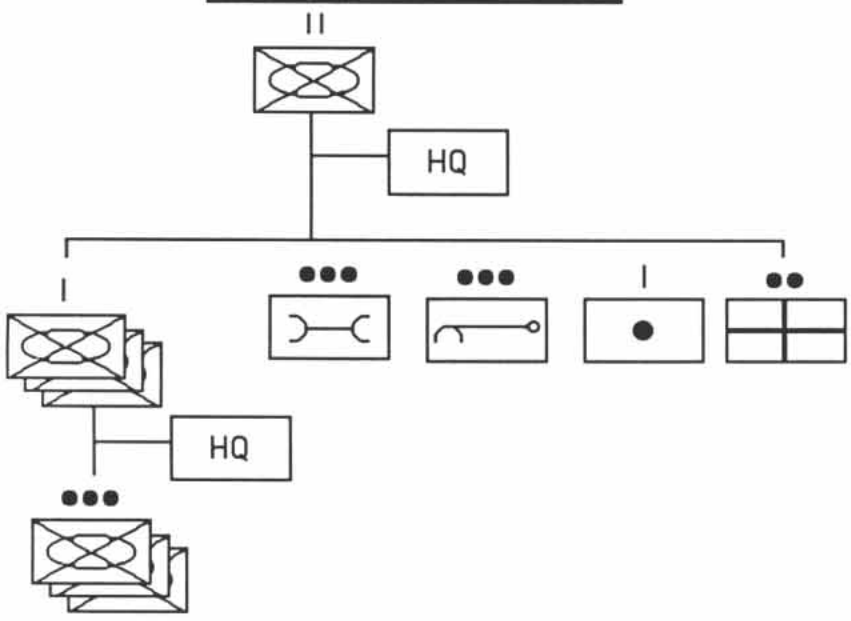
The specific breakdown of hardware and personnel is vastly reduced

North American Strategic Direction

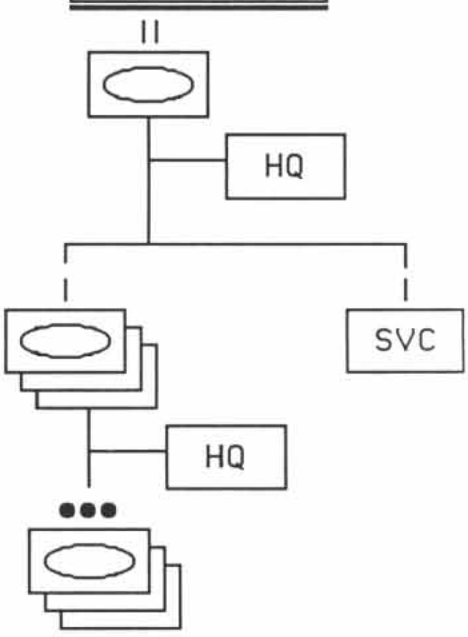


XXXXX	Front	III	Regiment	●●●	Platoon
XXXX	Army	II	Battalion	●●	Section
XX	Division	I	Company		
X	Brigade				

Motorized Rifle Battalion



Tank Battalion



from the Zoviet heydays of the twentieth century. They chose to reduce personnel and shrink each unit rather than admit that they did not have the personnel to fill the positions.

Motorized Rifle Division

There are two Divisions per Front, each numbering around 9,000 officers, soldiers, and Bios. The Divisions are broken up into Battalions for purposes of discussion, as players' characters should not meet up with anything larger (unless they have a nuclear weapon at their disposal. Otherwise it could be a very short game).

MA: APC motor-rifle battalion headquarters. 6 officers, 5 enlisted, 10 Bios, 2 APCs, 1 jeep, 2 trucks, 5 laser assault rifles, and 2 Sazonov laser pistols.
MB: Maintenance Platoon. 5 enlisted, 4 Bios, 2 trucks, 8 Sazonov laser pistols.
MC: Supply Platoon. 3 officers, 20 enlisted, 10 Bios, 10 trucks.
MD: Artillery Company. 4 officers, 30 enlisted, 20 Bios, 4 RPG-210 rocket launchers, 5 trucks.
ME: Medical section. 1 Warrant officer, 3 Bios, 1 civilian vehicle (internally altered to accomodate ambulance fittings), and 1 Sazonov laser pistol.
MF: 3 Motor-rifle company headquarters. 3 officers, 4 enlisted, 4 Bios, 2 APCs, 4 laser assault rifles, and 3 Sazonov laser pistols each.
MG: 3 motor-rifle Platoons. 1 officer, 10 enlisted, 15 Bios, 2 ASS-26 auto-grenade launchers, 50 522-XTs, 20 laser assault rifles, 5 Sazonov laser pistols, and 3 APCs each.

Armored Reconnaisance Division

This is composed of some 5,000 officers, soldiers, and Bios. They command approximately 200 hovertanks at any one time. They also maintain several hundred APCs. The average Armored Recon soldiers are equipped with submachine guns or Savonov laser pistols.

Airborne Division

This is composed of around 5,000 officers, soldiers, and Bios. These are the elite troops, and have the best of everything. The Airborne division is composed of some 50 Dirigibles with an attendant Assault Helicopter Company. Airborne soldiers are invariably equipped with laser assault rifles and Sazonov laser pistols.

Medical Brigade

They are the lowest in prestige, and the most ill-equipped. The Medical Brigade numbers around 400 officers, soldiers, and Bios— the worst of the lot. The average soldier is equipped with an assault rifle or a pistol.

Motorized Infantry Division

Number around 9,000. They receive assault rifles, machine guns and pistols. The infantry usually commands 100 hovertanks.

Maintenance Brigade

Numbers around 1,000. They are marginally better equipped than the Medical Brigade.

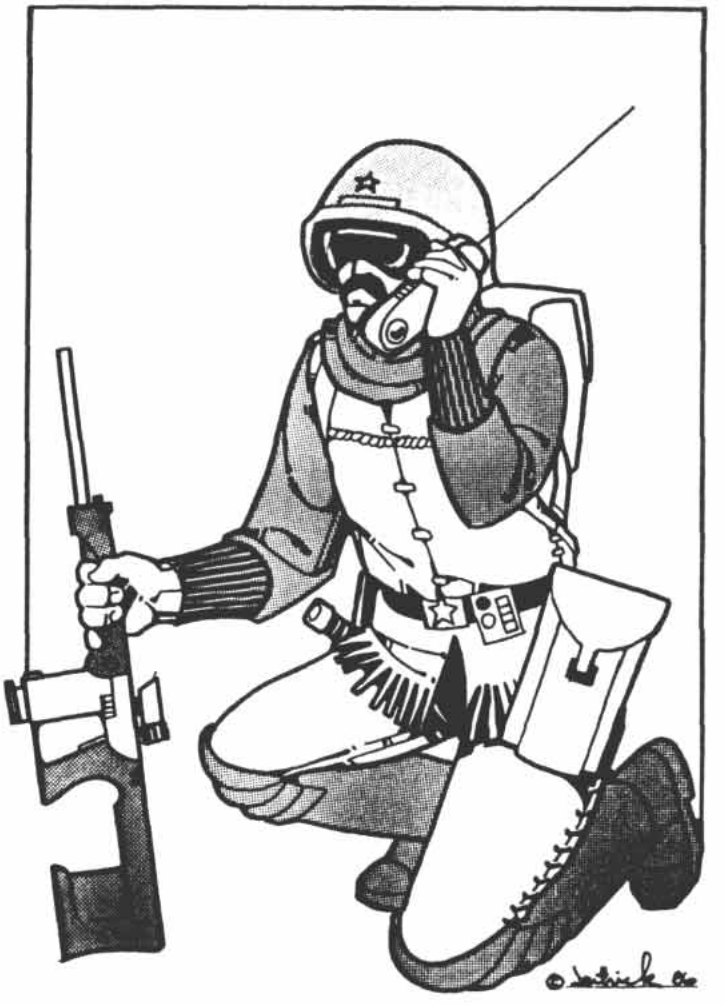
Communications Regiment

With about the same standing as the Motorized Rifle Division, the Communications Brigade is composed of 800 officers, soldiers, and Bios. This is the group that monitors the airwaves and attempts to locate illegal transmissions.

Tank Division

There are two Divisions per Front, each composed of about 800 officers, soldiers, and Bios. The Tank Divisions are broken up into Battalions for purposes of discussion, just as the Motorized-rifle division is (and for the same reason).

TA: Tank battalion headquarters. 4 officers, 5 enlisted, 2 Bios, 1 command Hovertank, 1 APC, 1 recon jeep, 5 AKMS-29 assault rifles, and 4 GA-66 pistols.
TB: Service/Supply Company. 1 officer, 8 enlisted soldiers, 15 Bios, 8 trucks, 10 AKMS-29 assault rifles, and 1 GA-66 pistol.
TC: 3 tank company headquarters. 2 officers, 2 enlisted, 2 Bios, 1 Hovertank, 1 APC, and 6 GA-66 pistols each.
TD: 3 tank Platoons. 1 officer, 1 enlisted, 4 Bios, 2 Hovertanks, and 6 GA-66 pistols each (In tank platoons of motor-rifle regiments there are 3 hovertanks.)



Service/Supply Division

Keeps about 900 personnel busy with arming, feeding, and clothing the Red Horde. They have about as much status as the Maintenance Brigade.

Assault Helicopter Division

Supports 4,000 officers, soldiers, and Bios. There are two regiments per division, each having 3 flights of 4 helicopters each.

Transport Division

6,000 personnel attend to 2 Regiments of 50 Dirigibles each, 1 attendant escort Assault Helicopter Regiment, and 1 Transport Helicopter Regiment. Transport Helicopters carry up to 14 personnel.

Engineer Brigade

This is composed of some 1,000 officers, soldiers, and Bios. They share the same influence as the Service/Supply Brigade.

Artillery Brigade

This Brigade numbers around 1,500. It has shrunk in recent years, due to artillery shortages, but is now resuming much of its former size.

Air Army

Composed of some 18,00 personnel, this Army serves as the air support for all territorial boundaries and harbor patrols. The Air Army maintains some 15 Recon aircraft, about 30 transport craft, and over 50 fighter planes.

The Coast Guard works in conjunction with the Air Army to prevent defections and harrass Resistance supply and trade routes.

Chemical Warfare Regiment

Of the 200 personnel in this Regiment, over 90% are Bios. The remainder are officers and soldiers.

Soviet Military Ranks:

Army and Air	Equivalent Rank in U.S. Army (Air Force)
Private	Private (Airman)
Private First Class	Private First Class (Airman First Class)
Junior Sergeant	Corporal (none)
Sergeant	Sergeant
Senior Sergeant	Staff Sergeant
Sergeant Major	Master Sergeant
Ensign	(none)
Junior Lieutenant	(none)
Lieutenant	Second Lieutenant
Senior Lieutenant	First Lieutenant
Captain	Captain
Major	Major
Lieutenant Colonel	Lieutenant Colonel
Colonel	Colonel
General Major	Brigadier General
General Lieutenant	Major General
General Colonel	Lieutenant General
General of the Army	General
Marshal	General of the Army
Chief Marshal	(none)
Marshal of the Soviet Union	(none)
Generalissimo of the Soviet Union*	(none)

* Stalin was the only person to hold this rank.

Navy	Equivalent Rank in U.S. Navy
Seaman	Seaman
Senior Seaman	Seaman First Class
Petty Officer Second Class	Petty Officer (junior rating)
Petty Officer First Class	Petty Officer (senior rating)
Chief Petty Officer	Chief Petty Officer
Midshipman	(none)
Junior Lieutenant	(none)
Lieutenant	Ensign
Senior Lieutenant	Lieutenant (Jr. Grade)
Captain Lieutenant	Lieutenant
Captain 3rd Rank	Lieutenant Commander
Captain 2nd Rank	Commander
Captain 1st Rank	Captain
Rear Admiral	Rear Admiral (Lower Half)
Vice Admiral	Rear Admiral (Upper Half)
Admiral	Vice Admiral
Admiral of the Fleet	Admiral
Admiral of the Fleet of the Soviet Union	Admiral of the Fleet

St. Augin's Book of Days: The Third World War

20 And so it was in those days that an evil grew across the land. The Red Death it was called, and like death it was. Others tried to hold against it, but none were successful. City after city fell under the heel of that angry daemon.

21 Then God spoke to the ruler of the greatest nation which opposed the Thing and said unto him, "Though you would perish, and with you all that you have known, it is My Commandment to go forth and end this plague that lingers upon the earth. This task will prove your love for me." The ruler of freedom spoke, saying, "Oh Lord, thy will be done. But what of my flock? How shall they fare?" Answer from the Lord there came none.

22 The great ruler brought together his war chiefs, and bade them to go forth across the great sea. And they did. On the hundreth day, they left in their chariots. Some flew across the sky, others dove beneath the waves. Still others walked across the water, for the spirit of the Lord was upon them. But Evil had not been idle. Seeing that an army of God's children would soon be upon him, he fled from their sight, retreating from the holy sword.

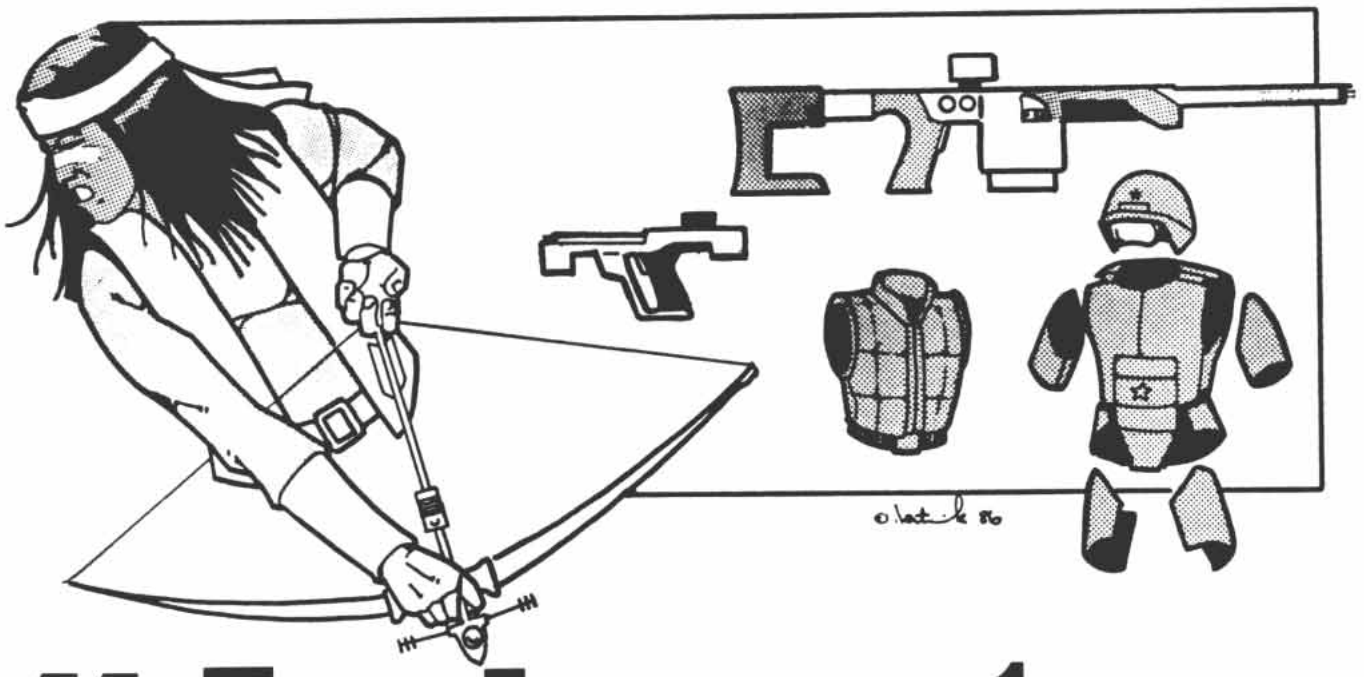
23 Upon landing, the great freedom's leader saw the carnage and rain of death that Evil had wrought. Wrathful, and praying to the Lord for righteous strength, he led the holy crusade across the length and breadth of the land, searching for this Evil.

57 On the twelfth year of his task, it is written that God again came to him. In his vision, the Lord spoke thusly, "Great soldier, your faith is steadfast, and your mission here is finished. Return now, to your homeland, and bear all of life's misfortunes well." "It shall be done as you command," the man spoke, and returned home.

58 Ill was his heart at the words of God, and his foreboding was not misguided. The Evil One had indeed fled from sight — and had struck at the ruler's own family, rending their home asunder. A rain of death had come to freedom's door. The ruler fell to his knees in dismay, crying, "Lord my God, why hast thou forsaken me?"

59 God heard his plea, and pitied him. "It is your holy quest to destroy this Evil, to seek it out wherever it lurks and rid it from the face of the earth. Once the world is again pure, you may live in freedom. Your flock is gone, so that you may well heed my message and raise a new people who must obey my word or perish." The ruler accepted his mission and went forth into the daylight to fulfill the Holy Word of God.

Discovered near the Blasted Heath, and translated by Sister Emanuel Luth.



11. Equipment

Phoenix heroes do not begin the game in the best of situations. There are a few items that have washed ashore, but they are as likely to be dead crewmembers as they are equipment to help them survive.

This list of Resistance (and occasional Zoviet) equipment shows the variety of approaches humans have taken to solve the unique problems of the year 2197.

11.1 POWER

There are several ways that the world of 2197 is supplied with power. Power (psychological or mechanical) is often a temporary thing, depending upon who can hold it.

Principle Sources of Stationary Power

This has the hazard of being easily conquered. Stationary power changes hands swiftly, and just as swiftly returns to its original owner. Most stationary power sources need close attention and expertise to keep running, as unattended sources tend to self-destruct rather suddenly. On the plus side, such power sources provide far more output and are far more economical than mobile units.

There are windmill fields which generate wind power. There are several of these, deep in the heart of the continent, near uncivilized areas. They are easily destroyed and do not always provide an uninterrupted source of power.

Dams which generate hydroelectric power are few. Though the technology which built them occasionally unearths, the practical problems of building them escape even some of the most inventive minds.

In the same category as dams, waterwheels provide the service they have always done: preparing grains. They also provide many homes with indoor plumbing . . . of a sort.

Nuclear power plants are scarcer than dams. The technical know-how to keep them running is in the hands of only a select few. These are the best-defended and the most desired, for they can supply even the largest group's every need: constant strong power only a fingertip away.

There are also places which thrive on solar power, but these were never supported by governments, leaving this source abundant in some places and unheard of in others.

Principle Sources of Mobile Power

Mobile power has the advantage of movement. Rebels on the run, and other people who need to hide the fact that they are using power, favor them.

Liquid Hydrogen is the major fuel source of the planet. It is relatively effortless to create and burns cleanly (so it is safe underground and stored in enclosed spaces). Its major drawback is the need to keep it cold. This is performed by a refrigeration unit which actually runs on liquid Hydrogen. Some of the largest generators also create some Hydrogen as they burn it. This is perhaps the most fascinating example of resourcefulness out of all the inventions the new world offers.

Power Pax are the crudest source of stored energy. Although powerful enough to serve as weapon fuel, they are not able to yield great amounts of energy over extended periods of time.

Solar panels are most common on vehicles which run on Power Pax. If the car runs on Hydrogen, it doesn't use them.

11.2 INFORMATION

The resistance uses no long-range communications equipment. Even Radio Free Amerika uses shortwave radios to broadcast the voice of freedom. (Zoviets monitor all phone lines as well as radio frequencies.) Instead, the resistance uses short-range communications equipment, and hard copy of information which must be transmitted any distance.

niques, including artificial memorization such as hypnotism. The results were less than favorable. Coupled with the belief that no life was worth any piece of information, and the campaign the ***Hounds of God*** religious sect waged to abolish hypnotism practices, the idea was abandoned.

Wrist Communicator: These are useful as watches, camouflaging their true nature. Specifics are listed in *Recon Equipment*, under **Tools** (see below). Price: 50r

Sun Dishes: Used for long-range communication, these are reflective, movable dishes between 1 and 2m in diameter. They are mounted along key mountain ranges several miles apart, and are used to signal ships. The old morse code is used. Price: 450r in parts and labor.

Radio Monitors: These are mounted on trucks and kept mobile. Because the Zoviet surveillance system has the capability to detect monitors, it is necessary to use them far from secure areas. Price: 250r.

Microphone Bugs: These electronic 'bugs' are the size of a fingernail. When let loose, they search out a dark corner and settle down. Once there, they monitor and transmit all sounds within range. Microphone bugs run for about six months because they use so little energy, with a transmitting range of several kilometers. Price: 350r.

Bug Detector: Locates and identifies microphone bugs, this is a hand-held device which runs on power pax. Price: 475r.

Computers: Computers are few and far between. The technology needed for construction and maintenance keeps them out of common use. The Nonnewaug resistance on Staten Island has one which monitors

their farmlands on the seabed.

Microcomputers, such as watches, synthesizers, or engine timers are uncommon but not rare. Price: Microcomputer,14,000r; Business machine, 250,000r.

Infra-red Jammer: A device which blanks out an area of up to 10 Km from infra-red observation. Price: 340r.

Amerikan Sign Language: This language is taught to all members of the resistance.

11.3 MEDICINAL HERBS

Herbs, like drugs, are substances which are injected, inhaled, swallowed, or absorbed through the skin. They cause physical effects to the body. Drugs and Herbs are divided into types: Depressants, Poison Antidotes, Hallucinogens, Healers, Poisons, Stimulants, and Others.

Natural herb remedies are concocted by the Amerikan resistance groups (and by an occasional Zoviet citizen).

The term 'Drug' in *Year of the Phoenix* refers to Zoviet over-the-counter pills, liquids, etc., from drugstores and hospitals. Drugs are not difficult to find, but they may be difficult to obtain through normal channels. They are usually clearly marked as to use and dosage, so the only question which might arise is proper administration. This is subsumed under any medical skill. Drugs are not Specific Skills.

See the description of drugs in the The Body chapter of the Training Manual.

Herbs cost a few Rubles per dose.

Descriptions (KNO)

The following is a suggested list of game herbs and their game uses. There is no attempt to correlate real herbs/drugs with their true functions — do not use these descriptions as a real-life reference. Some items are listed more than once.

> **Example Item:** General description of the type of effect the item has.
> **Herbs:** [Form of Administration] Lists at least two herbs (additional information, if needed).

Depressants

These serve to slow down the body, or calm nervous excitement. For every full dosage, the character's Skill Speeds increase by 1, and he or she incurs a -1 DIF to all skills. A CON% roll must be made each hour. Failure indicates the character is sleepy. These effects last 1D3 hours per dose.

Herbs: Hyssop [crushed and eaten], Opium [smoked] (this addictive drug is extremely popular in all Zoviet circles — despite being illegal in all Provinces).

Poison Antidotes

These counteract, prevent, or cure the invading malady. Preventatives last about six hours (gamemaster should secretly roll 1D3 + 4 for the number of hours it is effective). Antidotes must be consumed within 30 minutes of ingesting poison to have any effect.

Herbs: Butterbur [paste] (effective against Level 1-3 Poison), Nettle [paste] (as Butterbur, but effective against Level 3-6 Poison).

Hallucinogens

The subject can experience illusions of all five senses. A subject might also feel anxious, giddy, amorous, confused, dynamic, persecuted — any emotion that can be felt, but taken to an extreme. The gamemaster should discuss with the player what effect the drug has upon the character.

Herbs: Peyote [various], Valerian [chewed — not swallowed] (a double dose is a Hallucinogen, and swallowing it turns it into a Level 3 Poison).

Healers

Healing applications are rated from Level 1-6, which is applied to the subject when figuring the number of days an additional CON% healing roll is made (q.v. The Body).

Herbs: Alehoof [salve or ointment] (Level 1-3 healing, depending upon how it is prepared), Bugle [drought] (Level 4-6 healing).

Poisons

A poison injures or causes the death of a subject, as outlined in *Poisons* in the Body chapter. Poisons, like Healers, are rated from Level 1-6.

Herbs: Belladonna [ingested] (Level 1-3, takes up to one hour for its effects — gamemaster should roll 1D50 + 10 minutes), Hemlock [ingested] (Level 5-6, from one to five minutes).

Stimulants

These speed up the character's metabolism. Habitual use can result in physical dependence. When under the influence of this drug, the character's normal Erg total is multiplied by 1.5. The drug effect lasts about 12 hours (gamemaster secretly rolls 9 + 1D6) after which time the character loses all Ergs and incurs 1D2 Trauma Levels. This takes twice the character's normal recovery time (a Trauma Level 1 takes two hours to recover from, and a Trauma Level 2 takes four hours).

Herbs: Wild Pansy [paste — ingested], Hazel Nut [whole leaf] (only lasts 5 + 1D6 hours).

Others

Black Alder (a soap which cleanses the body of parasites. Two cleansings, each 24 hours apart, are required).

Hazel Nut (used to stop coughing and relieve congestion. Made into a bitter syrup. Its effects are almost immediate and last about 4 hours).

Asarabacca (a drought which causes vomiting within the hour).

Black Hellbore (a paste which, when eaten, acts as an abortifacient).

11.4 MEDICAL DEVICES

Devices can sustain or prolong life, such as Cryochambers and LifeSafers. Artificial limbs also qualify as devices.

> **Item**
> Description, including routine uses and limits.
> Manufacturer: Principle manufacturer. If there is more than one, both are listed.
> Size: Overall dimensions in meters.
> Weight: The weight of the item in kilograms.
> Power Supply: Usual power supplies are Solar, Liquid Hydrogen, or battery 'Power Pax.'
> Components: This gives an idea of what skills may be needed for repair or construction.
> Frequency: Where this can be encountered and how common it is.
> Cost: Cost of actual purchase in Rubles. Black market rates may easily be double or triple this amount.
> Body Points: The amount of damage it can withstand before it is disabled. Devices suffer 'Trauma Hits' just as characters do.

Cryochamber

These devices hold the character at an almost frozen level. This retards damage effects, allows the body to heal at half normal rate with about double the survival rate, and can extend the life of a character almost indefinitely. Existing in a Cryochamber insures recovery. This full body-sized device has a sheer black surface and is a perfect cylinder. The base on which it rests holds the actual machine 'brain' which uses the liquid hydrogen as fuel.

A body placed in the chamber may remain as long as the fuel holds out. A tank holds enough fuel for one week. A subject taken out of the machine for up to or past one hour (D30 + 30 minutes) dies if the thawing and rejuvination cycle is skipped. Bringing the body down to near-freezing takes thirty minutes, while thawing takes up to one hour (D30 + 30 minutes).

Manufacturer: Zoviet Provinces
Size: 2.5m long x 1m wide x 1m deep
Weight: 450 kg
Power Supply: Liquid Hydrogen fuel (7 day capacity tank)
Components: Metal, Electronics, Refrigeration, Hydrogen Engine
Frequency: Major hospitals, a few resistance groups
Cost: 1,500,000r
Body Points: 10 (Underside 2)

LifeSafers

These are small versions of Cryochambers, and not always reliable. They encase a limb (arm or leg) and perform the same function. The mechanism sometimes doesn't provide adequate transition at the point where the device ends, occasionally causing the character to lose the limb at that juncture.

The chance of malfunction/inadequate transition is 1% for every

Trauma Level that the limb is suffering. In addition, the device is so fragile, almost any accident destroys it.

Manufacturer: Zoviet Provinces
Size: 1m long x .5m wide x .5m deep
Weight: 40 kg
Power Supply: A set of two Power Pax
Components: Metal, Electronics, Refrigeration
Frequency: Most hospitals, a few resistance groups
Cost: 250,000r
Body Points: 2

Cyborging

This is the replacing of body parts with mechanical devices. In all respects, the device acts like a one-point cost Special Ability (q.v.).

Manufacturer: Zoviet Provinces and a few resistance groups
Size: per subject
Weight: per subject (often 1/5 the subject's WEI for a leg; 1/10 for an arm; incidental for an eye; etc.)
Power Supply: A Power Pax (needs recharging once per week)
Components: Metal, Electronics
Frequency: Most hospitals, a few resistance groups
Cost: varies, between 150,000r (a hand, a foot) -500,000r (full arm, full leg, one eye)
Body Points: Typically 3 (arm), or 6 (leg)

Maid-64

This is a fully self-contained hand-held machine which contains medical devices (and the character needs a medical skill to use it).

Most drugs are stored in a Maid and administered by a Hypo (needles which inject the drug through microscopic breaks in the skin), the size and type depending upon the character's skin and the amount of the dose. The administering of a drug (typically kept in a liquid state) is performed by the Maid itself.

The Maid analyzes a character's physical condition, taking almost half an hour to do so. Once completed, it administers aid beginning with the worst area first, and proceeding to less-damaged parts. It can be told to bypass this procedure and perform a specific function.

Typical Routine:
1. Analyze subject with laser by walking along entire length (like a spider).
2. Treat subject with antiseptic (enough spray for several dozen applications).
3. Treat subject with drugs (up to ten different chambers with five doses each). Numpak (spray/salve), Synthaskin (spray), Stimdoze (injection), and Neerwit (ointment) are standard. Other possibilities are Bittersweets (pill), Zipnaught (pill), or Q'enta (pill).

When all is said and done, the Maid can do less than a good nurse, but most hospitals use these routinely to prepare a subject for surgery, and to administer timed drugs.

Portable versions exist, designed to be worn as a backpack. The technical name for the device is 'Medical Aid Implimentation Device C-64.'

Manufacturer: Zoviet Provinces
Size: .5m long x .25m wide x .25m deep
Weight: 15 kg
Power Supply: Two Power Pax (needs recharging every other use)
Components: Metal, Electronics
Frequency: All hospitals, most resistance groups
Cost: varies, between 2,000-5,000r
Body Points: 3 (stationary), or 6 (portable)

Bios

These are 'Biomechanical Soldiers.' Bios emerged almost fifty years ago from Zoviet factories buried deep in the Ural mountains. These things were not bright, and often malfunctioned. The later models are more reliable, and more intelligent.

Their design has not been duplicated, although various resistance factions have managed to capture one or two. Bios are essentially humans somehow bred in tanks. They receive various pieces of equipment transplanted into their body, notably artificial strength, a specialized sense or two, and some kind of computer which ties into the central nervous system and controls it.

They are sent on missions and guard duty deigned too hazardous (or too monotonous) for humans. Although they are just as affected by radiation as 'real' humans, the Zoviets have recently begun sending them into places that are official Forbidden Zones. This poses a threat, for many resistance groups use the uncontaminated fringes of these Zones as safe havens from the Zoviets.

When captured, most groups have realized that these Bios have some intelligence and are eager to learn. Most offer citizenship to these creatures, which is sometimes accepted. One notable exception to this is the religious group named the *Hounds of God*, who patrol Dixie in search of heathen. Bios are branded 'demon work' and burned.

11.5 TOOLS (ASSORTED)

The world is a strange one, where technology is just as spotty and uneven as it always has been. Although it is possible to supply the entire hemisphere with power tools, electricity, and running water, these are, as always, only available to a select few. Some groups have enough initiative and inventiveness, however, to somewhat equalize this imbalance. Various groups have developed their own tools and equipment, independent of the larger political factions.

What follows is a scattered listing of the types of tools available to a random citizen of the Nonnewaug rebel command.

Survival Kit:
- 3m square tarp for shelter
- mosquito netting
- reflec hammock
- 3 fish hooks & nylon line
- compass (points approximately N-NW)
- 24 daily Vitall Pills (cuts in half the body's water and food requirement)
- 7 days rations

Recon Equipment

Wrist Communicator (doubles as a watch — range of 50KM [to reduce Zoviet eavesdropping])
- Infra-red Jammer
- Infra-red goggles
- Gas mask

Weapons Kit
- Rangefinder Scope (per weapon) with Infra-red Sight (reduce DIF range penalty by 1, so Medium Range has no DIF, and Extreme Range has -1 DIF)
- 3 Charges/Plastique (see 11.6, Weapons)
- Weapon Cleaning Kit
- Extra Ammo/Batteries/etc.

Electronics Kit

Series of delicate instruments to measure, solder, and fix electronic equipment, including a voltage/wattage indicator, wire, soldering iron, hand-held computer information-entry keypad, etc.

Medkit
- 1 can Sterifoam (sterilizer foam)
- 1 tube Alehoof ointment (12 applications)
- sterile bandages
- 2 splints

Farming Kit
- 1 underwater suit (air hose to surface)
- rake/hoe/knife/etc.

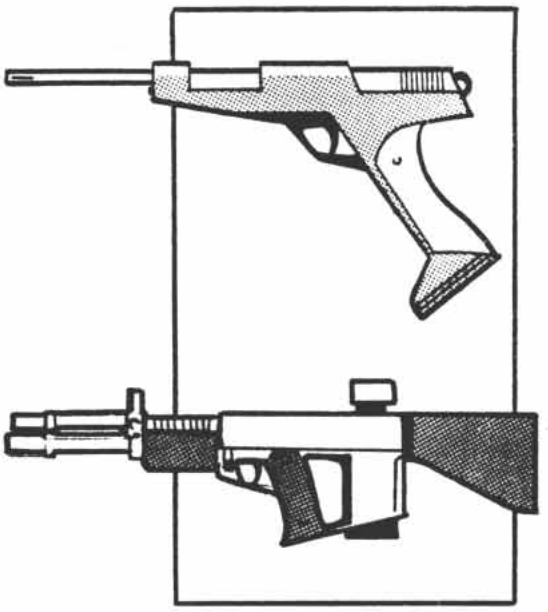
11.6 WEAPONS

Most Russian troops have armor which protects them against both energy and impact weapons, but they favor energy protection. Because of this, the rebels have been quietly increasing the number of impact weapons they use.

The availability of impact weapons has been helped by slowly-increasing trade with England, Canada, and France, all in the same position as Amerika: Under Siege. But while their contribution is vital, it cannot compete in terms of sheer volume with the Asiatic Conclave. Supplying the free Amerikas with sophisticated weapons and equipment shows their continued support for guerrilla warfare against the Zoviets.

Personal Weapons

Since the last time our heroes saw the the earth was 1997, no hero character may have, as a Specific Skill, any weapon dated later than 1997. Characters are free to have such weapons, but they must use them at their Skill Sphere percentages until they learn to use them.



ZOVIET MELEE WEAPONS

Specific Skill/Sphere Examples	Melee Range (m)	Damage	Price
Blackjack/MAN	0	1D6	30r
Kick/KIN	0	1D6	—
Knife/KIN	0	1D4 + 1	1-10r
Pole/MAN			
Stunstick	0-2	(3D6)	450r
Punch/KIN	0	1D3	—
Riot Shield/KIN	0-1 or 1-2	1D4 or 1D10	100r or 250r

MELEE WEAPONS DESCRIPTIONS (selected)

Stunstick: A rod which causes Erg loss instead of observable physical damage. The Stunstick uses a standard Laser Pistol Power Pax in the handgrip base. (See the description of Missile Energy Weapons.) Armor does not protect against this damage.

Riot Shield: They come in two sizes: 'Buckler' and 'Full,' hence the two listings for Melee range and damage. They are Zoviet riot police shields.

ZOVIET MISSILE ENERGY WEAPONS

Specific Skill/Sphere Examples	Missile Range	Damage	Charge	Melee Range	Nation/Year of 1st Manufacture	Price
Laser Pistol/MAN						
10mm Sazonov Pistol	100m*	2D8 + 2	20	0	Russia, England, France/2167	500r
Laser Rifle/MAN						
20mm Assault Rifle	1100m*	3D8 + 2	50	1-2	Russia/2142	650r
Heavy Laser/MAN						
Mark IV Heavy Laser	2000m*	3D10 + 2	100	—	Conclave/2168	1,000r
Stunner/MAN						
HIL Stunner	10m	(3D10)	10	0	Russia, France/2088	300r
Tasser	15m	(4D6)	20	0	Conclave/2089	200r
Disruptor						
Sonic Disruptor	20m	2D8	30	0	Free Amerikas, Canada/2195	450r

* See 'Missile Impact Weapons' notes.

MISSILE ENERGY WEAPON DESCRIPTIONS

Every laser weapon has a 'Power Pax;' a battery which requires recharging. Zoviet equipment takes 6 hours to recharge on Russian Province Standard electrical current (120 volts). Other equipment may take other voltages, but all recharge within 6 hours.

The pistol only accepts pistol Power Pax. The Rifle accepts both Pistol and Rifle Pax. If it uses Pistol Pax, there are only 20 charges.

The Mark IV Heavy Laser has a unique Power Pax.

Stunners each have built-in batteries, different from Laser Power Pax. The entire weapon is plugged into an outlet — the battery cannot be removed.

The Sonic Disruptor uses Laser Rifle Power Pax.

10mm Sazonov Laser Pistol: A silent, small pistol that is easy to conceal. It emits laser shots 10mm in width.

20mm Assault Laser Rifle: The Assault Rifle is the most common personal weapon in the Zoviet Army, with laser shots 20mm wide.

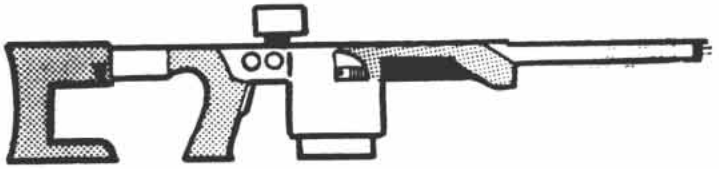
Mark IV Heavy Laser: A laser mounted on a tripod base, transportable (difficultly) for use on the battlefield. It emits a laser shot 30mm wide.

HIL Stunner: Stunners cause Erg loss instead of observable physical damage.

Tasser: The Conclave's answer to the HIL, it has a longer range and different Power Pax.

Sonic Disruptor: This is the first weapon mass produced by the rebels. It combines long range with a unique converter assembly. This converter allows the weapon to get 30 shots out of Laser Rifle Power Pax. It emanates a cone area of effect, 20m long and 10mm in diameter at the end. This cone emits sound vibrations, inaudible to the human ear, but able to disrupt human cells.

No armor defends against Erg damage.



EXPLANATION OF HEADINGS: PERSONAL WEAPONS

Charge: The number of shots available on one battery charge. Once the battery is drained, it must be replaced or recharged.

Damage: This is the damage the projectile does when it hits. Automatic and Semi-automatic firearms can double this damage, shotguns can triple it.

Dur. (Durability): This value is added to the Skill Sphere's Klutz value, to indicate the weapon's preponderancy to misfire/jam/etc. The new Klutz value is used whenever an attack is rolled using this weapon.

Melee Range: When used as a melee weapon, this is the reach of the weapon in meters.

Missile Range: The range of the projectile.

Nation/Year of 1st Manuf.: The principle or original manufacturer of the weapon, and the date of first commercial manufacturing. In some cases, the weapon is not 'commercially' manufactured, such as Free Amerika weapons or weapons supplied by Canada.

Price: Price in Rubles. Black market prices are considerably higher.

Rounds/Feed: The number of projectiles in one clip or magazine. Once this number of shots has been fired, the character must reload. Feed is the type of mechanism used to supply the weapon with projectiles.

Sphere: The Sphere the Specific Skill falls under.

Specific Skill: The Specific Skill the character must take to use the non-boldface weapons. For example, a character with the Specific Skill Stunner can use a HIL Stunner and Tasser. A Character with the Specific Skill Laser Pistol can only use a Sazonov Pistol.

Without a Specific Skill, characters use weapons at their Skill Sphere percentage.

ZOVIET MISSILE IMPACT WEAPONS

Specific Skill/Sphere Example (caliber)	Missile Range*	Damage	Rounds/ Feed	Melee Range	Nation/Year of 1st Manuf.	Dur	Price
Self-loading Pistol/MAN GA-66 (9mm)	40m	2D8 + 1	10/Box	0	Russia/2066	+1	100r
Assault Rifle/MAN AKMS-29 (4.5mm)	100m	2D8 + 1†	40/Box	0-1	Russia/2029	—	450r
Submachine Gun/MAN Walther MPK 26 (9mm)	50m	2D8 + 1†	50/Box	0-1	Germany/2044	+1	1,000r
Machine Gun/MAN PKMS-29 (4.5mm)[light]	200m	2D8 + 1†	40 or 75/Box	0-1	Russia/2029	—	900r
Seed Gun/MAN	1m	1D6 ††	2	0	Russia/2100	+3	800r

Notes:

† When fired continuously (burst/rapid fire) machinegun firing rolls 1D6 to determine how many shots hit the target. Damage and location are rolled individually for each bullet. For other indicated weapons, roll 1D4 for the number of bullets that hit.

†† See Description.

• The given range is the weapon's effective range. Up to twice this range is Medium range. Any weapon (except the Shotgun) receives a -1 DIF for accuracy at this range. Four times the weapon's Effective range is its Extreme range. Any weapon (except the Shotgun) receives a -3 DIF for accuracy at this range. (The Shotgun never receives accuracy DIFs.)

MISSILE IMPACT WEAPON DESCRIPTIONS (selected)

Some of these weapons are either unchanged from the late 1990's, or refinements of existing models.

Guns: Rifles and machine guns need two hands to be used effectively.

Seed Gun: An outlawed weapon, it plants a 'seed' bullet into an organism. The organism must be warmer than 0 degrees celsius for the seed to sprout. It does so after approximately ten minutes and quickly grows thread-like strands around the central nervous system, feeding off the neurons. It causes agony and death. There is no known cure, and these guns are very rare. The rebels discourage their use.

If the 1D6 damage does not bite into the character's BOD (because of armor, etc.) the Seed does not enter the character's body. Such seeds die within ten hours.

Grenades, Rockets, & Mines

Grenades and rockets are valuable commodities in the free Amerikas. They are held in armories and dispensed for specific missions or common defense. Rocket launchers are rarer still, and the Resistance has devised portable steel catapults which perform the same function, but at markedly reduced accuracy. A Specific Skill is needed to use Launchers; Grenade/Rocket Launcher. It is, of course, a crime to possess such items.

ROCKET LAUNCHERS

Launcher (caliber) [type]	Range	Rounds/ Feed	Nation/Date of 1st manuf.	Dur.	Price
ASS-26 (25mm) [AGL]	250m	50/box	Russia/2026	+1	5,000r
M22 (30mm) [GL]	100m	5/box	Canada/2022	—	10,000r
RPG-210 (83mm) [RL]*	200m	1/round	Russia/2041	—	12,000r
SA-71 (110mm) [RL]•	500m	1/round	Russia/2004	+1	20,000r
Steel Catapult (var)	150m	1/round	Amerikas/var.	—	—
M224B (60mm) [MO]	50-1000m	1/round	USA/prewar	—	—
Vasilek SHP (120mm)[MO]	200-2000m	1/round	Russia/prewar	—	—

*Self-propelled

EXPLANATION OF HEADINGS: LAUNCHERS

Launcher (caliber) [type]: Describes the name of the Launcher, the caliber of the projectile it uses, and its type; Auto-grenade Launcher (AGL), Grenade Launcher (GL), Rocket Launcher (RL), or Mortar (MO).

Mortars add +5m to the Burst radius of Warheads. Mortars add +1m to the Blast of FRAG grenades and an additional die to FRAG Contact Damage.

Price: Cost in Rubles. Black Market prices are higher.

Range: The range of the Launcher, in meters.

Rounds/Feed: The number of projectiles in one clip or magazine. Once this number of shots have been fired, the character must reload. Feed is the type of mechanism used to supply the weapon with projectiles.

Nation/Year of 1st Manuf.: The principle or original manufacturer of the weapon, and the date of first commercial manufacturing. In some cases, the weapon is not 'commercially' manufactured, such as Free Amerikan weapons or weapons supplied by Canada.

Dur.(Durability): This value is added to the Skill Sphere's Klutz value, to indicate the Launcher's preponderancy to misfire/jam/etc. The new Klutz value is used whenever a launch is attempted using this equipment.

PROJECTILES

Grenades Example	Contact Damage	Burst Radius	Burst Damage	Blast Radius	Blast Damage	Price
FRAG (Fragmentation)	4D10	20m	2D10	30m	1D10	100r/case of 30
CONC (Concussion)	3D8 + (3D8)	5m	2D8 + (2D8)	15m	1D8 + (1D8)	50r/case of 20
WP (White Phosphorus)	3D3*	20m	2D3*	25m	1D3*	250r/case of 20
HEDP (High explosive, dual purpose)	10D10	5m	2D10	10m	1D8	250r/case of 50
Sonic	(4D6)	1m	(3D6)	5m	(2D6)	500r/case of 20
Thermite	6D10	5m	2D10	20m	1D10	150r/case of 18
Chemical	Special	20m	Special	50m	Special	50r/case of 10
Glitter	–	1m	–	20m	–	100r/case of 20
Illum	3D10	1m	1D3	–	–	200r/case of 40

* Concentrated Damage (q.v.)

Explosive Example	Contact Damage	Burst Radius	Burst Damage	Blast Radius	Blast Damage	Price
Plastique	6D10	1m	2D10	1m	1D10	60r/case of 10

Warheads Example	Contact Damage	Burst Radius	Burst Damage	Blast Radius	Blast Damage	Price
HEX (high explosive frag)	6D10	30m	2D10	50m	2D8	200r/5
HEAT (Antitank)	10D10	10m	2D10	25m	1D8	350r/4
TacNuc (tactical nuclear)	–	–	–	100m	15D100 x 10	100,000r/1

EXPLANATION OF HEADINGS: PROJECTILES

Contact Damage: Damage result if the projectile explodes within a meter of a character. Damage in brackets '()' is subtracted from Ergs, not BOD.

Burst Damage: The heart of the explosion, concentrated damage.

Burst Damage: Any character within the radius of the Burst area takes this much damage. Damage in brackets '()' is subtracted from Ergs, not BOD.

Blast Radius: The secondary effects of a blast are felt at this range. This range is added to the Burst range.

Blast Damage: The damage a character suffers if within the Blast radius. Damage in brackets '()' is subtracted from Ergs, not BOD.

Price: Cost of the item in Rubles. Black Market prices are higher.

Note: The number of dice used to determine damage is the die size used to find out how many Hit Locations the damage affects. For example, a Claymore mine does 4D10 Contact Damage. Since you roll 4 dice, roll 1D4. If the result is a '4', apply 4D10 worth of damage to 4 Locations. If the 1D4 result is a '2', apply 4D10 worth of damage to 2 Hit Locations. Multiple Damage to the same Location is Concentrated Damage (see The Body chapter).

You may either roll for the damage once for all locations, or roll for each Location's damage separately (gamemaster decision).

This rule does not apply to damage done against Ergs.

GRENADE DESCRIPTIONS (Selected)

Grenades are easily thrown by hand. They have a 5-second time delay before detonation, or can be set to explode upon impact.

Grenade launchers have a longer range, but are very rare.

Characters within a grenade's area of effect may be knocked over. Any character within that area must make a one-half MUS + 1D100 roll vs. the grenade's full damage + 1D100. If the grenade wins, the character is knocked to the ground.

WP (White Phosphorus): This burns for 2D3 Sequences.

Sonic: Causes sound waves to disrupt the cellular walls of organisms. Range is 30m. This works on the same principle as the Sonic Stunner. Damage is assessed against Ergs, not BOD.

Thermite: Creates an explosion of intense heat in a very small area. Often causes first or second degree burns.

Chemical: Spews forth an irritant or lethal gas. Characters failing a CON% + 1D100 roll versus the gamemaster's 100 + 1D100 roll suffer full effects. Those who make their roll suffer only half. Chemical grenades spew enough Trauma Level 3 poison to affect a total of 200 kg.

Glitter: Discharges metal particles into a cloud, obscuring vision, and preventing laser fire from penetrating. In use, the Glitter grenade has a Skill Quality of 150%. Laser shots in the area must make a Skill vs. Skill roll to get through. This percentage is reduced by 10% every minute.

Illum: A parachute flare which creates a zone of brightness roughly 200m in diameter for about one minute.

Mines Example	Contact Damage	Burst Radius	Burst Damage	Blast Radius	Blast Damage	Price
M18B2 Claymore	4D10	40m arc	2D10	40m arc	1D10	70r/case of 10
APERS F-8 (antipersonnel)	6D10	20m	2D10	30m	1D10	80r/case of 15
AVEH F-1B (antivehicle)	10D10 x 2	5m	2D8	15m	1D8	100r/case of 5

MINES

Since the Zoviets are slowly changing their military vehicles from wheeled to hovercraft, and troop transport is mostly done by air, the Zoviets consider mines to be archaic items. Because of this, they are serving the Free Amerikas well. The Russians do not currently have any mine detection equipment, and if they did, it would do them little good in former city areas (also known as Badlands and Blasted Heaths) where mines can be camouflaged amid scraps of buried metal and magnets — the plastic casings are almost impossible to detect.

The Claymore is carried in a shoulder bag, weighing in at 2kg. Antipersonnel weigh in at 4 kg, while antivehicles weigh 12 kg.

Rockets Example	Range	Damage	Price
Heat Seeker	200m (does not use launcher)	3D8	150r/1
522-XT	300m	3D10	100r/1
Agin	(launcher's range)	(3D10)	175r/2

ROCKET DESCRIPTIONS

All rockets have their own propulsion systems and are designed to be launched from any rocket launcher (rare). The Free Amerikas have devised metal catapults which perform the same function. There are half-size (and half the damage) versions of these rockets which are fired from Longbows. The 'Mini-rockets' do not have their own propulsion systems and are therefore silent until they impact.

Heat Seeker: Exploding upon impact with their target, they can be programmed to seek out a specific heat pattern. If more than one item with the selected pattern is within a 200m range [each human has a unique pattern] the item will go to the nearest. The Seeker is pointed at the target, and the red 'Program' button is pushed. The target's pattern is locked in. This rocket is independent of any Rocket Launcher.

522-XT: A sperical device which detects movement (range of 300m). It travels at 50 km/hour to impact with its target, aiming for the warmest spot. Upon impact, spikes will imbed into the target and hold fast while a bore drills for 2D10 damage per Sequence, this is Concentrated Damage (q.v. The Body). Often used by the Zoviet police to catch condemned criminals, it requires a MUS vs. MUS roll to pull off, doing an additional 2D10 damage. It has a MUS of 90 kg, and 3 Armor Points.

Agin: Tiny silver balls, looking like ball bearings, when they impact with something (such as being thrown) they emit a tone inaudible to the human ear. The sound intensifies in the weapon's area of effect. This causes 3D10 points of damage to ERGs each Sequence. After the character has suffered Trauma Level **4**, unless a TAL roll is made, the victim lapses into unconsciousness. After Trauma Level 5, the target's bones shatter. Agins must be crushed/destroyed to be stopped. They have 3 Armor Points.

11.7 ARMOR

There are two types of damage in *Year of the Phoenix*; energy and impact. Some armor only protects against one type of damage. If the armor does not protect against the attack, the armor does not help against the damage. Further, the armor is reduced by 1 point on the location that is hit.

Anthony is hit by laser fire. The location is his Abdomen. He is not wearing armor that protects against energy damage. The damage is applied directly to his BOD, and his leather armor is now 4 points on his Abdomen. He'll need to have it repaired to get it back up to 5 points.

Shields

Shields, like armor, absorb/deflect points and do not 'suffer Trauma Hits.' With a successful Shield skill attempt you can block an incoming blow. Any damage over what the shield can manage is applied to the character's armor, then to the character.

Shields can be obtained that absorb 1-4 points of damage, depending upon the size and type of shield.

The damage a shield can do when it is used to attack equals its protection value. A 2 point shield does 1D2, while a 4 point shield does 1D4.

This category includes Zoviet energy screens. These do damage when someone runs into them and such damage is energy damage. Energy absorbing/deflecting armor will help reduce this damage.

Armor Type	Protection	Encumbrance Multiplier	Price
Astronaut Combat Suit	5 I	+2 Encumbrance factors	$60,000
Leather Armor & Steel Helmet	1-4 I	x 1/2	300r/60r
Flak Jacket	5-8 I	x 1/2	600r
Alumen Jumpsuit	3-6 E	x 1/4	150r
Reflec Suit	5-8 I,E	x 1/4	550r
Riot Shield with Riot Helmet	1-4 I,E	x 1/2	80r/50r
Energy Screen	1-10 I,E	+2 Encumbrance factors	80,000r

Explanation of Headings

Armor Type: The common names for the various types of available armor. The descriptions here include all the armor available to the Resistance. The Zoviets have other types of armor, including forceshields.

Protection: The protection the armor gives to the wearer. The player chooses a value within that range for each character's Hit Location. You can choose a different type and protection value of armor for each Hit Location.

When an armor is effective against energy damage, an 'E' is noted after the protection range given. When it is effective against impact, an 'I' is noted. Reflect Suits and Riot gear protect against both impact and energy damage.

Encumbrance Multiplier: The averaged armor protection of a specific character is multiplied by the number given. If the character is wearing multiple types of armor, choose the largest multiple. The result is the armor's Encumbrance Factor, which may affect the character's Ergs as long as the armor is warn. Energy screens have a simple Encumbrance Factor, like weapons do, due to bulk.

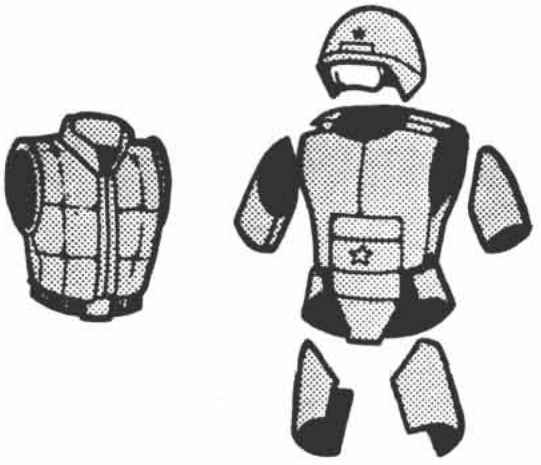
ARMOR DESCRIPTIONS

Leather: Can include pants as well as a jacket. This is heavy leather, protection against impact damage. It is also a very good insulator against cold. Includes a steel helmet.

Flak Jacket: Composed of ballistic nylon, it protects better against impact damage than leather, but is not proof against cold weather. Includes a ballistic nylon helmet.

Alumen Jumpsuit: A relatively thin material designed to be worn over bulky clothing, it is effective only against energy weapons. This can be worn over Flak armor, leather armor, or winter clothing. Includes an Alumen cloth hood.

Reflect Suit: A jacket/pants combination, this affords equal protection against both impact and energy damage. Reflect performs very favorably against cold weather.



Reflec Suit Availability: Manufactured by both the Zoviets and the Free Amerikas, it is not always available. A player wishing to have a Reflect Suit for his or her character first designs the suit and then averages the protection value. Roll 1D20 and add the impact average. If it is 20 or less, the suit is available. If the result is 21+, you must choose something else for your character to start off with in the fight for freedom.

Riot Shield: Standard Police issue, these Shields do well against impact damage and (at least when new) also deflect energy damage. Includes an Alumen-covered steel helmet.

Energy Screen: Zoviet technology has recently developed a portable backpack energy screen device. It creates a dome over the wearer, sealing off him or her from any outside forces. Because it does not even permit oxygen exchange, and due to peculiarities of the still-experimental device, it is timed to turn off after ten minutes of use. The battery used is the same as the Mark IV Heavy Laser battery, and lasts for a total of six ten-minute segments. before recharging.

11.8 LEISURE ITEMS/STAPLES

The leisure time *Phoenix* heros have will be precious, indeed. A mental rest as well as physical rest is needed to keep body and spirit together in a world that has seen too much death.

Clothing

Clothing is usually utilatarian, and almost always in earth tones, in order to blend in when on patrol or on a mission. People are normally clothed as much as possible to avoid attention and to keep the insects at bay. However, practically everyone has an outfit or two for festive occasions on which they go crazy. There are bright colors and crazy looks. Puffed shoulders, pants up to the knee, sleeves ending at the elbow, and other daring styles abound.

Music

Battery-powered synthesizers are the norm. They are usually the length and weight of a forearm, with a two-tier keyboard. Harmonicas and other simple wind instruments are slowly making a comeback – items that don't get in the way during a sudden ambush firefight, where bulky items can be your undoing.

Food

Food prepared with care is considered a leisure item. Such meals are all too infrequent. The type of food consumed depends upon the region and the people. The Nonnewaug resistance living on old Staten Island, for example, has a large seafood diet. They farm the ocean bay for most of their staples.

Prices and Availability

Map One: Population & Climate shows 3 different population scales; under 5,000 per square kilometer, 5,000-15,000, and 16,000+. The Following price lists are based on a purchase from the middle population scale (5,000-15,000 per square kilometer). Items which are more expensive closer to densely inhabited areas have a '+' listed after the price. That is, these products can cost up to twice the listed price in an urban area (16,000+ population), and cost less elsewhere. Prices with a '–' cost about half in an urban area, and twice as much as the list price in a sparsely populated zone (Under 5,000).

Prices are extremely subjective, owing to the various influences: exports to Mother Russia, bad season, good season, imports from Mother Russia, more demand, less demand, etc. Gamemasters should feel free to alter the listed price by as much as 300% or more in either direction.

If there is a product that is not listed, find out what today's price is in dollars and go from there.

11.9 VEHICLE STATISTICS

For vehicle statistics, I have chosen to present generic vehicle types. Thus all hovercycles are generic, troop/equipment trucks are generic, etc. A gamemaster must breathe life into these statistics by personalizing the vehicles he or she creates.

Fuel: Unless otherwise proscribed, vehicles run on liquid hydrogen. For a discussion on how vehicles maintain it in a cool enough state, see **11.1 Power.**

Average Income

Citizen	20,000r
Communist Party Member	40,000r

Food

Restaurant	.20r–
Fancy Restaurant	.60r–
Week shopping for a family of four	.150r–
Fifth of Liquor	5r
Cigarettes (pack)	2r
Top quality beef (per kilogram)	.10r+
Dozen eggs	.1r+
Loaf of bread	.1r+
Apples or Grapes (per kilogram)	0.5r+
Corn (per kilogram)	.2r+
Coffee (per kilogram)	2r–

Personal Items

Razor	1r
Pantyhose	0.5r
Undergarments	2-5r
Aspirin (100 pills)	0.5r
2 lightbulbs	6r

Clothes

Man's pants	.30r
Man's shirt	.10r
Man's shoes	.40r
Woman's skirt	.30r
Woman's dresses	.50r
Woman's shoes	.50r

Lodging

Rental of 4-room apartment	.300r/month+
Rental of 6-room house w/yard	.800r/month+
Government subsidized housing	40r/month
2-room apartment (4 people)	
4-room apartment (single Party Member)	
Hotel Room per night	.60r+

Electronics

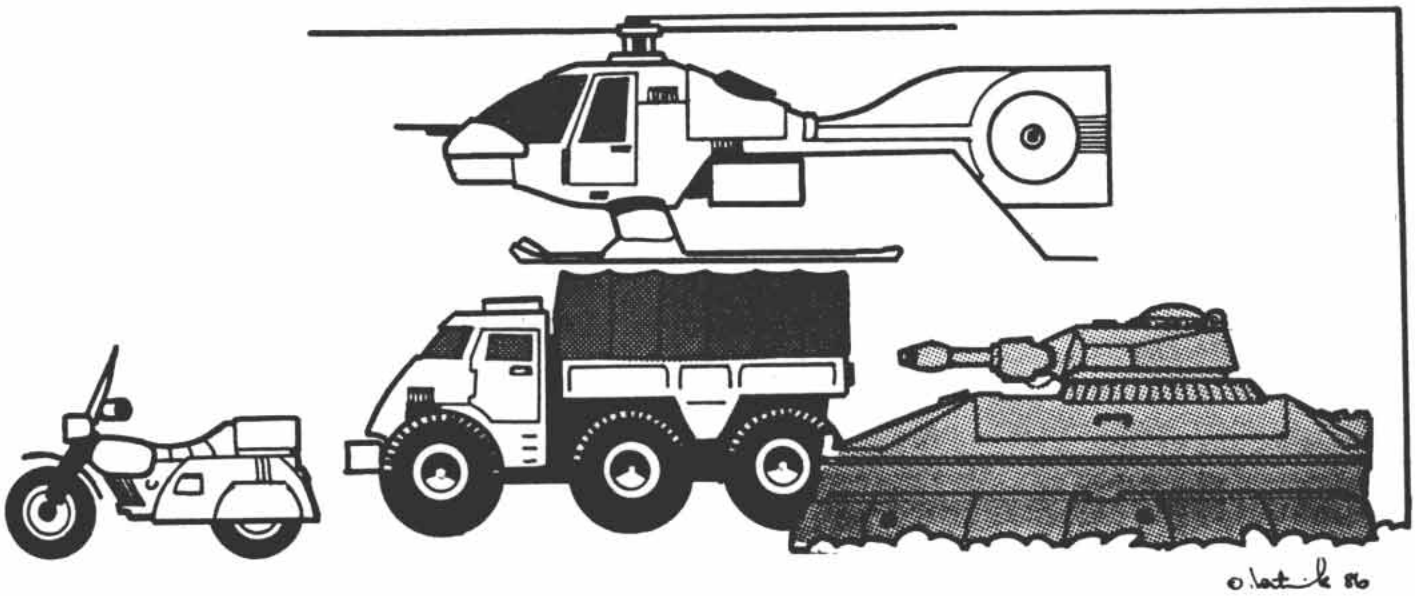
Portable radio	.20r–
2 Batteries	4r–

Raw Materials

Lumber (5cm x 10cm x 2m long)	.5r+
Finished lumber (same dimensions)	.15r–
Plumbing (one complete system, for sink/tub/shower/etc)	.150r–
Tools (hammer/nails/screwdriver)	5-10r–

Leisure

Paperback Book	3-4r
Unicycle	.50r–
Tickets to Theatre	.70r+
Candy	0.5r



Mode of Travel: About half the vehicles currently in use by the Zoviets are hovercraft, the others are wheeled. These hovercraft work best over flat areas (such as a road) because their air jets use the ground to react against. Depressions in the ground do not provide a force to push against, and the hovercraft drops. Hovercraft must travel at no more than half their top speed when off a road, or else roll on the Vehicle Accident Table in the Vehicle Encounters chapter.

Over 99% of the vehicles used by the common populace are beast-drawn (carts) or self-propelled (cycles).

Hit Location Chart: All vehicles have Hit Location charts printed on the backside of the vehicle counters (pictures of vehicles) which are used with the Vehicle Turning Disk. When a vehicle is successfully struck, roll on the chart for the result.

Vehicle: General description of the vehicle, with special notes. All vehicles are described as if they had wheels. When this is not so, there is one hoverpad per two wheels (minimum of two pads).
Range: Total milage expected on a full tank/battery.
No. Passengers: Typical number of people the vehicle was designed to hold.
Handling: A rating describing the vehicle's agility. Usually rated from 1-3.
Acceleration/Deceleration: Top speed (acceleration)/safe speed (deceleration) of the vehicle. Speed is always in 10 kph increments.
Top Speed: Top speed under the best conditions (rare).
Weight: Weight of the vehicle when empty.
Load: Maximum weight the vehicle is designed to handle.
Price: Amount of rubles an authorized purchaser might expect to pay. Blackmarket prices are usually 2-3 times higher.

Bicycle: Two-wheeled human-propelled cycle.
Range: User's ability — No. Passengers: 1 or 2
Handling: 3
Accel./Decel.: user's ability — Top Speed: user's ability
Weight: 15 kg
Price: 50r

Cargo/Troop Carrier: Six-wheeled truck with flatbed.
Range: 250 km — No. Passengers: 2 front/3m x 2m truckbed
Handling: 2
Accel./Decel.: 20 kph — Top Speed: 80 kph
Weight: 10 tons — Load: 2 tons
Price: 15,000r

Civilian: Four-wheeled car, designed as civilian vehicle.
Range: 280 km — No. Passengers: 4 enclosed/2m x 1m flatbed
Handling: 2
Accel./Decel.: 20 kph — Top Speed: 100 kph
Weight: 1 ton — Load: .5 ton
Price: 10,000r

Dirigible: Floating fortresses filled with hydrogen, the Zoviet war machine uses them for economical troop and equipment transport as well as high-altitude monitoring of weather, communications, land movements, etc.
Range: 1,000 km — No. Passengers: 24-40 (or more)
Handling: 3
Accel./Decel.: 20 kph — Top Speed: 20 kph (with a good tailwind)
Load: 4 tons
Price: 30,000r

Helicopter: Surveillance copter, designed for missile firing and infrared tracking. Uses antiaircraft missiles (heat seeking). Speed of target means nothing, and the missiles are computer guided (computer often programmed with 80% accuracy skill). Missiles have a maximum range of 150,000m, and do 6D10 damage to a 3m radius. Missile skill is programmer's skill in a Skill vs. Skill roll against characters using infrared jamming device skills.

A copter's weapons, pylons, and rangefinders are not armored. The copter itself is only armored from below.

Equipped with heavy laser.
Range: 1400 km — No. Passengers: 4 enclosed/2 on pylons in medic cylinders
Handling: 3
Accel./Decel.: 30 kph — Top Speed: 180 kph
Max Climb: 200m /minute
Weight: 500 kg — Load: 1,000 kg.
Price: 80,000r

Hovercycle: Two-wheeled hydrogen-fueled cycle.
Range: 300 km — No. Passengers: 2
Handling: 3
Accel./Decel.: 30 kph — Top Speed: 120 kph
Weight: 160 kg — Load: 300 kg
Price: 4,000r

Hovertank: War machine. Typical armament: Heavy Laser Cannon (Double all *Phoenix* Shuttle Heavy Laser Stats except No. of Rounds), Mounted medium machine gun (detachable).
Range: 160 km — No. Passengers: 4 crew
Handling: 1
Accel./Decel.: 20 kph — Top Speed: 80 kph
Weight: 10,000 kg — Load: 2,000 kg
Price: 60,000r

Wooden Cart: Four-wheeled beast-drawn cart.
Range: beast — No.Passengers: 2/2m x 3m bed
Handling: 1
Accel./Decel.: beast — Top Speed: beast
Weight: 0.25 ton — Load: 0.5 ton
Price: 40r

VEHICLE STATISTIC SHEET

Vehicle _____ Range _____ km

No. Passengers _____ Armor Points ____ Handling ___

Acceleration/Deceleration ____ km

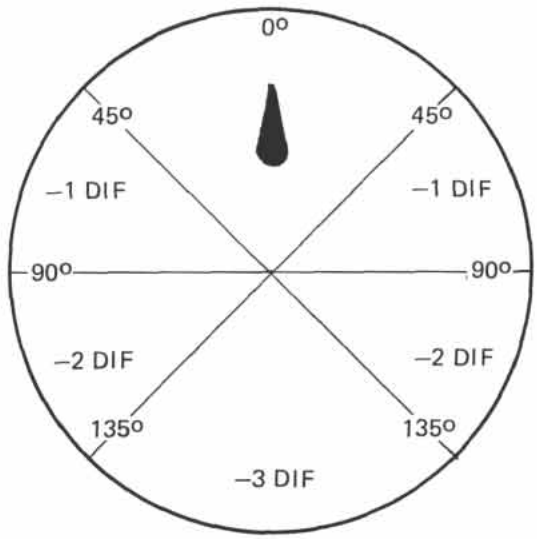
Top Speed _____ km

Mounted Weapons _____

Location _____ Ammo _____

Damage and Notes

Trauma Level 0 1 2 3 4 5



Vehicle Turning Disk

VEHICLE STATISTIC SHEET

Vehicle _____ Range _____ km

No. Passengers _____ Armor Points ____ Handling ___

Acceleration/Deceleration ____ km

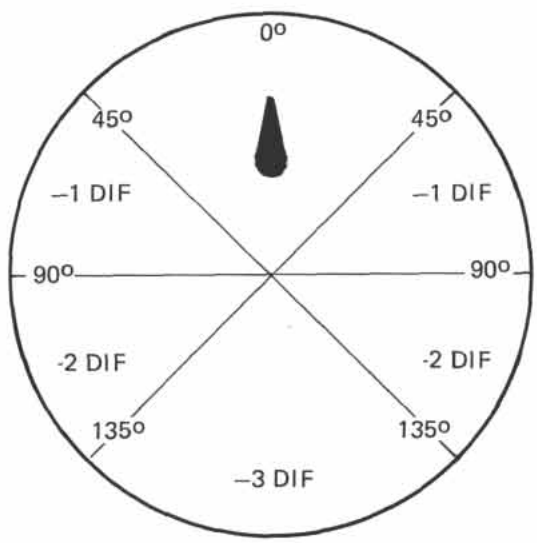
Top Speed _____ km

Mounted Weapons _____

Location _____ Ammo _____

Damage and Notes

Trauma Level 0 1 2 3 4 5



Vehicle Turning Disk

Feel free to copy this Vehicle Statistic Sheet for personal use.

12. Vehicles

Combat on the road, vehicle to vehicle . . . The smell of burning rubber . . . Amerikan trucks careening dangerously close to a cliff's edge to avoid the deadly rain of laser fire.

Vehicle encounters in *Year of the Phoenix* emphasize dramatic elements, not rules.

12.1 VEHICLES

At the start of this chapter is a Vehicle Statistic Sheet and enclosed in this game is a selection of Vehicle Markers (pictures of vehicles). Make copies of the Vehicle Statistic Sheet for your personal use.

After your characters have chosen/found/bought a vehicle, fill out a Sheet (see 'Vehicle Statistics', below). Then choose a marker to represent the vehicle and place both in front of the person playing the driver.

The sheet is used to find the relative facings and direction of vehicles. To determine distances between vehicles, see 'Setting the Scene' (below).

A hovercycle has the following statistics:

Handling: 3. This is about the highest rating for a land vehicle. Hovercycles maneuver well.
Acceleration/Deceleration: 30 kph. Hovercycles again have an advantage in pick-up.
Top Speed: 120 kph. Nice top speed, but dangerous on a bike.
Armor Points: This is where the potential problems lie. No armor to speak of. A single hit can easily knock it out of commision. Engine 3/3, Propulsion 6/6.

I choose the Hovercycle Marker, setting it down in front of me, and fill out a Vehicle Sheet. My character is ready to move out!

12.2 SETTING THE SCENE

Vehicles can't go anywhere without a terrain to traverse. There are two ways to develop challanges for your player: the tactical setup and the dramatic setup. Choose the setup type you prefer, but most gamemasters use a mixture of these two extremes.

The Tactical Setup

Take a sheet of graph paper and draw out the entire route the characters will encounter. I recommend graph paper that is eight to ten lines to the inch, which gets a lot of road on a sheet of paper, and the scale is large enough to permit a fair amount of detail. If you decide each square is 10 kph

Vehicle Statistics

Like characters, vehicles need qualifiers to determine their abilities. The Vehicle Sheet has spaces to list these items. Vehicle statistics are found in the 'Equipment' chapter.

Handling: The ability of the vehicle to turn quickly and perform taxing maneuvers. Most land-based craft have a Handling rating from 1-3.

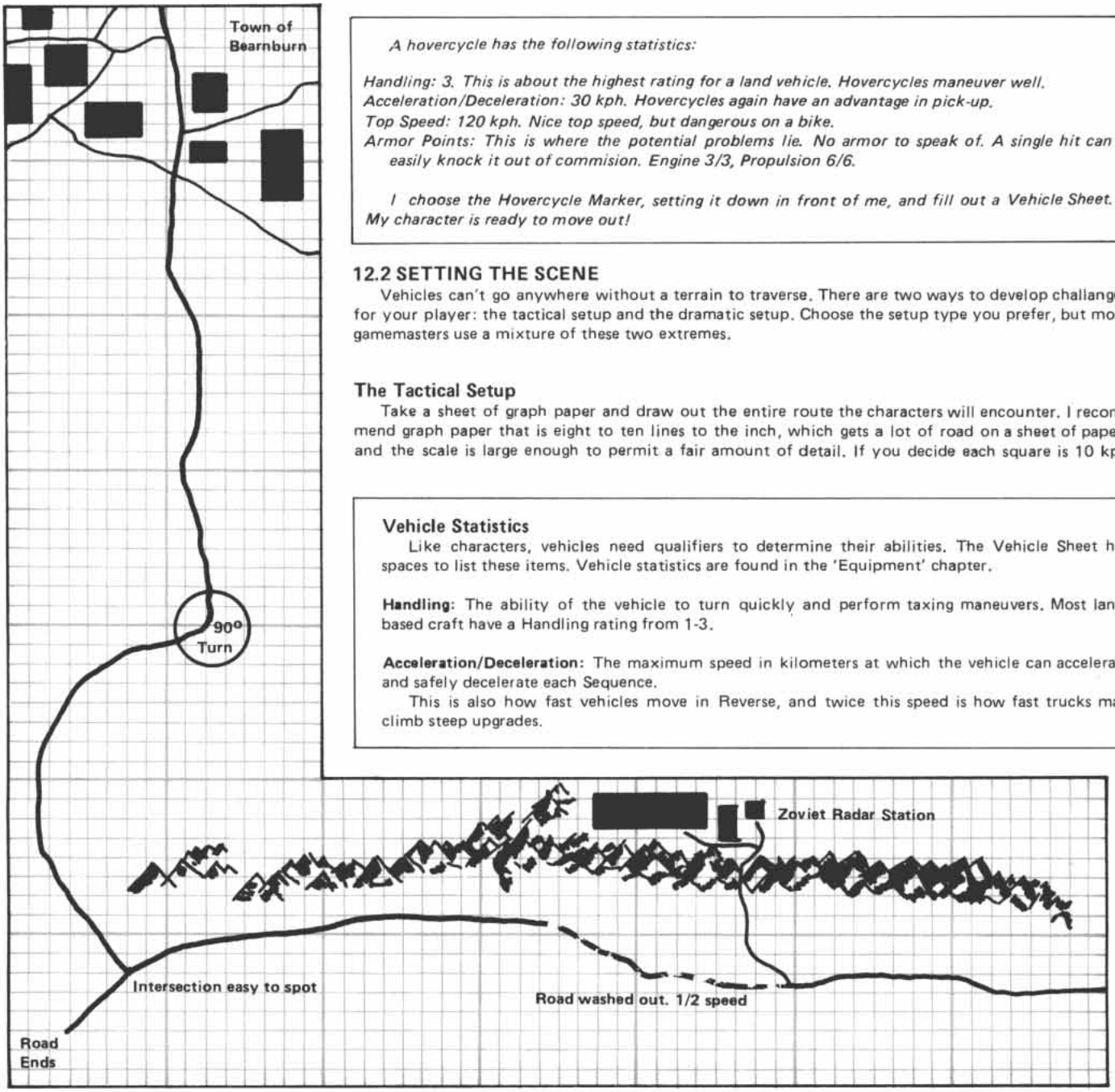
Acceleration/Deceleration: The maximum speed in kilometers at which the vehicle can accelerate and safely decelerate each Sequence.

This is also how fast vehicles move in Reverse, and twice this speed is how fast trucks may climb steep upgrades.

Tactical Setup Example

With a tactical setup, the map is laid out with obstacles, problems, and gamemaster controlled vehicles written aown.

The turns requiring skill



apart, a hovercycle going 30 kph per Sequence moves 3 squares. (This means each square is about 25m long.) See the map example at the beginning of this chapter.

Every obstacle and terrain feature can be represented, and encounters occur along the roads as they are marked. If you work from an actual map of the area, you can develop the changes that have taken place in 200 years of guerrilla warfare.

Every turn has its degree (such as 40° or 120°) marked on the page for Maneuvering purposes (see below). Your players are told about each encounter as they get to it, and the surrounding terrain helps to determine what is visible from the vehicle. Draw out what the characters see on another piece of paper and show it to them, keeping the original map for youself as the gamemaster.

This method allows the gamemaster to monitor any gamemastered vehicles, and insures that nothing is forgotten.

The Dramatic Setup

Write up a selection of encounters, with specific details on the terrain and the encounter in dramatic terms. When the players' characters travel along the road, select an encounter you think fits the mood, moment, and/or general terrain. This is a looser, freer way to game encounters, with several dangers.

First, the players are not given a concrete reference, permitting ambiguities to crop up. There are problems when your view of the situation differs from your players'.

Second, you may forget important details of the encounter, or even forget the specific terrain. When players want to veer off to the left, you may not remember that it's a steep cliff until after they've climbed it.

And third, things can occur that the players feel are contrived. The Zoviet tank *just happens* to appear as they prepare to blow up a munitions depot by the side of the road. The tactical setup doesn't have that problem, because your players realize that you had previously set it up to come over the rise at that moment, regardless of their actions.

All potential problems aside, the dramatic setup is often the most rewarding. Harrowing escapes and dramatic escapades are supported more frequently with the dramatic setup.

12.3 MOVEMENT

A vehicle's movement depends upon how well the car handles, the speed the car is travelling, and the skill of the driver.

Simple Vehicle Movement

Barring unforeseen problems, any vehicle can accelerate up to its Top Speed, and travel along any halfway decent road. The vehicle can turn up to 45° in either direction with no penalty.

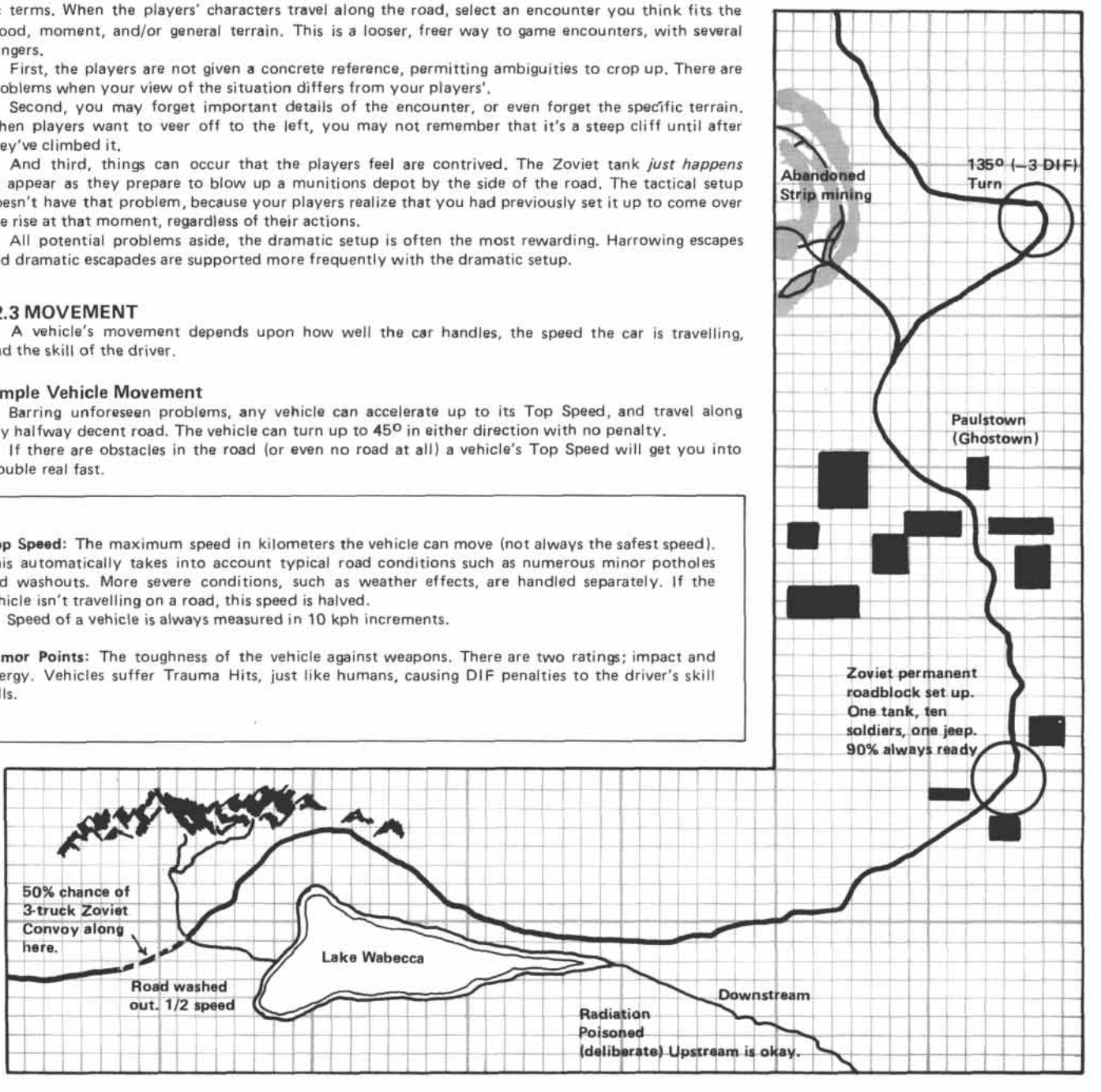
If there are obstacles in the road (or even no road at all) a vehicle's Top Speed will get you into trouble real fast.

Top Speed: The maximum speed in kilometers the vehicle can move (not always the safest speed). This automatically takes into account typical road conditions such as numerous minor potholes and washouts. More severe conditions, such as weather effects, are handled separately. If the vehicle isn't travelling on a road, this speed is halved.

Speed of a vehicle is always measured in 10 kph increments.

Armor Points: The toughness of the vehicle against weapons. There are two ratings; impact and energy. Vehicles suffer Trauma Hits, just like humans, causing DIF penalties to the driver's skill rolls.

rolls are marked, as are the hazards the characters may encounter. More detailed descriptions of the locations are usually written up before the game.



My character tears out tires squealing. She can accelerate 30 kph each Sequence, and four Sequences later finds her ripping along at 120 kph.

Turning

Vehicles have various turning radii. This is simulated by using the Vehicle Turning Disk and the vehicle's Handling rating, both located on the Vehicle Sheet.

The Disk shows six wedges, like pieces of pie. The front wedge (at 0°) shows how far any vehicle can turn left or right with no problems. Any vehicle can turn up to 45° without the driver needing to make a skill roll. If the car is turned more than 45°, the driver must attempt a skill roll on his or her Operate Vehicle skill (or KNO Sphere) (see Maneuvers).

On either side of this is a wedge labelled '-1 DIF'. These show how tight a vehicle with a Handling rating of 1 can turn. Additionally, any vehicle turning this far has a -1 DIF applied to the driver's skill roll. Failure means that the vehicle was unable to turn that far, and the vehicle must be turned back to anywhere within the 0° wedge.

The next wedge is '-2 DIF'. This is the limit any vehicle with a handling of 2 can turn. Any vehicle turning this far has a -2 applied to the driver's skill roll. Failure means that the car must be turned back to the -1 DIF wedge, and the DIF roll is repeated. If the second DIF roll fails, the vehicle is Out of Control (q.v.).

The last wedge is '-3 DIF', for vehicles with a Handling rating of 3. Any vehicle turning this far has a DIF of -3 applied to the driver's skill roll. Failing requires the vehicle to be turned back to the -2 wedge, and the DIF roll is repeated. If the second DIF roll fails, the vehicle is Out of Control (q.v.).

There is an exception to this rule. If the vehicle is moving at its Acceleration Speed or slower, it receives no DIF penalties to turning, and requires no skill roll to perform.

Remember that the Disk only shows the position of the car relative to the passengers. The gamemaster's tactical map shows the compass direction the car is actually going.

Weather

Weather and terrain alternately help and hinder characters in their quests. A cloudless night can spell doom for a recon probe, while a scorching day can provide the right distraction to surprise an enemy.

Weather which affects vehicles includes snow and rain. A heavy precipitation or extremely high winds cause a -1 DIF to all drivers' skill rolls. Oily surfaces, ice, or snow-clogged roads incure a -2 DIF. Specific instances are ruled by the gamemaster's judgement and sense of fair play.

12.4 MANEUVERS

Maneuvers are actions a driver performs in reaction to outside conditions. Swerving to avoid a pothole, slamming on the brakes to avoid a collision, or turning at an extreme angle are all maneuvers.

Maneuvers are standard Skill vs. Skill rolls. The driver rolls his or her Operate Vehicle skill + 1D100, versus half the vehicle's Current Speed in kph + 1D100. The higher total wins. If the driver wins, he or she keeps control of the vehicle. If the vehicle wins, the driver loses control.

My character's careening along at 120 kph down a stretch of road when she spots an eight-wheeler blocking the road up ahead. She swerves 45° to the left, in an attempt to avoid becoming a ball of flame. My character's Operate Vehicle skill is 80%.

I roll 80 + 1D100, and get 107. My gamemaster rolls 60 + 1D100, getting 99. My character is successful!

She doesn't want to go quite so fast anymore.

Other Characters Performing Skills

When any character in a moving vehicle attempts a skill, the gamemaster judges whether the vehicle's movement interferes with the skill. If it does, the player must attempt a Skill vs. Skill roll against half the vehicle's current speed.

A passenger in an eight-wheeler sees a hovercycle roaring towards him, then it veers off. The passenger decides to shoot at the obviously non-Zoviet driver.

The truck is moving at 40 kph. The passenger has a Pistol skill of 60%. The player rolls 60 + 1D100 against the gamemaster's 20 + 1D100. The player's total is 97%, and the gamemaster's is 60%. The passenger won the Skill vs. Skill (so the movement of the truck didn't interfere with the shot), but failed anyway, with a 97%.

If the driver incurs any DIF penalty, for any reason, that DIF penalty is also applied to the passenger's skill attempts. Not only does terrain affect the passengers, but the driver's physical condition can cause erratic driving.

Wounded Drivers

A wounded driver (any character with DIF penalties due to injury) rolls a DIF die, just like any other situation. Turning a vehicle at more than 45° angle adds DIF penalties to the die roll, just like any external influence.

Emergency Deceleration

If a character slams on the brakes, there's a good chance the car will go out of control. Pumping on the brakes and steering out of the way is marginally safer.

- **Slamming on the Brakes:** If the character slams on the brakes, every 20 kph the car is going over the Acceleration speed incurs a -1 DIF, rolled immediately. A failed roll means the car locked its brakes and is in a skid. (See 'Out of Control', below.) If the roll is successful, the DIF penalty multiplied by 10 kph is how far the vehicle travels before coming to a complete stop.

- **Pumping the Brakes:** If the character is pumping on the brakes and steering, every 40 kph the car is going over the acceleration speed incurs a -1 DIF. The result is as above, but the DIF penalty multiplied by 40 kph is how far the car travels before stopping. Note that if the driver turns the car further than 45°, there are DIF penalties tacked on to this roll.

Out of Control

When a vehicle goes out of control, anything might happen. The

VEHICLE ACCIDENT TABLE

ROLL 1D100	RESULT
01-30	Vehicle skids. Speed x 10 equals the distance it travels in meters.
31-50	Vehicle skids, fishtailing wildly. It stalls, any power steering locks up. Distance travelled is as above, in a random direction. Use the Scatter diagram in the 'Combat' chapter (7.4 Special Conditions).
51-70	Vehicle rolls perpendicular to its original heading. It suffers 1D6 damage per Sequence it rolls to 1D6 Hit Locations. This damage is Concentrated Damage (q.v. 'The Body'), so it is totalled up and rolled as one attack against the car's Armor points. Distance travelled is as above. Occupants must make TAL Sphere rolls (for luck). Failure means that character takes half the damage that the vehicle takes to 1D6 random Hit Locations.
71-90	Vehicle crashes, doing 2D6 damage for every 10 kph it was moving, as above.
91-00	Vehicle crashes, and is destroyed. Occupants take 2D6 damage in 2D6 random Hit Locations for every 10 kph the vehicle was moving. The vehicle explodes if the driver does not make a Skill vs. Skill roll, using his or her Operate Vehicle skill against the total amount of damage to the vehicle +1D100%.

Vehicle Accident Table summarizes typical events, but gamemasters should use the table as a guide — tailoring it to the specific situation.

Stunts

Stunts are aggressive acts performed by the driver. The Bootlegger Reverse and Ramming are typical stunts.

Bootlegger Reverse

This involves spinning the vehicle so that the rear end swings around until the car is stopped and facing back the way it came.

This is a tricky maneuver, and must be performed at a speed slower than the vehicle's Acceleration speed (or equal to it), and incurs a -3 DIF.

Ramming and Sideswiping

High speed chases can involve cars trying to ram into one another, push one another off cliffs or into buildings, and generally having as exciting and dangerous a time as in old movie serials. When two vehicles collide, you must first generate a speed total.

- If two cars ram head-on, both speeds are added together for the speed total. (Both cars receive damage.)

- If they are coming at angles to one another, or if they are travelling in the same direction, use the speed of the faster car. (The slower car receives full damage, the other car receives half damage.)

Damage to a vehicle's Armor points are then determined from this speed total.

- Truck (more than four wheels — or equivalent if hovercraft) damage is 1D6 damage points per 10 kph of the speed total, applied to the other vehicle's Armor points.

- Car damage is 1D6 damage points per 20 kph of the speed total, applied to the other vehicle's Armor points.

- Motorcycles (two or three wheels — or equivalent if hovercraft) do 1D6 damage points per 40 kph of the speed total to the other vehicle's Armor points.

Damage Effects

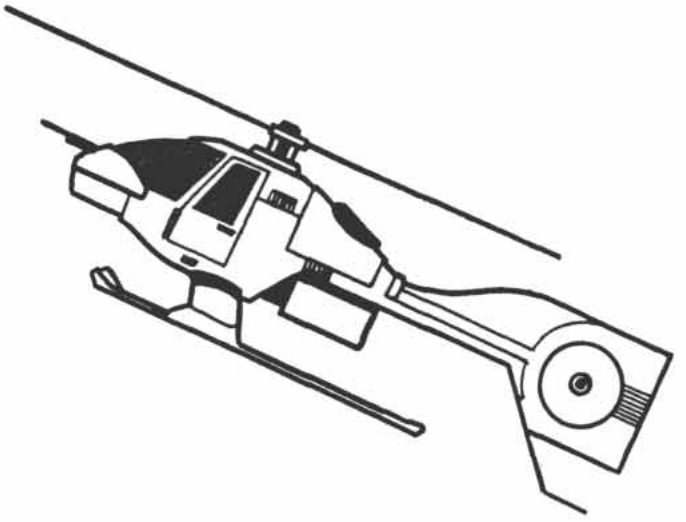
On the back of each Vehicle Counter is a Hit Location Chart. Simple or double Trauma Hits add -1 or -2 DIFs to any passenger's (or driver's) skill rolls, respectively. A triple Trauma Hit means the Hit Location is damaged beyond use. If the Location is the Engine, it fails. Whenever a triple Trauma Hit is caused to a Location marked with a '*', the vehicle is no longer roadworthy. Roll on the vehicle accident table. Reroll any result between 1-50.

12.5 HELICOPTERS

Helicopters use most of the rules for vehicles, with a few minor variations.

The Vehicle Turning Disk

This is used in two ways. The first indicates the left/right movement of the helicopter (as per vehicles), the second indicates the up/down movement (altitude). Both times the '0' range is 'forward', but the '-1 DIF' is up or down 45° when determining altitude. Reverse movement is still -3 DIF.



Maneuvers

They are performed just like vehicle maneuvers.

- **Rotating:** This is pivoting while staying in the same spot, and is performed at the helicopter's Acceleration speed or slower.

- **Diving:** The angle of the dive determines the DIF rating, using the Vehicle Turning Disk.

Terrain

Helicopters are visible from 1D10 x 600 m away, unless flying below line of sight due to terrain obstructions.

Out of Control: Helicopters

When helicopters go out of control, the results can be disastrous.

Helicopters cruise at an altitude anywhere between 1-6 kilometers. The damage a helicopter suffers is 1D3 per 10m fallen, and this is Concentrated Damage (see 'The Body' chapter).

12.6 DIRIGIBLES

Dirigibles have no statistics for combat, as they move too slowly and awkwardly to be considered combat craft.

Any flammable item larger than a blowtorch near a ruptured Dirigible causes it to explode. Dirigibles are filled with Hydrogen.

12.7 VEHICLE COUNTER USE SUMMARY

The full-color vehicle counters included with *Year of the Phoenix* serve several uses.

- **Easy Reference:** A Counter is placed in front of the person playing the driver so that no misunderstandings can be raised about not knowing who is driving. Also, the vehicle's Hit Location chart is indexed on the back for convenient reference.

- **Visualization:** The counters end debate on exactly what a vehicle looks like, and help the players identify with the situation.

- **Battlefield Reference:** When drawing out a setting on the Battlefield, the vehicle counters can be placed in the display, showing accurate proportions of the vehicles, because they are scaled to the Battlefield, as well as the *Year of the Phoenix* miniatures.

AIRCRAFT (HELICOPTER) ACCIDENT TABLE

ROLL 1D100	RESULT
01-50	Helicopter stalls. Driver can attempt to restart it at his or her Operate Vehicle skill speed. The helicopter falls at a rate of 50m per Sequence.
51-70	The engine dies, and it spirals downward in a random direction (roll on Scatter table in the 'Combat' chapter for compass direction). Driver can attempt to restart it as above, with a -1 DIF applied to the attempt.
71-00	Vehicle is damaged. The rotor blades snap. The helicopter tumbles as it falls, plummeting downward. Occupants must make TAL Sphere rolls (for luck). Failure means that character takes the full damage the vehicle takes to 1D6 random Hit Locations. If the TAL roll is successful, the character takes half that damage.



13. Encounters

This section is designed to provide you with information on characters mentioned in the enclosed adventures, to be used for generating gamemastered characters, and as an aid to creating new characters for players. Major Characters are included here, such as informants, patrons, traitors and villains, as well as Bit Parts like generic guards and soldiers.

Organization

This chapter is divided into three sections.

- **Gamemastered Characters:** Includes those characters required to play out the enclosed scenarios, with the actual statistics located in the center of this **Adventure Guide**. That pullout section is organized into Episodes, with gamemasterd characters listed together. For example, although the Duchess' soldiers appear in the first episode, they are listed with the Duchess herself under 'Episode Two.'

Pull out and set this reference file next to your notes so you don't have to flip through the **Adventure Guide** during the middle of a game to find important information.

- **Animals:** Defines a small selection of wild animals that characters may encounter during the course of their travels. The characters are just as likely to see these animals in their travels as to see them on a menu.

- **New Characters for Players:** Defines new character types, such as other astronauts, 20th century characters newly revived from a frozen state, and native Amerikans who can be used when introducing new players to the game, or to replace a deceased character.

13.1 GAMEMASTERED CHARACTERS

Each major character's description includes a bit of personal history, as well as notes on roleplaying him or her. Use these notes as a springboard for your own improvisational abilities. Don't feel limited by them, but use them to start sculpting the character towards your own impressions and desires.

Skills and Skill Spheres: Each listing shows the dice distribution for that character's Skill Spheres. Specific Skill averages are also listed, along with Skill Speeds, and Max rolls. This saves the need for a long list of Specific Skills for each gamemastered character. Included is a brief selection, where practical, of suggested Specific Skills for the character.

Add anywhere from 10-50% to a listed percentage if you think the character would know a particular skill well.

Max and Klutz Rolls: Only Max ranges are given in the descriptions. Klutz ranges are the same as the Skill Speed. For example, a Skill Speed of 3 Sequences means the Klutz range is 01-03.

Personality Profile: Designed to give a simple guide to the average creature, the Personality Profile is a tool for gamemasters. At one time or another, most gamemasters have brought a character into an encounter without being able to determine what his or her feelings would be about a situation. The Personality Profile can help bypass many of those stumbling blocks by letting you roll percentile dice to determine the gamemastered character's reaction. Apply the following percentages to the Personality Qualifiers:

Always 100%	Usually 80%	Often 60%
Sometimes 20%	Never 100%	

A Klutz means the character acts in contradiction to his or her normal feelings, while a Max means the character adheres fanatically to the trait. Therefore, someone who is 'Never Bored' is never bored as long as you do not Klutz the reaction roll.

This is designed for use when the outcome of the reaction roll is incidental. This should not be used for important characters who are featured often.

Passions: In addition to the Personality Profile, gamemastered characters also have Passions. In *Year of the Phoenix*, a Passion is any intense emotional attachment exhibited by a gamemastered character towards an object, person, or idea. The object of a Passion could be the character's offspring, or another character's home. It could be a quest for justice, or intense hatred toward a group.

As gamemaster, you must determine the intensity of the Passion. Passions are listed with a percentage, much as Skill Spheres are, with a number from 01% – 100%. Use the percentages listed for Personality Profiles.

Passions come into play whenever a gamemastered character encounters the subject of that Passion. For example, if a character hates another (at, say, 80%), a deal between the two would be difficult. As gamemaster, roll secretly for the character's reaction. If the skill roll was successful, the character's Passion rules the decision (and there is no deal). If the roll is a Max, the character becomes obsessed (and a fight breaks out). If the skill roll is failed, the character is not governed by his or her Passion, and can make a decision rationally. If the skill roll is Klutzed, the character may reconsider his or her feelings (reducing the 80% to 60% – depending upon past experiences with the subject of the Passion, of course).

Statistics: The actual statistics for the gamemastered characters are located in a pullout section in the center of this book.

13.2 ANIMALS

There are few animals, contrary to folklore, who will attack humans. The list is actually quite small, and includes wild cats, wolves, dogs (and their relatives), barracudas, pirannha, sharks (and their relatives). These animals usually hunt other prey and attack a human only when ill or their usual diet is unavailable.

There are also animals who wouldn't usually attack a human, but might under extraordinary circumstances, such as in self defense, if a warning is ignored, if their territory is violated, or if young ones are involved. Snakes, bears, boars, lizards, birds, elk (and other antler-bearing animals) fit this description.

Herbivores generally shy away from possible threats. Herbivores do not protect each other. It is up to the attacked animal to defend itself (through fight or flight). However, a mother alone with her young is more inclined to protect them.

Carnivores usually avoid direct contact with humans (unless wounded, starving, etc.). They aren't as shy as herbivores and won't flee if approached. They always fight to the death to protect their young.

Notes on Entries

To attempt a list of dozens of animals would be ridiculous: each one would wind up a simple list of abilities and no notes on roleplaying them. Each description is an attempt to develop the animal as uniquely as possible.

Each entry has a list of the average statistics for that animal. Some of the listed animals are assumed to be the descendants of animals which escaped from zoos and 'nature safari' tourist attractions across North America.

Moves: Real-world movement distances and speeds are included whenever possible.

CON%: All 'non-intelligent' animals have a CON fixed at 50%.

BOD Points: So as not to overcomplicate the character generation system, *Year of the Phoenix* is geared only towards humans. Therefore, adjustments are needed for animals over 100 kg. Treat every 100 kg over the first 100 kg as only 10 kg when figuring BOD points. An animal with 457 BOD is figured as if it had (457 – 100 = 357. 357/10 = 35.7, or 38.) 138 kg. This simulates the fact that vital organs do not get much more difficult to hit after a certain size is attained.

Skills and Skill Spheres: Each listing shows the dice distribution for that animal's Skill Spheres. Specific Skill averages are also listed, along with Skill Speeds, and Max rolls. Included is a brief selection, where practical, of suggested Specific Skills for the animal.

Add anywhere from 10-50% to a listed percentage if you think the animal would have mastery of a particular skill.

Some animals have Skill Spheres listed at the basic 15%. This indicates that the animal has only a basic ability in that area. Whether it comes from instinct or training, it is there. Some animals, due to a high instinct or cunning, have KNO over 15%.

Max and Klutz Rolls: Only Max ranges are given in the decriptions. Klutz ranges are the same as the Skill Speed. For example, a Skill Speed of 3 Sequences means the Klutz range is 01-03.

Personality Profile: Designed to give a simple guide to the average animal, the Personality Profile is a tool for gamemasters.

Natural Weapons: Weapons have no Offense or Defense percentage listed for them. The Specific Skill percentage is used.

The weapon damages have been adjusted for the animal's listed DAM, and the weapons are for a typical member of the species. Some natural weapons have different basic damage potential than a fist or a kick. These are listed below.

Weapon	Damage
Claw: Tiger, Hawk	1D6
Tusks: Boar, Goat	1D6
Antlers: Elk, Antelope	1D8
Crush: Bearhug, Boa	1D8*
Jaws: Crocodile, Wolf	1D8
Trample: Elephant, Horse	1D10*

* If performed in successive Sequences, damage is cumulative.

Bear

Height: (Shoulder) 1m
Weight: 400kg
Ergs: 10

CON%: 50%
MUS: 200 kg
DAM: +8

Moves: 1m
Run: 4m
Sprint: 10m

Skill	Dice	Ave.	Spd	Max	Ave.
KNO	1D10 + 15%	20%	4	99-00	35%
TAL	15%	15%	5	00	30%
OBS	5D10 + 15%	40%	2	97-00	55%
COM	15%	15%	5	00	30%
MAN	1D10 + 15%	20%	4	99-00	35%
KIN	1D10 + 15%	20%	4	99-00	35%

Species Personality Profile

Usually shy, Very Watchful of young

Appearance

Bears are characterized by the looseness of their skin, length of their coarse fur, rudimentary tail, and comparatively short legs (but they can still outrun a human for a short period of time).

The most common bear is the Brown Bear, which usually sports a brown fur coat.

Description

Bears are usually defined as carnivores, but they can also exist on berries, honey (their shaggy coat makes them impervious to bee stings) insects, leaves, roots, cones, nuts, and vegetables. They like hunting fish, frogs, turtles, snakes, and any birds or mammals they can catch.

Although often considered clumsy and prefering flight to fight, they can be vicious if cornered or protecting their young.

They usually have 2 cubs in a litter (anywhere from 1-4) and the cubs often weigh no more than half a kilogram.

Although their eyes are small and their eyesight poor, their accute hearing and sense of smell more than compensates.

There are grizzly bears on record as weighing in at over 450 kg, but grizzlies are no more aggressive than other bears.

Location	Roll	Armor	BOD	WEI
Head	1	Fur/1	12	.03
Neck/Shldrs	2-3	Fur/1	8	.02
Forequarters	4-7	Fur/1	12	.03
Foreleg L	8-9	Fur/1	4	.01
Foreleg R	10-11	Fur/1	4	.01
Hindquarters	12-16	Fur/1	12	.03
Hindleg L	17-18	Fur/1	4	.01
Hindleg R	19-20	Fur/1	4	.01

Weapons:

Claws
Damage: 1D10 + 1D4
Range: 0
Spd: 4
Sphere: KIN

Crush/Jaws
Damage: 1D10 + 1D6
Range: 0
Speed: 4
Sphere: KIN

Great Cat

Height: (Shoulder) .75m
Weight: 225 kg
Ergs: 20

CON%: 50%
MUS: 113 kg
DAM: +4

Moves: 1m
Run: 4m
Sprint: 20m

Skill	Dice	Ave.	Spd	Max	Ave.
KNO	2D10 + 15%	25%	4	99-00	40%
TAL	1D10 + 15%	20%	4	99-00	35%
OBS	5D10 + 15%	40%	2	97-00	55%
COM	15%	15%	5	00	30%
MAN	1D10 + 15%	20%	4	99-00	35%
KIN	3D10 + 15%	30%	3	98-00	45%

It being a predator, the only skills players' characters will normally encounter are a Great Cat's combat abilities.

Special Personality Profile

Territorial, Very Watchful, Protective of young

Appearance

The Great Cats include the jaguar, lion, lynx, puma, and tiger. Adult males can measure 2m from nose to rump, and their tail can be as long as 1m.

Concentrating on the tiger, the prominent color is fawn or tawny yellow, barred by dark or black cross stripes. The underbelly is white.

Description

Tigers frequent grassy plains and abandoned buildings. When attacking a large animal they seize the nape of the neck with their jaw and hold tight with their claws. With a powerful wrench they snap the vertebrae.

They breed two to six cubs per litter.

Tigers are not stupid, prefering to hunt down weak stragglers. They do not attack a group of humans unless something is dreadfully wrong — such as if the animal is wounded.

Location	Roll	Armor	BOD	WEI
Head	1	Fur/1	3	.03
Neck/Shldrs	2-3	Fur/1	2	.02
Forequarters	4-7	Fur/1	7	.06
Foreleg L	8-9	Fur/1	2	.02
Foreleg R	10-11	Fur/1	2	.02
Hindquarters	12-16	Fur/1	7	.06
Hindleg L	17-18	Fur/1	2	.02
Hindleg R	19-20	Fur/1	2	.02

Weapons

Claw
Damage: 1D10 — Spd: 3
Range: 0 — Sphere: KIN

Jaws
Damage: 1D10 + 2 — Spd: 3
Range: 0 — Sphere: KIN

Horse

For the purposes of the game, horses have been divided into four categories; Pony, Riding, Cavalry, and War.

Statistic	Cart Pony	Riding	Cavalry	War Horse
HEI (Shoulder)	1m	1.5m	1.5m	1.9m
WEI	135 kg	675 kg	600 kg	1,125 kg
CON%	50%	50%	50%	50%
MUS	70 kg	340 kg	300 kg	560 kg
DAM	+2	+15	+13	+26
Ergs	20	30	25	20
Walk	2m	2m	3m	2m
Trot	3m	4m	4m	3m
Collected Canter	4m	5m	6m	4m
Gallop	5m	6m	7m	6m
Maximum Pull	225 kg	540 kg	500 kg	600 kg
Range(One Day)	25 km	33 km	50 km	35 km

Skill	Dice	Ave.	Spd	Max	Ave.
KNO	15%	15%	5	00	15%
TAL	15%	15%	5	00	15%
OBS	4D10 + 15%	35%	3	98-00	50%
COM	15%	15%	5	00	15%
MAN	15%	15%	5	00	15%
KIN	5D10 + 15%	35%	3	98-00	15%

Horses have no Specific Skills, except those they have been trained in, such as combat.

Description

Cart Ponies are not normally trained to carry passengers. They would not be able to ride for any length of time, nor go very fast. In case of fright or battle, they try to run.

Riding Horses can be trained to attack, like most other horses. The only time a horse will do so voluntarily is when cornered or threatened.

Cavalry horses are trained to be ridden in battle but not to fight in coordination with the rider. Either the rider or the mount may attack at one time. When the mount is attacking, the rider has all he or she can do to stay in the saddle.

War horses, as their name suggests, are trained to fight in battle in conjunction with the rider. It will usually attack what is in front of it when directed or when something attacks the horse. They often bite and can rear and plunge, trampling the target.

Wild grass is the best food for a horse, containing oats and other products necessary for a horse's health. Domestic oats are used to add fat and increase a horse's energy for long distance travelling. Other products a horse can eat in varying quantities are: rye, bran, mash (dregs of liquor makings), corn, wheat, alfalfa, hay, and molasses. Some of these things must be mixed with others or it might be dangerous to the horse's health.

Location	Roll	Cart	Riding	Cavalry	War Horse	WEI
Head	1	3	5	5	6	.03
Neck/Shldrs	2-3	2	3	3	4	.02
Forequarters	4-7	4	6	6	8	.04
Foreleg L	8-9	2	3	3	4	.02
Foreleg R	10-11	2	3	3	4	.02
Hindquarters	12-16	4	6	6	8	.04
Hindleg L	17-18	2	3	3	4	.02
Hindleg R	19-20	2	3	3	4	.02

Weapons	Cart	Riding	Cavalry	War Horse
Jaws	1D10	2D10 + 3	2D10 + 1	3D10 + 1D4
Kick, Trample	1D10 + 2	2D10 + 1D5	2D10 + 1D3	3D10 + 1D6
Speed	3	3	3	3
Sphere	KIN	KIN	KIN	KIN
Age	2D4	1D20 + 4	1D4 + 1	1D8
Lifespan	20 yrs	30 yrs	22 yrs	24 yrs

Python

Length: 8m — CON%: 50% — Slink: 8m
Weight: 35 kg — MUS: 18 kg — Slither: 16m
Ergs: 6 — DAM: -1 — Swim/Climb: 30m

Skill	Dice	Ave.	Spd	Max	Ave.
KNO	15%	15%	5	00	30%
TAL	15%	15%	5	00	30%
OBS	3D10 + 15%	30%	3	98-00	45%
COM	15%	15%	5	00	30%
MAN	15%	15%	5	00	30%
KIN	3D10 + 15%	30%	3	98-00	45%

Description

Very rarely as long as the stated length (most are about 3m) pythons tend to hang in trees or shrubs near water, waiting for potential prey. They can sometimes be found sunning themselves on warm rocks. When attacking, they pounce upon their prey and attempt to crush them. Once dead, they spend as long as an hour swallowing their prey whole. Pythons are very lethargic after eating (halve all Maneuver speeds, and halve current Ergs).

Location	Roll	BOD	WEI
Head	1-5	7	.02
Body	6-13	4	.01
Tail	14-20	7	.02

Weapons

Crush
Damage: 1D7 — Spd: 3
Range: 0 — Sphere: KIN

Red Deer

Height: (Shoulder) 1.3 m — CON%: 50% — Moves: 1m
Weight: 80 kg — MUS: 40 kg — Run: 4m
Ergs: 20 — DAM: +5 — Sprint: 8m

Skill	Dice	Ave.	Spd	Max	Ave.
KNO	1D10 + 15%	20%	4	99-00	35%
TAL	1D10 + 15%	20%	4	99-00	35%
OBS	5D10 + 15%	40%	2	97-00	55%
COM	1D10 + 15%	20%	4	99-00	35%
MAN	1D10 + 15%	20%	4	99-00	35%
KIN	1D10 + 15%	20%	4	99-00	35%

Skills
Sense Danger (TAL), Spot, Search, Scent (OBS), Swim (KIN)

Species Personality Profile
Always Dumb, Usually shy, Always skitterish, Sometimes curious, Stealthy

Appearance
Called the Red Deer, Stags have dark brown coats which turn grey in winter. Males grow antlers upon maturity, sometimes sporting a dozen or more points.

Description
Males shed their antlers and regrow them in the spring. Rivals stage fights by means of these antlers, and dying because both have locked their antlers happens infrequently.

Their young are born in the spring, usually numbering 1 or 2. The adult male is a Buck, the female is a Doe. Young are fawns.

Red Deer occasionally attack humans, mostly during the spring mating season.

Location	Roll	BOD	WEI
Head	1	4	.03
Neck/Shldrs	2-3	4	.02
Forequarters	4-7	4	.03
Foreleg L	8-9	3	.01
Foreleg R	10-11	3	.01
Hindquarters	12-16	4	.03
Hindleg L	17-18	3	.01
Hindleg R	19-20	3	;01

Weapons
Antlers
Damage: 1D10 + 1D3 Spd: 4
Range: 0 Sphere: KIN

Wolf

Height: (Shoulder) 1m CON%: 50% Moves: 1m
Weight: 70 kg MUS: 35 kg Run: 6m
Ergs: 15 DAM: +4 Sprint: 12m

Skill	Dice	Ave.	Spd	Max	Ave.
KNO	2D10 + 15%	25%	4	99-00	40%
TAL	3D10 + 15%	30%	3	98-00	45%
OBS	5D10 + 15%	40%	2	97-00	55%
COM	1D10 + 15%	20%	4	99-00	35%
MAN	1D10 + 15%	20%	4	99-00	35%
KIN	5D10 + 15%	40%	2	97-00	55%

Skills
Sense Danger (TAL), Spot, Search, Scent (OBS), Swim, Grapple (KIN)

Species Personality Profile
Always cunning, Never foolhardy, Often hungry

Appearance
The wolf averages over 1m long, with a .5m bushy tail. Wolves sport a yellow-grey coat, with occasional black patches above and white patches below.

Wolves that have bred with wild dogs are of varying colors and sizes.

Description
Wolves are dangerous predators. Their normal diet consists of small animals and birds, along with occasional sheep or deer. They can exist on carrion and vegetation. They often hunt in packs during the winter, and rarely attack humans.

When they do attack, the silently circle for some time before making a united attack. If they are clearly losing, they withdraw immediately.

Caves, tree trunks, thickets, or dug holes are their usual dens. Here is where the mother has 4-14 cubs in February and/or June. The cubs stay around for up to a year.

Wolves often mate for life.

Most wolves are not pure — much interbreeding has occured between them and 'man's former best friend.'



Location	Roll	BOD	WEI
Head	1	2	.03
Neck/Shldrs	2-3	1	.02
Forequarters	4-7	4	.06
Foreleg L	8-9	2	.03
Foreleg R	10-11	2	.03
Hindquarters	12-16	3	.04
Hindleg L	17-18	3	.04
Hindleg R	19-20	3	.04

Weapons
Claw
Damage: 1D6 Spd: 2
Range: 0 Sphere: KIN

Jaws
Damage: 1D8 Spd: 2
Range: 0 Sphere: KIN

13.3 NEW CHARACTERS FOR PLAYERS

There will come a time in your campaign when a character will die. If the player is not playing more than one astronaut, a new character must be generated to allow that player to continue in your campaign.

Character Origins

New characters entering an established campaign have 3 obvious choices when generating a new character: Astronaut, Time Capsule Survivor, and Native Amerikan.

Astronaut: The beginning episode assumes that not everyone was accounted for. If so, it is likely that other astronauts survived the accident and have been wandering around much as the original characters have been. If this is the case in your campaign, it is quite feasible to postulate meeting up with such astronauts. It makes more dramatic sense for rumors about the other astronauts to have been circulating in your campaign for some time before they make an appearance. Alternately, the original characters may be involved in rescuing them from the Zoviets or perhaps some natural catastrophe.

This works well when a handful of new characters are needed to revitalize the campaign.

Time Capsule Survivor: The disaster which befell the world two hundred years ago may not have caught everyone by surprise. Wealthy patrons may have had specially constructed bunkers set up where people were frozen just in case such a calamity occured. Now, two hundred years later, they have awakened and are wandering about, just as the astronauts are. Or perhaps it was a natural occurence near some arctic region. And the ice flow movement from the relatively recent warming trend has released them.

This scenario works well to insert some conflicting beliefs and attitudes about the future of the group, due to possible orders from the patron of the Time Capsule Survivors which conflict with the astronauts' goals.

Native Amerikan: This is possibly the simplest to justify, but the most difficult to roleplay. Amerikan characters have been born into the world's current situation, and know much about day-to-day living that most astronauts would have no knowledge of. In addition, Native Amerikans may or may not see the Zoviet rule as oppressive. (If you've never been out of the forest, how can you conceive of an ocean?)

This selection is recommended for serious rolegamers.

Other: Other possible characters are variants on the typical Native Amerikan. How about playing a Zoviet defector? A member of a religious cult? Or even a Zoviet spy?

The Effect of Culture on Skill Selections

If a particular skill is one heavily promoted by the culture then the basic dice for that Specific Skill can begin at 4D10% instead of the usual 3D10%.

Alternately, there are those skills which are culturally shunned. These might begin at 2D10%.

The Specific Skills affected by this ruling should be few and far between. You should set the limits for your game yourself, but if this option is used, then Native Language Literacy and Linguacy should both begin at 4D10%.

Andrew wants the skill of wiretapping. Since society outlaws it, the gamemaster rules that it is a culture-shunned skill and will begin at 2D10%. The player decides not to take it.

Young Characters (Option)

For characters beginning the game less than 18 years old, their age equals the number of Skill Sphere dice the player has to distribute. Someone 14 years old has 14D10 to distribute among his or her Skill Spheres.

Older Characters (Option)

For every ten years a beginning character is older than thirty years old, give the player a bonus Skill Die to add when creating the character. The player is free to apply the die to any sphere.

Academies (Option)

As children, we learn to build upon basic skills to deal with the world. Most of us learn to speak, jump, run, possibly fish, perhaps cook, start fires, build clubhouses, or learn basic farming techniques (how to milk a cow or pitch hay).

Because these skills are actually the basis for further specialization, this experience can only help contribute to characters' Skill Spheres. Most characters have Skill Spheres which reflect basic abilities and, as such, will not use the followng optional rules. However, a child growing up in an environment which leans towards a specific occupation or vocation tends to concentrate in some areas and ignore others.

In *Year of the Phoenix*, such an environment is called an Academy no matter what it actually may be. This Academy assumes intense study in a limited area of knowledge, known as a Concentration.

Such Academies might be tutelage under an Amerikan Bard, or perhaps the child was raised in a private Mormon school, or was raised by use of machines and drugs to become a living computer.

When you and your player agree that his or her character comes from such a background, 3 emphasized Skill Spheres begin at 5D10 + 25%, while 3 ignored Skill Spheres begin at 1D10 + 10%. 3 Spheres are usually chosen to increase, while 3 others are decreased.

When you design your Academies, keep in mind that other things besides Skill Spheres can be affected. A Martial Artist might have the 3 emphasized items be increased Ergs (starting at 3D6 + 6), increased CON% (10 + 1D5 multiplied by 10%), and increased KNO. The Artist would have to pay for it by reduction of, say, COM, TAL, and social standing.

Academies tend to be exclusive. With so many aspirants desiring Academy training the Masters use requirements to distinguish outstanding candidates from mundane ones. Generally these requirements have some connection with the skills being trained. A Bard College looks for students with good voices and some musical ability.

An elite commando training school would require the character to be in good physical condition (high CON%), have a basic knowledge of several weapons and possibly some military background.

Naturally, not all Academies will have such requirements. Some religious schools, for example, might only consider those aspirants whose parents have made sizeable contributions to their organization.

Amerikan Skills

Here are a few skills for players creating Native Amerikan characters. *Phoenix* heroes must be taught any of these skills.

Chirurgery (KNO)

This skill permits diagnosing and aiding a patient. It includes knowledge of what to do to make the patient comfortable. Particularly deadly or unknown diseases may only allow using this skill to permit the victim to die without pain.

This skill can help prevent infections. Treatment includes applying old spider webs to stop bleeding, and applying maggots to festering wounds to eat away dead tissue.

Successful use of this skill prevents infection, and reduces Trauma by 1 Level.

History (KNO)

The ability to remember and apply orally taught history. This is a prime skill for Amerikan Bards.



(Plant) Lore (KNO)

This is a series of skills, dealing with herbs; where to look and what time of year, to find plants, fungi, and roots. This includes knowledge of how to preserve and use them. Few Heroes have these skills.

Drugs are rated in Levels, from 1-6, and use the Drug Matrix Table to determine the results of the dosage.

Healing Lore (KNO)

Healing applications are rated from 1-6, which are the number of days an additional CON% Trauma relief roll is made, sa a Level 2 offers one additional roll each day for Poison Lore: A poison causes or simulates an effect on the Trauma Table (q.v. The Body). The rating also reduces the healing time of wounds. To find the effect of various doses, use the Drug Matrix Table in the Training Manual.

Other Lores (KNO)

There are numerous other Lores, such as Depressants, Poison Antidotes, Hallucinogens, and Stimulants.

Storytelling (COM)

The ability to compose, remember, and relate compelling and entertaining stories and legends. The orator can evoke emotional responses if he or she is experienced enough (gamemaster must judge the story's Quality in the Quality Results Table).

Weapon (MAN)

Includes any weapon included in the game.

Encounters (Pullout)

Here are the statistics for the gamemastered characters featured in the adventures. This section is designed to be pulled from the book and set aside as a reference when running the adventures, saving you from flipping through the book each time you need relevant data.

You will see check-off boxes to record a character's ammunition supply, as well as boxes to keep track of the individual character's Trauma Level. Those characters who have repeating statistics (guards and soldiers) have major information presented once, and then separate tallies for Trauma Hits.

Plunge into Nightmare

Duchess Ona (Elizabeth Kellman)

Race: Caucasian
Nationality: American
Social Status: Middle

Gender: Female
Age: 42
Height: 1.6m
Weight: 55kg
Hand: Right
CON%: 140%

Ergs: 15
MUS: 126 kg
DAM: +5

Moves: 2

Personality Profile
Often Proud
Sometimes Suspicious
Usually Rigid-thinking
Never Idealistic
Always Honest (when she says anything at all)

Appearance
The Duchess looks to be in her early thirties. She has long, full auburn hair which she usually ties behind her, and has slightly oriental features. She is in very good physical shape, which helps accentuate her other physical qualities. Characters who converse with her for any length of time see a careworn face that has seen too much agony and misery.

Passion: Commitment to Justice (*her* style, of course) 80%

Description

Elizabeth has never experienced compassion in her life. She has had to fight for what is hers, and it has cost the lives of many people that she loves. She is a widow and is not prepared to lose her only son, Michael. However, she will not stop him from doing what he feels is his responsibility to the community she rules.

The Duchess has noble intentions, colored by a desire to keep her people healthy and out of the limelight. She tolerates Father John Haldin's visits (see below) because he always has valuable information (and she is wise enough to realize the possible threat he and his group could be to her if they were enemies).

The Duchess is nearsighted, but does not wear glasses or contact lenses.

Character Inspiration

Sable Colby from the series *The Colbys*, Winnowill from the *Elfquest* graphic novels, T'Pring from the Star Trek episode *Amok Time*.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	50%	1	96-00	65%	Russian, Spanish % American Literacy, Healing Lore, American History, Memorize, Astronomy, Survival Training
TAL	30%	3	98-00	50%	Detect Lie, Dangersense, Resist Persuasion, Interrogation
OBS	40%	2	97-00	60%	Listen
COM	30%	3	98-00	50%	Russian, Spanish & American Linguacy, Etiquette, Persuasion, Leadership
MAN	40%	2	97-00	60%	Play Flute, Simple Repair, Operate Civilian Hovercar, Laser Pistol, Laser Rifle
KIN	20%	4	99-00	40%	Dodge, Punch, Kick, Grapple

Location	Roll	BOD
Head	1	3
Neck/Shldrs	2-3	4
Chest	4-7	7
Arm L	8-9	4
Arm R	10-11	4
Hand L	12	2
Hand R	13	2
Abdomen	14-16	5
Leg L	17-18	5
Leg R	19-20	5

Trauma Hits 0 0 0 0 0

Weapons

Sazonov Pistol
Damage 2D8 + 2 Spd 4
Range 100m Sphere MAN
Rounds: (20)
00000 00000 00000 00000

Punch
Damage 1D8 Spd 4
Range 0 Sphere KIN

Filn McDougal (The Duchess' Personal Guard)

Race: Caucasian
Nationality: British

Gender: Male
Age: 36
Height: 1.7m
Weight: 100kg
Hand: Right
CON%: 100%

Ergs: 6
MUS: 100kg
DAM: +3

Moves: 5

Personality Profile
Always Quiet
Always Loyal (to the Duchess)
Usually Brave
Always Watchful

Appearance
Filn wears robes which are varying shades of green. His head and hands are always wrapped, tinted goggles are mounted to his face, and breathing tubes lead from his nostrils to a filter on his back. He usually stands virtually motionless and noiseless on the Duchess' right when she is having an audience.

Passion: Serve and protect the Duchess 100%

Description

Filn was a munitions runner between England and the Maple Leaf Confederation when he met Elizabeth and Alton Kellman. Filn was soon the Kellman's best friend and loyal supporter. Over ten years ago, the Kellmans decided do begin their own group (splitting off from the Confederation). Filn left behind his lover, Paul, who refused to go. They have not seen each other since.

When her husband, Alton, investigated a part of what is now the Duchess' headquarters, an explosion occured. Filn went in to try and save him, but it was too late. As a result of the rescue attempt, Filn was horribly scarred and his respiratory system is faulty (hence the low Erg value and the filter). His speech is coarse and raspy, and he cannot talk louder than a whisper without hurting himself. His eyes were also damaged, so he constantly wears tinted goggles to reduce the glare of bright lights.

Filn would defend the Duchess to the bitter end.

Character Inspiration

Bib Fortuna (Jabba's lieutenant) from *Return of the Jedi*, or Sam Gamgee from *Lord of the Rings*.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	40%	2	97-00	60%	Russian, Spanish & American Literacy, Electronics Repair, Memorize, Animal Care, Survival Training
TAL	30%	3	98-00	50%	Dangersense, Resist Persuasion, Shadowblend, Sense Surveillance, Timesense
OBS	40%	2	97-00	60%	Moonsight, Scan, Spot, Track
COM	20%	4	99-00	40%	Russian, Spanish & American Linguacy
MAN	50%	1	96-00	65%	Simple Repair, Operate Civilian Hovercar, Operate Truck, Laser Pistol, Laser Rifle
KIN	55%	1	96-00	70%	Dodge, Lunge Punch, Kick, Throw, Stealth, Grapple

Location	Roll	BOD
Head	1	4
Neck/Shldrs	2-3	5
Chest	4-7	10
Arm L	8-9	5
Arm R	10-11	5
Hand L	12	3
Hand R	13	3
Abdomen	14-16	7
Leg L	17-18	7
Leg R	19-20	7

Trauma Hits 0 0 0 0 0

Weapons

Sazonov Pistol
Damage 2D8 + 2 Spd 1
Range 100m Sphere MAN
Rounds: (20)
00000 00000 00000 00000

Lunge Punch/Lunge Kick
Damage 1D8/ 1D10 + 1 Spd 1
Range 0 Sphere KIN

Father John Haldin

Race: Caucasian
Nationality: American
Social Status: Lower

Gender: Male
Age: 63
Height: 1.7m
Weight: 80kg
Hand: Right
CON%: 50%

Ergs: 10
MUS: 40kg
DAM: –

Moves: 2

Personality Profile

Usually Pompous
Sometimes Subtle
Extremely Religious
Untrustworthy
Usually Proud

Appearance

Father John is an elderly man who wears a black shirt and pants. He is tonsured and constantly fondles a heavy rosary hanging around his neck. His eyes sparkle with life, and he seems spry for his age.

And yet, many people feel uncomfortable around him.

Passion: Fanatical Religious Zeal 100%

Description

Father John is a member of the *Hounds of God*, a fringe group of radicals which has been gaining much political power in the Dixie rebel organization to the South.

Father John's contention is that everyone must live strictly according to the Christian bible's teachings. Any deviance from it will result in God's wrath reaching its full intensity and finally ridding the world once and for all of all the blasphemy he has created. Father believes that the Zoviets are here as a punishment and test for the chosen ones of God.

He often visits the Duchess, on the pretense of converting her and her followers in order to save them. However, his visits are often politically motivated, and he is also attracted to the Duchess. He has often mentioned that – like it or not – there should be a man in control of the Duchess' headquarters, not a woman.

He is aghast at Filn – obviously Filn must be very evil because of what God did to him. Father John still has not uncovered anything that would enable him to prosecute Filn under the laws of Dixie (and the Duchess and Filn are doing their best to keep it that way), but he is still looking.

The *Hounds of God* are gaining control of Dixie, much to the dismay of the majority of the truly Christian people there.

Character Inspiration

Patrick the cleric in *The Mists of Avalon* (by Marion Zimmer Bradley), and general historical data on clergy of the medieval period.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	30%	3	98-00	50%	Russian, Spanish & American Literacy, Church Law, Psychology, Momorize, Theology
TAL	20%	4	99-00	40%	Detect Lie, Interrogation, Lie Convincingly, Persuade
OBS	50%	1	96-00	65%	Scan, Spot, Track, Listen
COM	40%	2	97-00	60%	Russian, Spanish & American Linguacy, Acting, Cheat at Game, Etiquette, Distract
MAN	30%	3	98-00	50%	Calligraphy, Paper Forgery, Filching, Lockpicking, Knife, Pistol
KIN	20%	4	99-00	40%	Dodge, Stealth, Dance

Location	Roll	BOD
Head	1	2
Neck/Shldrs	2-3	3
Chest	4-7	6
Arm L	8-9	3
Arm R	10-11	3
Hand L	12	2
Hand R	13	2
Abdomen	14-16	5
Leg L	17-18	5
Leg R	19-20	5

Trauma Hits 0 0 0 0 0

Weapons

Knife
Damage 1D4 + 1 Spd 4
Range 0 Sphere KIN

Self Loading Pistol (Walther P62)
Damage 2D8 + 1 Spd 1
Range 30m Sphere KIN
Rounds: (15)
00000 00000 00000

Duchess Guard

Race: Caucasian
Nationality: American
Social Status: Lower

Gender: Male
Age: 25
Height: 1.7m
Weight: 70kg
Hand: Right
CON%: 200%

Ergs: 18
MUS: 140kg
DAM: +5

Moves: 5

Personality Profile

Always Respectful
Always Efficient
Always Self-sufficient
Never Untrustworthy
Always Watchful

Appearance

The typical Duchess guard wears grey overalls while inside the complex. When outside, they usually wear heavy outer gear, reflec armor (see description under *11.7 Armor* in the *Adventure Guide*).

Passion: Defend the Duchess 80%

Description

He or she is quiet, efficient, and disciplined. The typical guard is trained to follow the orders of both the Duchess and Filn. They are honed to think on their feet, and are well trained for outdoor missions.

When they went out to get the astronauts they wore full-body grey-green suits with faceplates. (These are radiation suits.) They quietly scanned the astronauts, in case the astronauts came from the South (where a batch of radiation still exists).

The Duchess does not care about anything except the guards' loyalty and ability to do the job.

Character Inspiration

The villain's space station personnel in the James Bond film *Moonraker*.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	30%	3	98-00	50%	Russian, Spanish & American Literacy, Camouflage, Demolitions, Electronic Repair, Survival Training, Tactics.
TAL	20%	4	99-00	40%	Detect Lie, Interrogation, Persuade, Dangersense, Sense Surveillance, Shadowblend
OBS	50%	1	96-00	65%	Scan, Spot, Track, Listen, Find Direction
COM	30%	3	98-00	50%	Russian, Spanish & American Linguacy, Distract
MAN	30%	3	98-00	50%	Escape Bindings, Guerrilla Traps, Operate Civilian Hovercars & truck Hovercars, Mines
KIN	50%	1	96-00	65%	Dodge, Grapple, Jump, Tumble, Stealth, Laser Pistol, Laser Rifle, Heavy Laser, Stunner

Location	Roll	BOD +Armor	BOD
Head	1	8	2
Neck/Shlders	2-3	9	3
Chest	4-7	12	6
Arm L	8-9	9	3
Arm R	10-11	9	3
Hand L	12	7	1
Hand R	13	7	1
Abdomen	14-16	10	4
Leg L	17-18	10	4
Leg R	19-20	10	4

Trauma Hits 0 0 0 0 0

Armor Type: Reflec (6-point)

Weapons

20mm Assault Rifle (Laser)
Damage 3D8 + 2
Spd 3
Range 1100m
Sphere MAN
Rounds: (50)
00000 00000 00000 00000 00000 00000 00000 00000 00000 00000

Sazonov Pistol
Damage 2D8 + 2
Spd 3
Range 100m
Sphere MAN
Rounds: (20)
00000 00000 00000 00000

Duchess Soldier	Trauma Hits	Duchess Soldier	Trauma Hits
Angry	0 0 0 0 0 0	Hunched	0 0 0 0 0 0
Bald	0 0 0 0 0 0	Innocent-looking	0 0 0 0 0 0
Curly-haired	0 0 0 0 0 0	Jolly-looking	0 0 0 0 0 0
Dirty-uniformed	0 0 0 0 0 0	Khaki-trimmed	0 0 0 0 0 0
Eagle-nosed	0 0 0 0 0 0	Long-legged	0 0 0 0 0 0
Fat	0 0 0 0 0 0	Medium-height	0 0 0 0 0 0
Gangly	0 0 0 0 0 0	Nimble	0 0 0 0 0 0
Lydee Doveech	0 0 0 0 0 0	Sandy Tegg	0 0 0 0 0 0
		Michael Kellman	0 0 0 0 0 0

Average Zoviet Soldier

Race: Caucasian
Nationality: Russian American
Social Status: Lower

Gender: Male
Age: 24
Height: 1.7m
Weight: 70kg
Hand: Right
CON%: 80%

Ergs: 13
MUS: 56kg
DAM: +1

Moves: 3

Personality Profile
Usually dishonest
Often Selfish
Always Cautious
Usually Rigid-thinking
Often Shrewd

Appearance
Most Zoviet soldiers the rebels come into contact with are clad in a black winter coat, black gloves, and black fur cap with a red metal star on the front. In the summer, the winter coat and gloves are replaced by a simple uniform jacket.
Passion: Vodka 80%

Description
The typical Zoviet soldier can be bribed – if the bribe matches what he feels the risk is worth to him. They are willing to look the other way unless they can get more out of it by doublecrossing you.
The average soldier is not taught to think for himself. Instead, he must always wait for orders from a superior officer.

Character Inspiration
The real thing.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	30%	3	98-00	50%	Russian & American Literacy, Survival Training, Bureaucratic red tape, Survival Training, Tactics
TAL	30%	3	98-00	50%	Bargain, Detect Lie, Dangersense, Interrogation, Lie Convincingly, Resist Persuasion
OBS	40%	2	97-00	60%	Liaten, Spot, Scan
COM	30%	3	98-00	50%	Russian & American Linguacy, Carousing, Persuasion, Leadership
MAN	30%	3	98-00	50%	Filching, Lockpicking, Operate Vehicle, Laser Pistol, Laser Rifle
KIN	20%	4	99-00	40%	Dodge, Punch, Kick, Grapple

Location	Roll	BOD +Armor	BOD
Head	1	5	2
Neck/Shldrs	2-3	6	3
Chest	4-7	9	6
Arm L	8-9	6	3
Arm R	10-11	6	3
Hand L	12	4	1
Hand R	13	4	1
Abdomen	14-16	7	4
Leg L	17-18	7	4
Leg R	19-20	7	4

Trauma Hits 0 0 0 0 0

Armor Type: Riot (3-point)

Weapons

20mm Assault Rifle (Laser)
Damage 3D8 + 2
Spd 3
Range 1100m
Sphere MAN
Rounds: (50)
00000 00000 00000 00000 00000 00000 00000 00000 00000 00000

Sazonov Pistol
Damage 2D8 + 2
Spd 3
Range 100m
Sphere MAN
Rounds: (20)
00000 00000 00000 00000

Zoviet Soldier	Trauma Hits	Zoviet Soldier	Trauma Hits
Anemic	0 0 0 0 0 0	Horrendous	0 0 0 0 0 0
Bruised	0 0 0 0 0 0	Ill-mannered	0 0 0 0 0 0
Chunky	0 0 0 0 0 0	Jerky-motioned	0 0 0 0 0 0
Dumpy	0 0 0 0 0 0	Knuckle-headed	0 0 0 0 0 0
Energetic	0 0 0 0 0 0	Long-armed	0 0 0 0 0 0
Frightened	0 0 0 0 0 0	Muddy	0 0 0 0 0 0
Greasy	0 0 0 0 0 0	Numb	0 0 0 0 0 0

Zoviet Bio Soldier

Origin: Ural Mountains

Social Status: None

Gender: None (Male)
Age: 2
Height: 1.7m
Weight: 100kg
Hand: Right
CON%: 50%

Ergs: 10 hour Power Pax
MUS: 50kg
DAM: +1

Moves: 3

Personality Profile
Often Selfish
Always Cautious
Usually Rigid-thinking
Often Stubborn
Sometimes Dogmatic

Appearance
The original Bio models were distinguished by their jerky movements and obviously plastic appearance. More recent models, however, offer no immediate way to tell the difference between a Bio and a real soldier unless you are close enough to see the soldier's eyes. Bios have camera lenses for eyes.

Passion: Well-oiled cleanliness 100%

Description

Bios are mere machines to the Zoviets, despite the fact that they learn and grow like humans do. Most rebel groups permit Bios to defect and join them, treating them as normal citizens.

Bio soldiers cannot normally be bribed, unless they have been in service long enough to see it occur.

The average Bio soldier cannot think for himself. Instead, he must always wait for orders from a superior (living) officer.

Note: All Bios are male in general appearance, but they are not physically equivalent to male humans. Bios do not have Ergs; they run off a ten-hour Power Pax.

Character Inspiration

Westworld, Futureworld, Star Trek, etc.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	30%	3	98-00	50%	Russian & American Lieracy
TAL	30%	3	98-00	50%	
OBS	30%	3	98-00	50%	Listen, Spot, Scan
COM	30%	3	98-00	50%	Russian & American Linguacy
MAN	30%	3	98-00	50%	Laser Pistol, Laser Rifle
KIN	30%	3	98-00	50%	

Location	Roll	BOD
Head	1	4
Neck/Shldrs	2-3	6
Chest	4-7	12
Arm L	8-9	6
Arm R	10-11	6
Hand L	12	2
Hand R	13	2
Abdomen	14-16	8
Leg L	17-18	8
Leg R	19-20	8

Trauma Hits 0 0 0 0 0

Weapons

20mm Assault Rifle (Laser)
Damage 3D8 + 2 Spd 3
Range 1100m Sphere MAN
Rounds: (50)
00000 00000 00000 00000
00000 00000 00000 00000
00000 00000

Savonov Pistol
Damage 2D8 + 2 Spd 3
Range 100m Sphere MAN
Rounds: (20)
00000 00000 00000 00000

Armor Type: A Bio has double a human's BOD.

Bio Soldier	Trauma Hits	Bio Soldier	Trauma Hits
Angled	0 0 0 0 0 0	Hobbling	0 0 0 0 0 0
Burnished	0 0 0 0 0 0	Injured	0 0 0 0 0 0
Clanking	0 0 0 0 0 0	Jerky	0 0 0 0 0 0
Dented	0 0 0 0 0 0	Klicking	0 0 0 0 0 0
Extra-tall	0 0 0 0 0 0	Limping	0 0 0 0 0 0
Funny-looking	0 0 0 0 0 0	Murmuring	0 0 0 0 0 0
Gurgling	0 0 0 0 0 0	Neglected	0 0 0 0 0 0

Road to Nowhere

Nathaniel Crosby

Race: Japanese
Nationality: American
Social Status: Lower

Gender: Male
Age: 75
Height: 1.5m
Weight: 70kg
Hand: Left
CON%: 50%

Ergs: 9
MUS: 35kg
DAM: –

Moves: 2

Personality Profile
Often Proud
Rarely Suspicious
Usually Friendly
Sometimes Forgetfull
Often Curious

Appearance

Nathaniel Crosby looks like he hasn't slept or had a bath in months. (Not true. He had a bath a week ago.) He lives out of a shack constructed high in a tree, and the patches on his elbows and knees from climbing up and down attest to that fact.

Passion: Old Records 80%

Description

Nathaniel is slightly out of his mind — just far enough to make living out in the woods truly enjoyable.

Up in his treehouse, Nathan keeps a generator which powers an ancient compact disc player — a real relic. The visual projector doesn't work anymore, but the audio works just fine. Nathan has a collection of some 40 or so compact discs, with subjects ranging from, *'Visual Tour of the Grand Canyon'* to, *'Bruce Springsteen, Live in Concert.'*

Character Inspiration

Any movie with an old prospector or other old man.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	50%	1	96-00	65%	Russian, Spanish & American Literacy, Healing Lore, American History, Memorize, Astronomy, Survival Training
TAL	30%	3	98-00	50%	Detect Lie, Dangersense, Resist Persuasion, Interrogation
OBS	40%	2	97-00	60%	Listen
COM	30%	3	98-00	50%	Russian, Spanish & American Linguacy, Etiquette, Persuasion, Leadership
MAN	40%	2	97-00	60%	Play Flute, Simple Repair, Operate Civilian Hovercar, Laser Pistol, Laser Rifle
KIN	20%	4	99-00	40%	Dodge, Punch, Kick, Grapple

Location	Roll	BOD
Head	1	2
Neck/Shldrs	2-3	3
Chest	4-7	6
Arm L	8-9	3
Arm R	10-11	3
Hand L	12	1
Hand R	13	1
Abdomen	14-16	4
Leg L	17-18	4
Leg R	19-20	4

Trauma Hits 0 0 0 0 0

Weapons

Punch
Damage 1D3 Spd 4
Range 0 Sphere KIN

Zoviet Citizen (Father Bolan, Marsha Wiseman)

Race: Caucasian
Nathionality: American
Social Status: Lower

Gender: Male/Female
Age: 30
Height: 1.7m
Weight: 70kg
Hand: Right

CON%: 50%

Ergs: 10

MUS: 35kg
DAM: –
Moves: 3

Personality Profile
Often Proud
Always Suspicious
Sometimes Friendly
Usually Sincere
Often Curious

Appearance

Father Bolan is dressed in black, with a white collar. He has multiple sclorosis, and a macrobiotic diet keeps symptoms in remission. When necessary, Father Bolan uses a cane.

Marsha Wiseman looks like the proverbial bag lady since the bombing of the town, although her face still appears youthful (i.e., she has all her teeth, etc.)

Passion: Staying alive.

Description

The average Zoviet citizen ekes out a living under the baleful eye of the communist government. The citizen often lives under substandard conditions, unless he or she can, through manipulation or deceit, rise in rank in the Zoviet political system.

Father Bolan is a gentle man who serves his god faithfully. He has always looked upon the other members of his community as his responsibility, and is emotionally distraught when the town is ravaged.

Marsha Wiseman is a fighter in a country that chews them up and spits them out. She's a tough person and is not above deceit to get what she needs to survive – but she reserves that for the Zoviet patrols.

	Sphere	Spd	Max	Avg.	Promonent Specific Skills
KNO	50%	1	96-00	65%	Russian & American Literacy
TAL	30%	3	98-00	50%	Detect Lie, Dangersense, Resist Persuasion
OBS	40%	2	97-00	60%	Listen, Spot
COM	30%	3	98-00	50%	Russian & American Linguacy, Persuasion
MAN	40%	2	97-00	60%	Simple Repair, Operate Civilian Hovercar,
KIN	30%	3	98-00	50%	Dodge, Punch, Kick, Grapple

Location	Roll	BOD
Head	1	2
Neck/Shldrs	2-3	3
Chest	4-7	6
Arm L	8-9	3
Arm R	10-11	3
Hand L	12	1
Hand R	13	1
Abdomen	14-16	4
Leg L	17-18	4
Leg R	19-20	4

Trauma Hits 0 0 0 0 0

Weapons

Punch
Damage 1D3 Spd 4
Range 0 Sphere KIN

Miners

(For the miners and maintenance crew at the Borrika Mine, use the statistics for the average Zoviet soldier.)

Beneath the City

Average Nonnewaug Rebel (Malcolm Hein)

Race: Varies
Nationality: American
Social Status: Lower

Gender: Male/Female
Age: 20
Height: 1.7m
Weight: 70kg
Hand: Right

CON%: 10%

Ergs: 15

MUS: 70kg
DAM: +2
Moves: 4

Personality Profile

Very Proud
Always Loyal
Often Flexible
Always Sincere
Usually Disciplined

Appearance

There is no typical Rebel. Like the days, Nonnewaug is a melting pot of ideas and values. This is reflected in the hair styles and clothing. Even missions or scouting parties have little in the way of proper uniforms, other than making sure the outfits blend in with the surrounding terrain.

Passion: Restoring Liberty

Description

Rebels have varying ideals and varying ideas on how to remold this country once it is free again. The council makes most policy decisions, and the typical rebel soldier is satisfied with his or her position in the fight against communism.

Rebel	Trauma Hits
Awkward	0 0 0 0 0 0
Burly	0 0 0 0 0 0
Cute	0 0 0 0 0 0
Dusty	0 0 0 0 0 0
Enigmatic	0 0 0 0 0 0
Feeble	0 0 0 0 0 0
Gorgeous	0 0 0 0 0 0
Malcom Hein	0 0 0 0 0 0

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	50%	1	96-00	65%	Russian, French, Spanish & American Literacy, Animal Lore, Camouflage, Survival Training, Tactics, Demolitions, Mines, Rockets, etc.
TAL	30%	3	98-00	50%	Detect Lie, Dangersense, Resist Persuasion, Shadowblend
OBS	40%	2	97-00	60%	Listen, Spot, Scan, Disguise
COM	30%	3	98-00	50%	Russian French, Spanish & American Linguacy, Amerikan Sign Language, Persuasion
MAN	40%	2	97-00	60%	Simple Repair, Operate Hovercar, Sea Farming
KIN	40%	2	97-00	60%	Dodge, Punch, Kick, Grapple, Stealth, Tracking

Location	Roll	BOD +Armor	BOD
Head	1	8	2
Neck/Shldrs	2-3	9	3
Chest	4-7	12	6
Arm L	8-9	9	3
Arm R	10-11	9	3
Hand L	12	7	1
Hand R	13	7	1
Abdomen	14-16	10	4
Leg L	17-18	10	4
Leg R	19-20	10	4

Trauma Hits 0 0 0 0 0

Armor Type: Reflec (6-point)

• This is Erg damage

Weapons

AKMS -29
Damage 2D8 + 1
Spd 2
Range 100m
Sphere MAN
Rounds: (40)
00000 00000 00000 00000 00000 00000 00000 00000

Tasser
Damage (4D6)*
Spd 2
Range 15m
Sphere MAN
Rounds: (20)
00000 00000 00000 00000

Mac's Assassin

Race: Caucasian
Nationality: American
Social Status: Lower

Gender: Female
Age: 35
Height: 1.6m
Weight: 70kg
Hand: Right

CON%: 150%

Ergs: 10

MUS: 105kg
DAM: +4
Moves: 1

Personality Profile
Always Silent
Always Proud
Sometimes Sadistic
Never Cowardly
Always Thorough

Appearance
The Mac's typical assassin is garbed in black or wood brown (depending upon the job that needs to be done.) Her head is wrapped in tanned leather, and she wears gloves reminiscent of racing gloves.

Under the dark garb, she wears leather armor.

Passion: Killing.

Description

The Mac prefers using female assassins as they are, on the whole, more nimble and they are smaller so that they can fit through places that men would have difficulty going.

The Mac also expresses a personal preference for female beauty, and his assassins are indeed beautiful.

They are not stupid, and prefer flight to dying. If outnumbered or losing, they fade back into the shadows, into the crawlspaces, and into the darkness, never to be seen or heard again The subway tunnels, especially, are their private domain.

The assassin hides along the path of her intended victim. At the appropriate moment (i.e., the target is within range, but hasn't yet reached the assassin's perch) a crossbow bolt is loosed. Immediately afterwards, the assassin silently drops her crossbow and draws her knife, prefering the element of surprise.

Another strategy is to set up a circle. The forward attackers loose bolts, while the rear assassins use garrotes.

	Sphere	Spd	Max	Avg.	Prominent Specific Skills
KNO	40%	2	97-00	60%	Russian & American Literacy, Camouflage, Demolitions, Cryptography, Regional Knowledge, Survival Training, Tactics
TAL	30%	3	98-00	50%	Detect Lie, Dangersense, Resist Persuasion, Memorize
OBS	40%	2	97-00	60%	Listen, Spot, Scan, Track
COM	30%	3	98-00	50%	Russian & American Linguacy, Persuasion, streetwise
MAN	50%	1	96-00	65%	Simple Repair, Filching, Guerrilla Traps, Lockpicking, Remove Security Lock/Screen
KIN	50%	1	96-00	65%	Climb, Dodge, Punch, Kick, Grapple, Stealth, Tumble

Location	Roll	BOD +Armor	BOD
Head	1	5	2
Neck/Shldrs	2-3	6	3
Chest	4-7	9	6
Arm L	8-9	6	3
Arm R	10-11	6	3
Hand L	12	4	1
Hand R	13	4	1
Abdomen	14-16	7	4
Leg L	17-18	7	4
Leg R	19-20	7	4

Trauma Hits 0 0 0 0 0

Weapons

Crossbow
Damage 2D8 + 1
Spd 1*
Range 157m
Sphere MAN
Quarrels: (10)
00000 00000

Knife
Damage 1D8 + 1
Spd 1
Range 0
Sphere KIN

Armor Type: Leather (3-point)

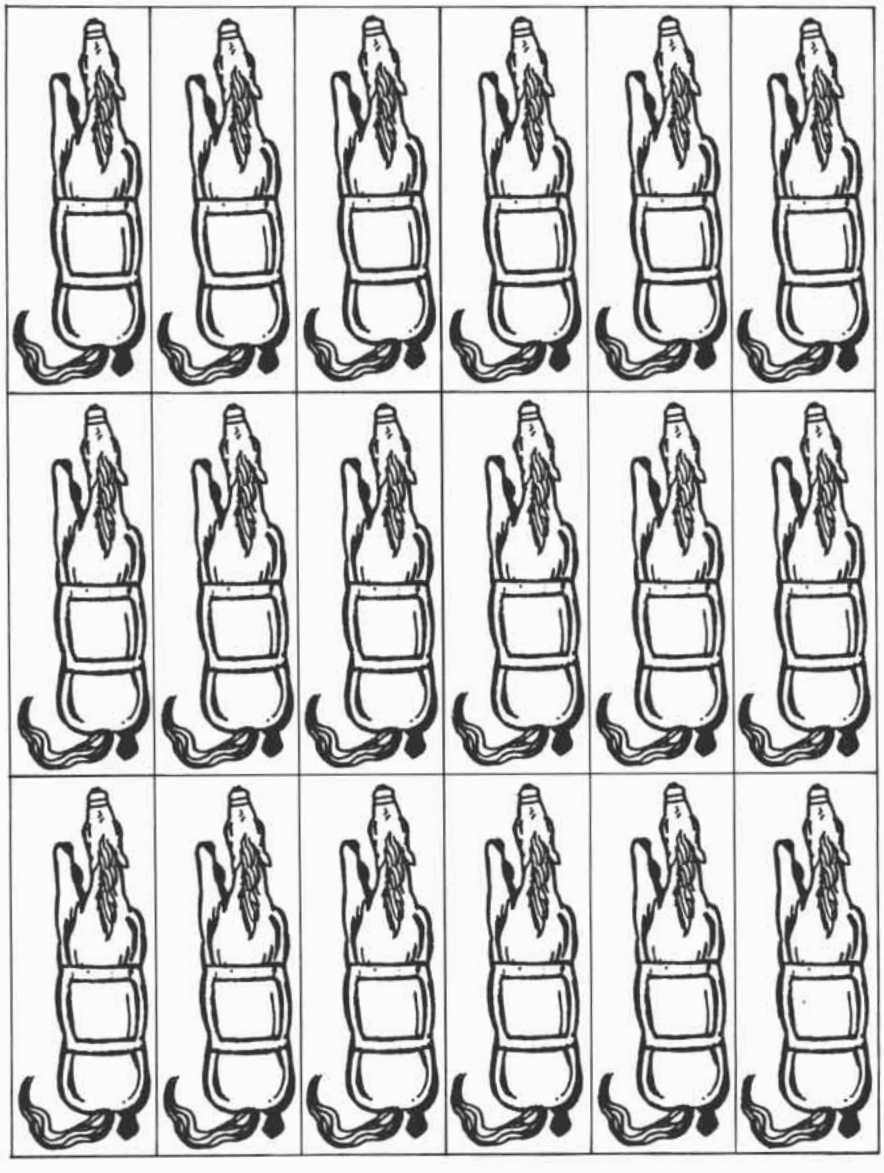
*Costs 5 Sequences to reload



Assassin	Trauma Hits
Silent	0 0 0 0 0 0
Tall	0 0 0 0 0 0
Blonde	0 0 0 0 0 0
Nimble	0 0 0 0 0 0
Deadly-lloking	0 0 0 0 0 0
Slender	0 0 0 0 0 0

The artwork on this page is provided for use with the vehicle counters. Note that carts and wagons may be pulled by a single horse or by teams of two to up to ten horses. It is impossible to anticipate your needs, so adequate horses are included here to provide any team you may require.

Note that these 'counters' should be photocopied, colored with markers, and then mounted with rubber cement to a heavier card stock. Only then should they be cut apart with a craft knife (or scissors).



Vehicle Stats

Roll 1D20		Hovercycle
1-8	Engine*	3/3
9-16	Propulsion*	6/6
17-20	Passenger	varies

*If Triple Trauma Hit, roll on Accident Table

Roll 1D20		Hovertank
1-10	Sides	30/30
11-13	Top	25/25
14-15	Cannon	10/10
16/19	Propulsion*	15/15
20	Machinegun	5/5

Handling: 1
Top Speed: 80
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Roll 1D20		Helicopter
1-14	Underbelly	7/7
15-18	Windows	3/3
19	Rotor	2/2
20	Engine*	5/5

Handling: 3
Top Speed: 180
Acc/Dec: 30

*If Triple Trauma Hit, roll on Accident Table

Roll 1D20		Cargo/Troop Carrier
1-4	Windows	3/3
5-8	Cab Sides	7/7
9-10	Engine *	3/3
11-13	Propulsion*	6/6
14-20	Cargo/truckbed	5/3

Handling: 2
Top Speed: 80
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Roll 1D20		Civilian
1-10	Windows	3/3
11-15	Sides	7/7
16-17	Engine*	3/3
18-20	Propulsion*	6/6

Handling: 2
Top Speed: 100
Acc/Dec: 20

*If Triple Trauma Hit, roll on Accident Table

Roll 1D20		Wooden Cart
1-3	Yoke	3/0
4-10	Wheels	4/0
11-16	Cargo/bed	5/0
17-18	Propulsion	varies
19-20	Passenger	varies

Handling: 1
Top Speed: varies
Acc/Dec: varies

Equipment

Amerikan rebels usually have access to anything listed under '11.5 Tools (Assorted).' An average rebel character has one missile weapon (anything from a laser to a crossbow) and one melee weapon (anything from a knife or hand axe to a club). The usual armor for a rebel is nothing more exotic than leather vest and pants. Few average characters have access to a Flak Jacket and almost certainly not a Reflec Suit.

Drugs and Herbs

Phoenix heroes do not begin the game with any herbs. Characters living in this time (c. 2197) might begin the game with a small supply, but not all Amerikan characters with drug skills have them available at the start of a game.

Herbs: To determine the number of doses a native Amerikan character has of a particular herb, the player attempts (Plant) Lore skill rolls. Each successful roll indicates the character begins the game with a single dose. The player may continue rolling for a particular herb until the skill roll is missed. If the roll is missed the first time, it indicates the character does not have any of the drug on hand at the start of the game.

Drugs: A character can be assumed to have at least 1D4 + 2 doses of any drug he or she wishes as long as that drug is not 'illegal.' Needless to say, possession by a citizen of any drug more potent than aspirin is illegal. The possibility of procuring 'illegal' drugs by characters must be decided by the gamemaster, as it suits his or her campaign.

Amerikan Occupations

In addition to typical occupations if the character lives in a Zoviet city or is attached to a military force, rebel characters have lived close to the soil, relearning how to use the basics of nature in the fight for survival. Listed herafter are some random occupational types for Amerikan characters.

1. Baker
2. Chandler (candlemaker)
3. Physician/Midwife
4. Advance Scout
5. Spinner
6. Fuller (Launderer)
7. Locksmith
8. Demolitions Maker
9. Cartwright/Wheelwright
10. Tailor
11. Leatherworker/Tanner
12. Spy
13. Ambassador
14. Cattle herder
15. Butcher
16. Scholar
17. Toymaker
18. Illustrator
19. Sharpener
20. Architect
21. Cartographer
22. Beekeeper
23. Law Enforcer
24. Potter
25. Scripter (copier of books)
26. Painter
27. Fisher
28. Cook
29. Mechanic
30. Religious member
31. Author
32. Entertainer
33. Bard
34. Vehicle Driver
35. Electronics Engineer
36. Barber
37. Psychologist
38. Cobbler
39. Book Binder
40. Weaponsmith
41. Cordwainer (ropemaker)
42. Teacher
43. Mason
44. Inkmaker/Papermaker
45. Sailor
46. Trader
47. Hydroponic farmer
48. Undertaker
49. Miner
50. Glass Maker

14. The Art of Gamemastering

After the box has been opened, the books ravaged, and the introductory scenarios sacked, you may find yourself at a loss. How do you continue the story?

Don't panic, for you've already got a head start — you know the background, skills, and personalities of your characters. They've already been through the three adventures in this book, so you have a fair idea of how they work together and the various approaches they take towards solving problems.

Your first decision about the design of an adventure is the plot. Often images, paintings, or books offer plots for adventures. (See 'Creating Adventures,' below.)

Once you have an idea of which type of gamemastered characters you need for the adventure, design a half dozen on file cards. Make them as varied and fleshed out as you can so the characters feel they are meeting real people with their own interests and lives. Even if you don't need more than a few for the first adventure, it's helpful for those times when you need to add a new gamemastered character into a plotline while in the middle of a game (such as when they have caused the death of someone delivering important news — which must be delivered in order to continue the story). You certainly won't want to take time out to create one.

14.1 CREATING ADVENTURES

Every playing session is a story and should have elements of a good story woven into it. With character interaction woven into the threads of several plotlines, adventures often come together with all the intrigue, humor, and gripping suspense of any good novel.

The following outline suggests one way of designing scenarios. Refer to it when plotting your own.

Introduction

The introduction of the story is short and to the point. The general mood is present, to be fleshed out as the story progresses. The characters know some of the basic facts about the situation they are in and are familiar with the other characters. Their entry into the storyline is at the place where things are coming together — reaching a critical or crucial point.

For example, if there are reports that a flurry of Zoviet activity is occuring near a small town, that isn't very dramatic, nor is it even very noteworthy. But if rumors are also flying about 'tomorrow's test of new experimental detection equipment,' suddenly the very survival of the resistance is in question.

Main Action

This is the heart of the story and where characters have the most freedom. Allow them as much room to develop clues and sense of purpose as you can.

It is always better to let the players decide on the direction to take with gentle guidance from the gamemaster, than to have gamemastered characters or items point the way. Sometimes, though, you need to steer characters along the path towards the adventure if you haven't got anything else prepared. For example, they might even ignore the rumors of that testing, and go about other business.

Start with many choices open for the players to pursue. As they choose or avoid them, their future choices narrow, spiralling inward, until there is only one choice . . . either to act or to not. When the characters reach the town, they have many options open to them. How do they enter the town? At what time ? Who do they contact ? How do they act? How are they dressed? And so on.

It is this part of the story that is the most challenging for the gamemaster to perform well and is also the part that challenges the characters with tests. Some require teamwork while others need a single character who can overcome and pass the test. Getting accurate information about the test could require someone well-versed in Russian to make discreet inquiries at the corner store. Meanwhile, several other characters are planning a diversion, stealing dynamite, and hotwiring a car.

There is excitement in the story, all too often brought about by combat when intrigue does just as nicely. The character asking questions about the test suddenly realizes that the shopkeeper he is talking to is a member of the FBI. After some nervous fast talking and word-twisting, the character escapes.

Problem Solving

When writing an adventure, focus the events around problem solving. Some events should occur over which the character has no control, but it isn't much fun walking through an adventure in which your character doesn't need to make any decisions.

Events which require the characters to do some problem solving also give the characters a feeling of accomplishment and some feeling that they have control over their character's destinies. This should always be encouraged because without that, the players feel that their characters are mere puppets to serve the gamemaster's whim.

When designing adventures, always think in terms of the skills the characters might use to solve problems.

Keep the plot twists fresh and inventive. Just when they think something is solid, change it. By the same token, a test may look easy but gets more difficult as time goes on. Sure the idea of milking the locals for information seemed easy. But an FBI plant was not what the character expected to find.

One way to imbue a story with suspense is to include a time limit. Now the players must figure time into any decisions. For instance, the characters are still unsure when the test is supposed to occur tomorrow.

If an important person demands something of the characters, who knows what the real reasons are for him or her to send the characters on that errand?

Another factor might be the weather because bad weather might impede travel (and set the mood).

Normal plots in a story might include one or more of the classic conflicts:

- Characters against Characters
- Characters against Nature
- Characters against Themselves
- Characters against Society or Autority

The Climax and Conclusion

This is the pivotal point of the story. The greatest tests are performed. Will the characters win or lose? Pass or fail the tests? Sometimes losing helps keep the players of how 'human' the characters are.

All major plot threads come together at this point and are resolved more or less simultaneously.

Dramatic buildup to the climax will be rewarded with a like buildup of excitement by your players. They've got the stolen car, the explosives, they know the location of the testing grounds, and have managed to get to it. They are laying the explosive by the machine when the alarms go off, the searchlights spring on, and you see the FBI 'shopkeeper' run into the room with a squad of soldiers. They rush to the car, but it won't start! They return fire, trying to cover the character fixing it. The car starts up, they jump in, and take off, crashing the gate and avoiding the shells from the nearby hovertank.

After the climax the story winds down to a rather calm finish. More akin to a movie than a book, a swift conclusion is best for gaming.

The participants have finally accomplished their goal, and can be impatient to wrap things up.

The explosive goes off, the FBI agent escapes, and the characters manage to evade pursuit. They've managed to set the Zoviets back for at least another few months.

Gamemastered Characters

Create personal foes for the characters. Make the foes sinister or innocent-seeming; but inbibe them with a distinct personality. Allow them to escape several times to build up frustration and a real sense of accomplishment when the villains are finally dealt with by the characters. They won't soon forget that FBI 'shopkeeper' – and they'll have a personal reason to chase him when they see him again.

Keep in mind that love interests are as important to a story as hate (but never force a character to fall in love). Romances between characters are encouraged, and many characters could even wind up having relationships with each other or with gamemastered characters.

Motivation: Push-me-pull-you

Doctor Doolittle aside, character motivation is difficult to do well, and difficult to pull off within the fabric of the campaign.

There are two different techniques most often employed to further the game, and another which is obvious, but usually underdeveloped.

Push-me: Push-me's are motivators which compell the heroes forward without regard for (and often in spite of) their wishes to the contrary. For example, groups who are after the characters (the Zoviets, or even members of the *Hounds of God*, intent on destroying these living blasphemies), show up with evil intentions. The heroes are thus forced to move on or to deal with their opponents. Another push-me may be a time limit, or perhaps a climate factor that needs to be dealt with (the water is rising, and will soon engulf a mountain pass the characters need to cross).

Used sparingly, and alternated between major and minor influences, push-me's can be effective motivators.

Pull-you: Pull-you's are positive motivators which draw a character towards an objective. Be it obtaining an item, rescuing a person, learning information, or tugging on a character's heart strings, pull-you's tend to be less annoying to most players. Handled carefully, they are often the staple of a campaign.

Character-induced Motivation

The most often used method for compelling your characters along is character-induced motivation, yet this is rarely recognized. When a campaign begins with character backgrounds as detailed as the ones in *Year of the Phoenix*, such motivation comes naturally. Players should develop goals of their own, and relay them to the gamemaster. This includes two things.

First of all, it clues the gamemaster into the kind of adventures the players are looking for.

Secondly, it permits the gamemaster to offer rewards that the characters are willing to risk their lives for.

Such motivation does not come without potential problems, however. If the character attains all that he or she desires, the hero no longer has any reason to be involved in the game. The 'goal' has been reached. To circumvent this, ask for several goals; some long-range, some attainable quickly, others which definitely take time and resources. In this way, you can weave together multiple goals, and reward the characters in steps. When a big goal is reached, a few lesser goals should have already begun winding their way into the story. This way there is no awkward jump in the action from one plot device to another.

Motivation is not an easy subject to handle, and can be very fragile. Only time and experimentation will show you how to handle it with your particular group of players.

14.2 YOUR CAMPAIGN: RUNNING ADVENTURES

'Imagination is more important than knowledge.'

– Albert Einstein

Start small. Nothing is worse than spending several hours creating an entire bombed-out city and having the players bypass it to investigate the forest off to the left (which you had no time to flesh-out, having invested all your time creating the city).

Map out exactly when and what the characters will meet up with on their adventure (you'll become freer with your plots as you become more experienced). You can have diversions and red herrings but most of them should have some bearing on the story.

Good adventures can have Danger, Difficulty, Foreshadowing, Personality, Reward (not just money), Roleplaying, Continuity, Strong Emotions as Motivations, and Excitement. Not all adventures have every one of these elements, but vary your adventures to take some of these into account.

The Opening Scene

Get right into the action. By this, I mean present a situation in the first few minutes of the game which demand an active response from one or more characters. If there is a long monologue which takes place at the beginning of the adventure, either drop it entirely, convert it into a photocopied handout the players can read before the game begins, or set it further into the adventure. You don't want your eager players to start yawning 5 minutes into the game.

Use weather to your advantage when telling the story. How do the adventurers feel about embarking on a journey during a rainstorm? During winter? A sunny day?

You are putting on a show. It's all in the performance.

It Makes Sense

You are the five senses for your players' characters. Describe what they can see, hear, feel, touch, and taste. Mention the funny smell, the faint grinding noise, and the sharp edges on the piece of plastic one of the characters is handling. Mention the rust that comes off on her fingers as she examines that scrap of metal falling off the hovercar, and the funny vibration the ground is making as they stand near the supposedly abandoned railroad tracks.

Gamemastered Characters

Gamemastered characters are excellent role models that you can use to show players how to roleplay, and they are one of your most important tools. If your characters talk rather than fight, if they are more interested in news than money, chances are the players' characters will show deep and varied rolls.

Build stories and adventures around them and remember to feature the same ones over and over. Locate their dwellings in specific places; 'In the next town,' '425 Bleeker Street,' etc.

Gamemastered Character Types

Gamemastered characters serve many roles in an adventure, depending upon your desires and the needs of the plot.

Extras are also known as Bit Parts or Cannon Fodder. These poor folks have a life expectancy in combat about as long as all those security guards on the *Star Trek* television shows. They are in the background, serving to set the mood or to fall down dead upon command. They can be found on soup lines and as nondescript Zoviet guards. Very few Extras have speaking parts.

Informants serve to relay information to the players' characters. If you tell the players, 'Your characters have discovered that the train comes through here every 3 days,' that is hardly deep roleplaying, nor does it leave room for doubt. But if the young girl they met on the riverbank tells them that the train comes along, 'Oh, every 3 days or so, I guess,' then they have received information they cannot always trust, have exposed themselves to someone who may report them, and you've introduced a character they may see again and again.

Obstacles are simply that – people who serve to get in the way. Toll collectors, bureaucrats, small children who won't tell you anything because you yelled at them, and troop movements which force the characters to make a wide detour all fit under this harrassment definition.

Patrons/Motivators urge the characters towards a goal. A mourning widower asks for an escort across the border, a rebel commander requests that the characters perform a mission, and a character's loved ones are sick, prompting a quest for medicine or other supplies.

Villains often compell the characters to do crazy or foolish stunts, just so they can have the pleasure of nabbing him or her. Villains are often prime motivators: the twisted mind behind several interweaving plots which are actually wheels within wheels.

Ham It Up

All gamemastered characters need to be played as individuals. They have their own lives and their own interests; they aren't sitting around waiting for the characters to stumble upon them. Give them individual identities. Change your pitch, volume, speech patterns, accent — stutter, slur your words, fidget, coo, or yell. Have some fun. Cause the characters to come into contact with gamemastered characters who have sweaty handshakes, who pace about the room, who have a tendency to slam their fists on the table to make a point (this means that you should pace the room, and use your own fist on the table). All these help create the illusion of gamemastered characters having their own personalities.

When describing something, mention a few things about it. A mere touch or two brings that object to life.

'He always seemed nervous. Even his nails were bitten to the bone.' Contrasted with: 'He was a very nervous person,' the second example pales in comparison. In the words of Charles Dickens, 'Don't say, 'The woman screamed,' bring her in and have her scream.'

A trick for individualizing gamemastered characters is to pattern them after someone you know. It works wonders as a base for characterization.

Combat

Don't let combat rule the game. It can be a central point of a session, but should not always be the only way to solve problems. Perhaps more so than in other games, gamemasters should work towards alternating combat with noncombat situations.

When combat does occur, run it fast. There is nothing more boring than the players lazily rolling their dice when their turn comes up. Speed it up. Allow players only a second or two when it is their turn to do something, or presume that their character is continuing whatever he or she was doing last Sequence.

Make it interesting. Instead of a simple barroom brawl, have the gamemastered characters overturn tables, swing on chandeliers, and run up and down the starcase, crashing over the balcony.

When designing the combat area decide if it would make a good setting for a movie. If not, open it up. Give the players some choices. If they don't utilize their surroundings, let the gamemastered characters. That's sure to wake the players up a bit!

Don't fall into the 'Soldier No. 1 is shooting at you,' syndrome. Instead, when setting up the scene, give each gamemastered opponent a descriptive word for the players to refer to: 'I'm shooting at the tall one,' 'Okay. Them I'm shooting at the blond one.' etc. This reduces the tendency for the players to think of their opponents as numbers on a piece of paper.

Year of the Phoenix has few rules for dealing with ammunition. This is because various gamemasters have varying needs. Some gamemasters will ignore the question entirely, while others will want a detailed account of every single bullet expended, and retrieval of the expended casings for bartering. The latter inventory-style will not work well, as the rules assume that all machine guns fire 6 bullets per burst, while other rapid-fire arms fire 3. This is clearly not accurate, and is used to reduce paperwork.

How to solve the question of ammunition? A middle-of-the-road solution is that any time a character rolls doubles (55, 22, etc.) or Klutzes, the rapid-fire gun is out of bullets. Another method is by counting Sequences. A firearm with a magazine holding 100 rounds can be used for 100 Sequences before reloading.

What all these rules patches come done to is: when it is dramatically necessary to run out of ammunition, the firearms should do so. Naturally, common sense should prevail. Someone firing a machine gun for 5 minutes straight will definitely run out of ammo, no matter what rules are used to regulate it.

Character Death

Because the game emphasizes the struggle of an oppressed people trying to right an ancient wrong, death will come as a matter of course.



It is important that when such a death does occur, that it is dramatically appropriate. A character who is on a routine hunting expedition and plunges to her death while attempting to cross a bridge is not dramatically justifiable. However, a character who manages to kill the Province's Deputy Governor and then is gunned down has a dramatically-pleasing death.

Death of a character should be heroic, if at all possible, not arbitrary. You can manipulate the dice rolls if you feel that the outcome will be more compelling, and such die rolls are not always to benefit the player! If the character has a clear shot at the Deputy Governor, and the soldier who spotted the character and shoots at him somehow manages to miss, you could have the shot hit anyway. Suddenly the character is wounded, and managing to shoot the Deputy-Governor is much more exciting.

Keep in mind that death is not always necessary for the story. Disablement or being taken prisoner are sometimes better, and often lead to more adventures.

It is important that the gamemastered character who kills an important rebel character is of enough stature to justify the death.

Specials

If you feel a character is being played especially well, you might want to bestow a Special. These are 'brownie points' given to a character for good roleplaying and creativity on the part of the character's player.

No character should have more than 2 at a time, and most characters would be lucky to have even 1.

They are spent when the character desires to cause any dice to be rerolled, or to reduce the severity of a Trauma Hit by 1 level (a triple Trauma Hit becomes a double Trauma Hit). Any dice roll is rerolled by using a Special. This includes dice rolled by the player, other players, and even the gamemaster.

Also called Hero Points or Lady Luck, Specials are merely a game construct to encourage and reward a player in a definite and controlled fashion.

This rule is optional, because some players feel that using Specials is a way of cheating the game's reality, and some gamemasters feel uncomfortable about judging a player's actions so obviously.

Judging Responses

Rolegaming rules are not hard and fast. They require constant interpretation by the gamemaster and the players. Rolling dice and calling out numbers is not compelling story-telling. Compare the two dialogues below.

Curtis: 'Definitely looks like she's going to tell.'
Wayne: 'I'll try to roll my Persuade . . . (Rolls.) I get 147%. Does that do it?'
Curtis: 'Let's see. (Rolls.) Nope. I got 163%. She's gonna tell.'

Curtis: 'Definitely looks like she's going to tell.'
Wayne: 'But she can't! I must convince her of my sincerity — the fight is too important. I'll try to Persuade her in any way I can. I rolled 147%.'

Curtis: (Rolls.) 'My brother was killed helping in the fight for your so-called freedom. He's not free — he's dead. Go to hell.'

Such freeform interpretation of the dice results goes a long way towards effective, memorable gaming.

Hand-in-hand with dramatic dice reading is assessing DIF penalties and other modifiers to dice rolls. These adjustments can be looked up if the characters are in a leisurely situation, but if there is a lot of exciting action, and things are heating up, it's best to wing such adjustments instead of pausing to look them up. The feel of the story and the pace of the adventure are more important than technical accuracy.

In addition to controlling skill modifiers, you are also controlling the game session itself. This means you need to keep everyone's attention, and keep everyone involved.

Keeping everyone's attention is necessary if you glance up and notice that one of your players is reading a comic book, and the other two are discussing last night's football game. This may be a clear indication that either, a) you should throw in the towel, b) adjourn the game to another time — there are some days when no one feels like playing — or, c) throw a situation at the characters which requires their response. You may find that players will wander if there are no decisions their characters need to make.

If you manage to keep everyone interested with a twisting, what-happens-next feel, you won't need to grab that comic book out of your player's hands. But such effective storytelling is not always easy to accomplish.

The other half to helping to monitor a game session is trying to keep all the players involved. If you have been playing for a while and you suddenly realize that one of your players has not done anything for some time, turn your attention to him or her, involving that player in the events.

If necessary, you might even have that player take a gamemastered character to play for a while. This usually requires some forethought on your part, but the rewards are worth it.

Intercharacter Conflict

Occasionally a character's interests conflict with those of other characters in the game. This is not something that, as a gamemaster, you should try to manipulate. If the players are good, their roles will be all the more interesting as the characters develop and interact. If these goals go beyond roleplaying and interrupt the game, speak to the errant player privately. If more drastic measures seem necessary, you may consider maneuvering that character out of play.

Final Notes

If the main action of the story takes place after a two day journey, and the journey itself serves no other purpose than to get the characters to a particular destination, condense the action. Simply say, 'After a two day ride, you finally reach the city.' Don't drag out the ride with random encounters that add little or nothing to the overall plotline.

Keep in mind that most players do not act — they react. Don't expect the characters to go off somewhere without prompting or hints. Give the players a little help so they know their characters aren't wandering aimlessly.

If a character comes up with an ingenious plan or idea, let it sometimes work. This way they'll continue to think and be encouraged to try a different approach to the tests they face.

When it gets late and tempers flare, it's a good idea to pack up and resume later. Characters are less likely to do silly or stupid things if players are conscious. (Not to mention that arguments over who did what, as well as memory lapses, can be avoided.)

When ending a story in the middle, end it on a high note, at a time when players are about to encounter something exciting (and they know it). This helps keep interest high for the next playing session.

When characters have a long-range goal of immense proportions, give them little clues, leads, or pieces to the puzzle that help them achieve their goals. Some stories can concentrate on achieving some of these goals, while others have no bearing on them. Be careful not to rob the characters of their reason for living by making it too easy/quick to accomplish. In practice, don't let them find, repair, and escape with the Shuttle *Phoenix* after three weeks of play, or there'll be no reason to continue the campaign. Of course, it is quite possible that the character will abandon the quest for the shuttle, and stake out a new life in this strange Amerika.

14.3 THE TAO OF RULE WRITING

'Consistancy and realism are subservient
to enjoyment,
since they are intended to enhance it,
rather than being goals in their
own rights.'

— Robert Plamondon

It's important to remember that the goal of any rolegame is entertainment. To this end, rules serve as a framework to help further this enjoyment, for they add the element of suspense to the game.

Rules in any rolegame are a basis to work from, the agreed-upon reality. No rule should be enforced if you find it gets in the way. Never hold to a silly rule just because it is there. After you have seen the way the entire rules system works, and how each rule works with the others, feel free to change them. Try to figure out why some rules are set up the way they are.

The specific rules that gamemasters choose to implement, ignore, or add depend upon what kind of stories the gamemaster wants to tell. Gamemasters often alter rules to fit their own personal conception of the world. This is good, because rules are a tool. As with any tool, they should be used or ignored as needed. For example, if the characters are in a tight spot and did all they reasonably could to avoid the situation, some gamemasters allow them to escape. 'If a character with 5 BOD points in his chest faces an opponent and you roll 16 points of damage, you are perfectly within your rights to adjust the damage rolled, or perhaps change the hit location instead of killing the character. Alternately, some gamemasters feel that the dice are the final judge, and play accordingly.

Don't let the players tell you how to interpret the rules. They must play by your rules and interpretations. On the other hand, if you find that you players are unhappy with the way you are running the game then you may want their counsel to better everyone's level of enjoyment. Remember that it is their game, too.

Adding Rules

There may come a time when you want to change, alter, or delete rules. If you are considering adding rules, remember that they have to apply to both the characters and the gamemastered creatures.

Ask why the rule is desired. To further a certain type of character? Sometimes rules are set up to reflect a cultural limitations or benefits that exist in the milieu of that game. Pay attention to how it may affect the culture.

Every game needs some amount of unbending structure to keep it from turning into an intimidation session, but too many rules can rob a game of its possibilities, turning it into a strategy prison.

Because of this, ask yourself these questions when developing a rule.

Is This Rule Necessary?

Explore alternatives. Use any method at your command. The environment, geography, culture, or local/personal authorities can all influence or limit characters without a rule being imposed.

For instance, if you felt it necessary to limit the use of martial arts weapons (nunchakus, tonfas) in the game, use both geophysical (weapons and training are available only in a far-flung country) and cultural limitations (trainers very ethnocentric and refuse to train foreigners) rather than simply imposing a ban on such weapons.

This, naturally, provides a purpose or destination for characters. If they actually get to that country and finally persuade someone to teach them, they have accomplished quite a feat.

Can a Player be Allowed to Choose a Response?

Try relying on your players to make a reasonable decision. If you find that it doesn't work for your group, turn to a chart or other randomizer as a last resort. Rare is the group in which either is strictly the case. Most gamemasters trust their players to pick appropriate names, and some allow players to choose their character's initial belongings.

Obviously, you need to consider the people in your group, and allow them to make decisions whenever you can. This way you avoid player resentment and rule imposition at the same time. You can keep open the door of creativity and allow your players to feel they are contributing members of the shared fantasy.

What Natural Forces Can I Use as a Pattern?

Strive to make the rule as inconspicuous and culture-oriented

as possible. A game rule is less noticeable if it fits into a well-established concept implicit in the world or culture.

Phoenix heroes, for example, do not begin the game with more than a pocketfull of equipment. This was designed to offer a roleplaying challenge for the players, and fits in well with the opening events of the game world.

What Real-World Facts Can I Use?

Learn how the situation would be handled in this world and use that as a base. For the most part, game world sciences closely resemble real-world ones; and where they differ, you can still use the real world as a pattern. Good thing, too, or you would be forced to construct you own reality!

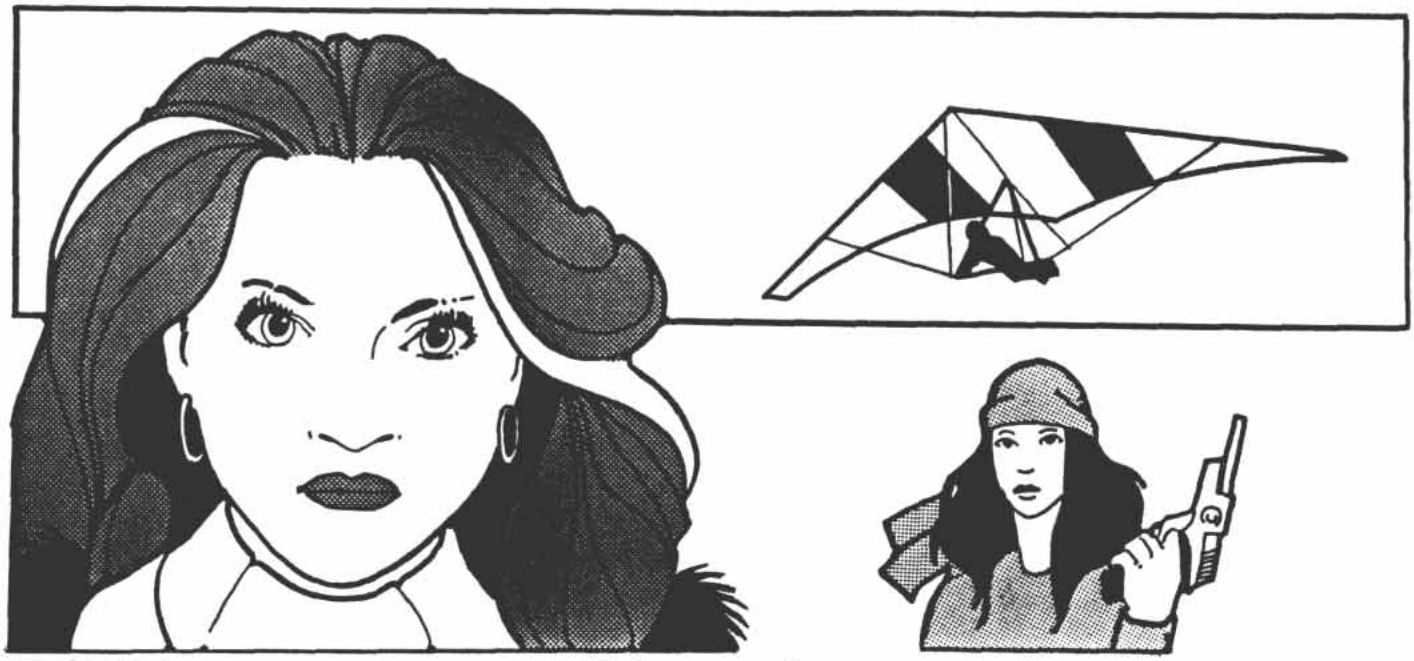
There is a wealth of information available to anyone who cares to look, concerning just about every facet of life, from archery mechanics to weather patterns, and from aerodynamics to linguistics. You don't have to depend upon your own experience and imagination: use the public library to help create rules that are both accurate and defendable.

Conclusion

Look closely at these considerations and impose rules only when you understand the impact of each rule.

This, of course, does not help you when you are forced to make a ruling in the middle of a late-night session. To resolve this situation, ask your players to help reach a reasonable decision. Appeal to their intelligence and ask them to be objective. With this method it's usually possible to reach a satisfying compromise. Perhaps more importantly, don't be afraid to be wrong. If, at some future date, evidence is uncovered that proves you wrong, acquiesce — and fix whatever needs to be righted. This does not necessarily extend to resurrecting characters who die because a rule is misread. Errors like those are best left as they are.

Implementing these ideas at your discretion will enable you to become a successful, confident gamemaster who runs an exciting and rational campaign.



Plunge into Nightmare

Welcome to the first adventure for *Year of the Phoenix*.

Preparing to Play

Take it slow. Read through the entire adventure. Get to know the plot, major gamemastered characters, and the rules you'll be using. Flag rules that mystify you, and look them up in the **Training Manual** before play begins.

Pregame Checklist: Check to be sure the players (and you) have done the following.

- Read the 4-page Player Handout (Skipping the Creating a Hero Summary).
- Each player has chosen a pregenerated character. (You don't choose one.)
- Everyone is sitting around a table (or other convenient playing surface) and can easily reach the dice.
- Everyone has plenty of pencils, scrap paper, (and refreshments if desired).
- You have read over this adventure at least once.
- Everyone has written their character's name on a piece of paper sitting in the middle of the table. This way, players can look at it during the game and refer to the other characters by name.
- Everyone has introduced their characters to each other and told a bit about themselves.
- Everyone is ready to have an exciting time for a few hours.

How This Adventure is Organized

Plunge into Nightmare is a Linear adventure. This means that the adventure is easy for beginning gamemasters to run. The different things that characters can do are covered, so that the answer is always in the book. Some experienced gamemasters feel that parts of this adventure limit the player's choices of actions. If so, they are free to alter the adventure as they see fit, improvising to their heart's content.

If you are just starting out in rolegaming, don't worry about improvising (it comes with practice). If the characters do manage to get off track of the adventure, try to steer them back. If all else fails, simply admit you aren't prepared to handle whatever they are planning. Good players will understand, and will try to help you with the game. Roleplaying is a shared pastime and cooperation is the backbone of a good adventure.

A Note on Rules: This first Adventure has been structured so that you may play without the rules on Ergs and Experience Marks, if you wish. This simplifies record keeping (something which new players find intimidating). At the end of the adventure, award each character 20 Experience Marks to spend on skills they've used in the adventure. After this adventure, however, institute the regular Experience Mark rules.

Starring Roles: Every gamemastered character, such as Duchess Ona, is detailed with personality notes and game statistics in the 'Encounters' pullout located in the center of this booklet. Some of the lesser roles, such as the Duchess' guards, share generic statistics. Each guard has been labeled with a descriptive adjective ('Bald,' 'Tall,' etc.) and a tally is provided for marking off Trauma Hits on each one during combat. If you don't want to write in the book, just scribble down the pertinent information on a piece of scrap paper and use that, instead.

Break Points: This adventure is divided up into Episodes. If you and your group want to take a break for a while (to order a pizza, or whatever), Episode breaks provide natural stopping points.

HISTORY OF THE REGION

Pennsylvania has been the major thoroughfare between the Southwestern and Northeastern Provinces since it was first overrun by the Zoviet horde. The industrialized zones lie mostly in the West, where well-maintained highways seeded small communities.

The middle of the Province supports Harrisburg, the capitol of Pennsylvania. In Harrisburg proper can be found 3 motorized tank battalions. These are under the command of a Major M. Krucshev, the administrative ruler of Pennsylvania for over 7 years. Krucshev was born in Russia and sent here to 'straighten out' this Province which has seen its share of rebel interference. In the last 5 years of his rule there have been no reports of destruction or black marketeering

directly traceable to rebel forces. The Major has apparently done his job well.

There is an official contaminated zone to the East, but only residual radiation lingers there now. That area is desolate; full of twisted slag and grass-covered building mounds.

A few kilometers north of this forbidden zone is a group of buildings which burned down some dozen or so years ago. The place is overgrown now, and the wooden buildings are slowly deteriorating due to the elements. Looking closer, however, some of the buildings look too well preserved. This is the location of the Duchess' headquarters.

The Duchess fled from Zoviet rule many years ago and soon established herself as a tough resistance fighter. Through the years, many things have shaped her power, and many things have shaped her conscience. Not all of them are pleasant, nor remembered kindly by the participants. Through the years the Duchess emerged as a leader to few, yet privy to most. She has an uncanny knack for knowing what is happening around her area, and who to talk to. She has connections (and spies) deep within the opposing camps around her. She is always on top of any troop movements by Major M. Krucshev. Some say he is well aware of the Duchess, and some even go so far as to say that they have worked together on occasion. The Duchess neither confirms nor denies this, but her actions indicate that she is not as omnipotent as her reputation would paint her.

A few scant kilometers from the Duchess' home base is the tiny Dyesyat refinery, which is a converted power station that uses river water to create liquid hydrogen. It is linked up via satellite to dozens of other power stations dotting this Province, and all are powered by the satellite network. The solar orbiting platforms which beam the power to these collectors were trained on these sites long ago.

Recent Events

Four days ago, the Duchess' son and a small band of guards were somehow captured when they waylaid a messenger near the Dyesyat refinery – there is possibly a spy in the Duchess' camp. The Duchess knows the Zoviets have not taken the prisoners out of the area and hopes that they have not killed them. The Duchess is currently trying to figure out a way to spring them without using up any more of her personnel (in case one of them is a spy).

The command decision handed down by Colonel General L.M. Sadenjo (see the What's Going On? opening letter) has thrown this entire region into total chaos. Just before this adventure begins, troops begin an overland drive from the south of Pennsylvania (where they were involved in wargames) towards the North. Their target? New York City to eradicate a small band of rebels. Major M. Krucshev is traveling with them to personally oversee the operation. He certainly has more important things to do than deal with a few rebels caught outside a hydrogen refinery.

A Platoon of recon Helicopters from the Major's troops flew over this area early last night, and one of them went down near the Duchess' headquarters. The pilot was killed instantly (the body washed out to sea) and the order came down that no time was to be spent in a search operation. Thus, the Duchess' troops found the Helicopter during the night, and took it back. By the time the astronauts awoke on the shore, the Helicopter was repaired, and sitting in the Duchess' headquarters.

In this time of military mobilizations, the astronauts wash up on the shore of a Zoviet Province known as Pennsylvania.

THE PLOT

This adventure is designed to let the characters survive. Because of this, some situations are slanted slightly in favor of the astronauts. Don't worry. There are plenty of other opportunities for death out in this world.

Episode One: Skyjack!

The adventure begins as the astronauts are briefed for their first mission. Libyan terrorists have taken over the space station *America*, and they must retake it. They are told to employ a full frontal assault, for there is no way to surprise the terrorists.

Once the group reaches the station, the terrorists detonate a bomb, and the astronauts are plunged into darkness.

The astronauts wash ashore in the early morning, alive. They also realize they might be anywhere: England, Canada, even Siberia.

Our heroes spend some time assessing their situation and their gear. They have the choice of moving, or staying put until something comes up.

They meet a stray dog. Suddenly a shot rings out and the dog is killed. Strangely garbed figures appear from the direction of the shot and demand that the astronauts surrender immediately. They are taken underneath the village, to a high-tech hideout.

Episode Two: *Into the Hierarch's Lair*

This episode finds our heroes meeting the area's ruler: The Duchess. If they think to ask, they can find out that they are in Zoviet-controlled Pennsylvania, in the year 2197 C.E.

The Duchess informs them (in her own self-assured way) that she has retrieved the flying machine they seek. And, she will give it to them if they perform a task for her. They must rescue one of her lieutenants (her son) from the Nasties, and deliver him back to her.

If the astronauts refuse, the adventure is over (you can start with the next scenario). If they agree, she disguises them as Zoviet soldiers and sends them off to free the lieutenant.

Episode Three: The Rescue

Our heroes travel down the coast to a liquid hydrogen refinery. If they manage to enter the compound via hang gliders, they discover he is the Duchess' son. This is a simple rescue operation, hampered by the fact that a planned diversion is sabotaged, so escape routes are changed.

Episode Four: Show and Tell

The Duchess' son produces the Zoviet communication that he and his companions lifted off the messenger. It tells of the appearance of the strange ship in the sky (the Shuttle) and hints at the coming mobilizations to wipe out the Rebels.

The Duchess then rewards the astronauts. She takes them into her Truck Bay, and reveals the helicopter – fully repaired and working – lacking only fuel. She cannot understand their dismay, and is truly upset that this is not the flying machine they want. She also makes the connection between the communique's reference to a strange airship, and the appearance of the astronauts. She realizes that they are not from this world, and shows them the message. Because she is in a state of shock (having almost never been wrong about anything before), she implores them to accept the helicopter anyway.

The astronauts are stranded in a strange land, with no destination and no home. The Duchess suggests they travel North to the Nonnewaug tribe. That rebel group is always looking for fresh talent. The Duchess will not accept offers to remain with her, and is too shrewd to admit that she considers their independent attitudes too dangerous to try to control.

Salvaged Equipment

When the crew first wakes up (see the **Disaster Strikes!** section below), they may or may not have all of their equipment with them. There are three ways to handle this. First, you can simply assume that they have everything that is marked on their character sheets. This option has a major disadvantage, however. It doesn't force them to think their way out of a situation. It lets them play 'Rambo' at their first opportunity, and that could well get them killed. The next possibility is rolling on the following chart before the game starts. Then you can simply inform your players what is lying around. The third possibility is to have each player roll to find out what equipment remains. I recommend the third alternative, because allowing players to roll the dice themselves gives them a sense of control over their destiny, and insures that every group begins the game with differing resources.

Note that this chart includes items washed ashore. Just because a character's Glock is salvaged doesn't mean that it is on the character's person. (And it may be a weapon or item originally belonging to someone else.)

Roll for each astronaut separately.

Salvaged Equipment Chart

Item	Roll Needed on 1D6 for Salvage
Combat Unit undamaged	2-6*
All Personal Gear intact	3-6•*
Extravehicular Mobility Unit undamaged	6***
EMT Kit washed ashore	3-6†
9mm Glock 24 w/ammo	5-6††
Rifle or Machine Gun w/ammo	6

- If the Combat Suit was damaged, roll 1D6 for the number of locations lacking armor, and use the Hit Location Chart on the character sheets to discover the specific locations. These locations have '0' armor points. If any character's Hit Locations lack armor,

roll randomly to see which Location received a Simple Trauma Hit sometime during the disaster.

** If the roll is failed, character is missing 1D6 items (begin with the first item listed in the **Training Manual** – the Com System – and go down from there).

*** If the Unit is damaged, that means that it is in several pieces and is virtually worthless. The 12-hour battery in the backpack (if they think of it) is probably the only thing that can be salvaged.

† If it washes up on shore, roll again. A roll of 4-6 means it is watertight, and none of the items are spoiled by the seawater. Otherwise, the drugs and the bandages are useless.

†† A 6 is needed if the Combat Unit is damaged.

Episode One: Skyjack!

Read the following out loud:

Well, it's been almost eight weeks since you entered training to become a *Phoenix* astronaut. On the first night of the eighth week, a warm June night, you are awakened by piercing alarms shrieking through the military base. You hear commands barked and soldiers swearing. There is the sound of running and searchlights snap on, sweeping the grounds. What do you do?

The proper response is to dress immediately and report to the briefing room. Regardless of their actions, they hear the following over the compound loudspeaker (announce it loudly and urgently):

Attention! Attention! All *Phoenix* strike team personnel report to the briefing room immediately. Attention! Attention! All *Phoenix* strike team personnel report to the briefing room immediately. This is not a drill! Repeat, this is not a drill!

Your players' characters know how to get to the briefing room, for that is where a lot of their orientation meetings have been held. Once your players have said that their characters comply with the order, read:

The briefing room is as you remember it. The green paint is still peeling off the ceiling, and the old school desks look as shabby as ever in the fluorescent lights. It's too bad the new training buildings aren't finished yet. You go in and sit down. Other Strike Team members enter the room in various states of sleepiness. By the clock on the wall, it's 2:00 in the morning.

The Major enters and strides to the podium at the front of the room. You see his shirt tail hanging out.

'Well, officers. It seems that your services are to be needed sooner than we anticipated.

'As you know, the space station *America* has been occupied around the clock for the past several weeks in an effort to complete essential systems. Well, as of 0100 hours this morning, terrorists boarded the station and are holding the technicians hostage.'

You hear gasps of amazement and horror from the Strike Team members around you.

Pause here, and let the players talk about it. They can ask questions to which the Major knows the following facts.

- The terrorists entered the station via a Third World Shuttle system which is currently unidentified. 'But we're working on it.'
- They have issued demands, but the details are Top Secret.
- The President is in a meeting right now to decide what other actions may be appropriate.
- Very little actual information is known about the situation, as the terrorists managed to seize the communications system before anyone could report hard facts.
- This Strike Team has been assembled by direct Presidential command.
- The terrorists number somewhere between ten and twelve.

It's possible that a player will attempt to use a skill like Persuade against the Major. He has a 30% TAL. Roll 30 + 1D100 against the player's roll. Whoever rolls higher (if you both roll over 100%) wins. If the player is successful, the Major reveals the following.

- The skyjackers' leader has been identified as a known Libyan terrorist, currently going by the name Maymon Zimbalist.
- The condition of the hostages are unknown, but the terrorists claim that they will kill one an hour until their demands are met.

If the players ask something not covered in the above information or in the read-aloud below, say that the information is 'unavailable' or 'under investigation' or 'Top Secret.' Or, if you feel adventurous, ad lib the Major's responses.

If the players ask for details about their part in the mission, read the foloowing. Otherwise, read it once the players have finished asking all the questions they wish.

'Your role in this mission is fairly straightforward. Eighteen of you – our first two strike teams – will board the *Phoenix*. The two backup teams will follow in the *Pegasus* as soon as she is readied for liftoff – in about an hour. (Those bastards caught us with our pants down.)

'Since the terrorists control the command module, you cannot hope to surprise them. Therefore a straight frontal attack is required. Tou are to enter the station via airlock seven – just aft of the command module – neutralize the targets, and secure the station. We aren't sure where the hostages are being held, or what the terrorists will do if threatened, so time is of paramount importance.

'Umm. . . ' The Major wets his lips. 'I'm not supposed to reveal this but, dammit, you deserve to know. There's another reason to work fast. There is apparently a bomb on board, which they will detonate if their demands are not met. You have to neutralize them before they destroy the station. The President doesn't want them turning the *America* into a multi-million dollar piece of junk.

'Any questions? Anthony, you're to command the *Phoenix*, Horn is pilot, andKeeps – sorry – Keeler is communications. You've got twenty minutes to grab your gear and get over to the troop carrier. Let's Move Out!

'Quill, I want to see you.'

The Major tells the following to Quill, but loud enough for anyone listening (i.e., the other players' characters) to hear what he has to say.

'Quill, it would be a shame if there was an accident up there. . . I mean, if the terrorists were caught, but then shot while attempting to escape . . . You can be assured that the President will ask no questions. Do I make myself clear?' (Wait for Quill to respond.) 'Good luck.'

If you are using the pregenerated characters, their gear is listed on their character sheets, so you can just mention that it takes 'a few minutes to grab your stuff and get on the troop carrier.' If your players have their own characters, and have not chosen equipment, have them

do so now (give them about 5-10 minutes of real time, then continue with the game).

After a short trip to the runway, you board the *Phoenix*. It's all fueled up and ready to roll. A brief systems check is in order for your first real mission.

Anthony Quill needs to make a Shuttle Operations skill roll, and Bruce Keeler needs to make his Shuttle Communications skill rolls.

If either character fails, announce that they've detected a possible problem with the equipment, and they should notify launch control immediately. Respond to their call with:

'Roger, *Phoenix*. Acknowledge system malfunction. Launch postponed for one minute. (If they Klutzed, it's a delay of one hour.) Emergency crew on full alert. Emergency procedures on standby. Emergency exits read Green. Awaiting further instructions, over.'

Wait a few minutes, and then only the character who failed should try again. If the roll was successful, continue below. If not, repeat the procedure until the skill roll is successful. Once everything checks out, they need to call it in.

'Roger, *Phoenix*. Acknowledge system correction. Launch starting at T minus 5 minutes and counting. Emergency crew stepped down to yellow alert. Emergency procedures on standby, over.'

Let them wait a few minutes, then the next comminique comes over the radio.

'Phoenix, this is launch control. Radio check. Remain on this channel. The space station does not have access to it, over.'

Point to the player using Bruce Keeler, and ask for a response. He should respond with 'Radio check, Roger,' or something equivalent. Supply the response if your player isn't sure what to say.

'Phoenix, this is launch control. Abort advisory check. Go or No-go decision required, over.'

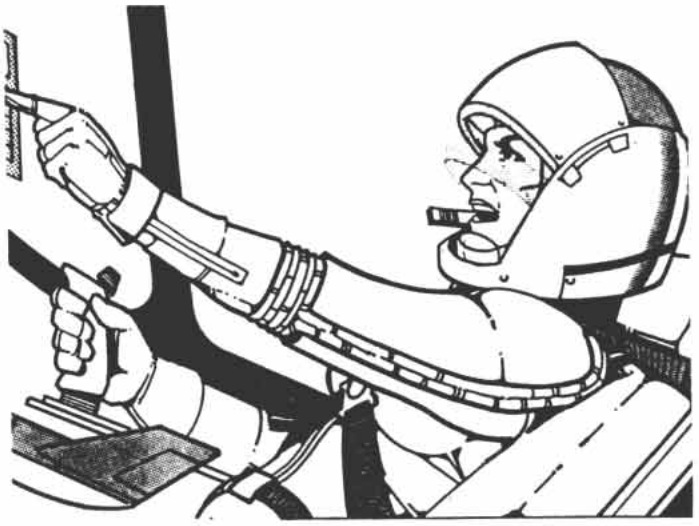
Point to Carol's player. Carol needs to make her Shuttle Operations skill roll, just as Anthony did. Once the roll is made (with possible delays), Carol should state, 'All systems are Go,' or something equivalent. If the player asks for help, supply the response yourself.

'Roger, *Phoenix*. You are on internal power. Abort procedure deadline is past. You may not abort. Repeat, you may not abort – you are committed. You are Go for launch. Repeat: you are Go for launch. Do you copy?'

Any of the characters may respond. Your players should be getting the feel for this by now. Tell them to sit back and be prepared for launch.

You hear launch control counting down as the automatic systems engage one by one. There is a deep rumble and the Shuttle begins to move forward. Faster and faster you travel along the runway. Both Anthony and Carol have their hands on their control sticks as the nose of the *Phoenix* rises. The pressure of takeoff is similar to what you've experienced in your simulations and test runs, but this one's for real.

If they radio for the status of the *Pegasus*, launch control tells them that the *Pegasus* is about a half-hour behind the *Phoenix*, but they are not to wait for it.



It takes the Shuttle about an hour and a half to get within range of the space station. If you feel like playing this time out, by all means, do so. But most players will be itching for some excitement and will be more than happy if you just tell them:

The trip takes over an hour, and you soon see the glittering structure of *America* floating serenely against a backdrop of stars. To your right is the earth, and to your left is the moon. Docked on the planetside of the command module like a leech, sits a gleaming silver Shuttle without markings of any kind. It has a pronounced needle-shape and is smaller than a Military Shuttle or Orbiter.

Boarding the Space Station America

Okay, gamemaster. Here is where the story twists, and the characters are thrown through time and space. The players cannot stop this from happening (unless you want to play *Year of the Pegasus: 1997 C.E.* – which is perfectly all right with me, and if there are enough requests, FGU may publish a Campaign Pack for adventuring with the *Pegasus* in the year 1997). Upon approach, the characters may go directly to the docking port, attempt to destroy the other Shuttle, try a space walk, try docking with the other Shuttle, and/or attempt communication with the terrorists. If they discuss a space walk, inform them that it will take a long time – more time than they have. If they still decide to do it, have the Major call them on the radio and ask their present situation. He denies them permission to do an EVA, and urges them to hurry. If they wish to dock with the other Shuttle, they'll quickly figure out that the only docking port on that shuttle is attached to the space station.

Note: If they try to destroy the other Shuttle while attempting to communicate with the terrorists, just use the **Destruction** bit, below. It is better if the players believe that they caused the disaster themselves.

Pacing

During exciting moments like the encounter with the mysterious Shuttle, your actions as gamemaster can help the story. If the scene is tense, then sit on the edge of your seat, talking clearly and rapidly. If it's a relaxing situation, lean back, put your hands behind your head, and speak slower.

Players (like most people) pick up body language. Use yours to dramatic effect and to reinforce the mood you are trying to generate.

Docking

The docking procedure is straightforward. Either Anthony or Carol must make a Shuttle Operations skill roll. If they fail, they may try

again. There is very little that can go wrong in the vastness of space. If they Klutz, the shuttle drifts into the side of the station and bumps into it, and they immediately get **The Radio Message** (see below). If the skill attempt is successful, the automatic docking routines are engaged, and they only need to monitor the Shuttle's progress. They know the docking procedure will take 10 minutes. After 8 minutes, the get **The Radio Message** (see below).

Destruction

Destroying the terrorists' Shuttle requires a successful Shuttle Weaponry skill roll by Bruce Keeler. There are four possible outcomes: max success, success, failure, klutz.

• **Klutz:** You adjust the range and target locators. . . and hit the Fire button. As you do, you notice that one of your three vectors are off the mark — and the powerful laser bolt lashes out in a silent flash of light, striking the *America's* command module head on.

Continue immediately with **Disaster Strikes!**, below.

• **Failure:** You line up the shot and press the Fire button. A bright beam of light shoots out silently. . . and flashes past the terrorists' Shuttle. The beam travels out into space. A clean miss.

Continue with **The Radio Message**, below.

• **Success:** You fire the weapon, and a bolt of bright white light flares out. . . and punches a hole right through the other Shuttle's engines! Clean shot! You see small flashes of light as the fuel explodes, ripping apart their engines. They're not going anywhere!

Continue with**The Radio Message**, below.

• **Max Success:** You adjust the three vectors and punch the Fire button. There is a blinding flash as the mysterious silver Shuttle is punctured. You see silent flashes of light as the front windows of that Shuttle blow out, and suddenly the entire Shuttle explodes!

Continue immediately with **Disater Strikes!**, below.

The Radio Message

If the astronauts attempt to contact the station (or you are directed here from one of the above paragraphs), they get a message:

Suddenly, your radio crackles to life. It's on the space station channel! A deep voice booms in broken English, 'Americans! We hold your station hostage! Come no closer or we kill everyone!'

Options: The players may choose to ignore or respond to the message. Let them decide what to do and then tell you. As long as they do not shut off the radio, another message follows shortly afterwards.

Another message springs over the radio, 'Now Capitalist Pigs! You shall perish! You would not listen to our warnings! Now you die!'

No matter what your players say their characters are doing, continue with **Disaster Strikes!**, below.

Disaster Strikes!

There is a brilliant flare in the eerie silence, almost as if the Sun was going nova. The cockpit is suddenly heating up. Your radio crackles to life:

'Phoenix, this is *Pegasus*. Our E.T.A. is — ' The warning systems drown out the message as lights dance along your instrument panels. System after system tries to respond to the overheating. And then. . . Nothing.

Pause here for a few seconds, just until everyone catches their breath. Then read:

You awaken with sand in your mouth. You spit it out, look around and find you are on a beach — a long strip of sand arcs out of sight to your left, but continues for many kilometers as you look to your right. Ocean waves lap at your legs. A golden sun peeks over the fir trees lining the beach as you suddenly realize you can see your breath. It is cold here, with the ocean breeze, but the smell of spring hangs in the air and you can see seagulls winding their way across air currents high above you. Strange weather for June 12th.

'Where are we?' is the appropriate first question. Give them no hints, no indication of what they have just gone through. As far as the players know, they could have landed somewhere in Siberia (1997 C.E., of course).

This is the appropriate time to determine what equipment the players have, if you have not already done so (see **Salvaged Equipment**, above). Depending upon the determining method you used, some supplies, weapons, and other items might be strewn on the beach. If you have 10 or fewer characters on this adventure, they see 1D3 other astromauts on the beach. (The missing characters let you add more astronaut characters later in the game if you get new players, or if some player's astronaut dies. The 'new' astronaut simply washed up on the beach somewhere else and has been wandering ever since.) Upon examination, the dead astronauts have drowned. They have no equipment, and their combat suits and EVA suits are virtually destroyed.

'How did we get here?' is the next question. Anyone making a successful Shuttle Operations skill roll remembers that in an emergency, the Shuttle systems go on automatic pilot and attempt to return to Earth for a splashdown reentry. Mention that it is entirely possible that rescue teams are even now rushing to the site and that the Shuttle is possibly on the bottom of the sea. Also casually remark that the Shuttle costs several billion dollars. (That may occupy their thoughts for a while.)

'When are we?' Considering the time it will take the characters to organize themselves and check out their supplies, they notice that the sun is rising. It is dawn. As far as they know, it is dawn on June 12, 1997 Common Era.

'Where are we?' A successful Survival Training roll tells the character that the astronauts are probably along the 60^{o} Latitude line — they could be in the Orkney islands off of England, in the Hudson Bay area, north of Ontario, Canada, or even in the Baltic Sea near Leningrad. But judging from the tree types, beach formations, and other clues at hand, the Orkneys are out. (They are totally wrong, of course, as Earth's current climate doesn't much resemble 1997's.)

'How do we find out what happened and/or get back home?' All astronauts know of someting called a 'Black Box,' in every Military Shuttle, just like airplanes have. If that can be recovered, all the details of the flight should be recorded on it (including speed, trajectory, specific flight path, etc.). Be sure to mention this even if the players don't think to ask the question. This could turn out to be a big reason to look for the Shuttle: learn what happened and use that information to reverse the procedure to go home.

Where Do We Go From Here?

The characters are cold, wet, and miserable. The have several decisions to make. Do they move or stay put? Keep together or split up?

If they decide to stay put, a successful Survival Training skill roll provides adequate food and shelter.

If your players decide that the characters are moving out, find out their organization: who is carrying what weapons; are their weapons drawn? does anyone have the Medical kit?; and so on. Once the players are organized, they can begin moving. Repeat the description of their surroundings from above.

If they turn left and travel along the shore, they soon encounter a set of tracks. It looks like something was dragged towards (or away from) the sea shore. The tracks mark up about an 8-meter wide section

of the beach, and disappear into the flattened underbrush. Several dozen boot-clad footprints mill around, and some are deep in the sand, showing that they were either carrying a heavy weight or were possibly pushing something away from the water. Someone using either a Spot skill or a Heightened Sight Special Ability can tell that the tracks were made within the last 12 hours.

If they turn right, they see the beach stretching for several kilometers. There is nothin but seagulls down this way.

If they choose to go directly inland, they travel about ten meters and stumble upon a single-person wide path. It meanders past them directly towards the sea shore, and the other end winds through the trees and gently up the sloping hill in front of them.

You Go Your Way, I'll Go Mine

Breaking up the group is a Bad Thing. Many new gamemasters may find the thought of his or her players' characters running in all direction to be quite intimidating (not to mention that the scenario is not set up to allow for that possibility). This panic is understandable, and leads to the following suggestion if they seem interested in doing just that very thing.

If one of the characters has Survival Training, inform the player that his or her character realizes that splitting up could well mean the deaths of all the characters — they don't know where they are, etc. (No skill roll is required.) If this doesn't convince them, you may need to admit that the scenario is not designed to handle that possibility. Of course, experienced or adventuresome gamemasters may have already devised a half-dozen ways around this sticky situation, and are cordially invited to ignore this comment.

Where There's Smoke. . .

If the astronauts are walking inland, they come over a rise and see this. If they remain at the seashore, choose a character to notice this (roll a D10, or have them all make OBS Skill Sphere rolls. The one who rolls highest sees this.)

Off to the left, you see dust being stirred up. The thick brown clouds trail off for quite a ways. It looks like some kind of vehicle convoy might be traveling along a road which passes through this area, coming from your left and going off towards your right. They seem to be over 2 km away. And flying (floating?) above the convoy looks like about six or seven airships — Dirigibles, perhaps. You know that both the U.S. and Russian military have been using dirigibles for years now.

(Don't tell your players, but the dust comes from the troops led by Major M. Krucshev [see *What's Going On?* opening letter]. They are in the middle of an overland drive from Pennsylvania to New York City. And the items floating are, indeed, seven dirigibles.)

The astronauts can notice little else from here, but anyone making a successful Scan Skill roll can tell that the dust is from a line of vehicles (or things that might be vehicles) about half a kilometer long.

Read:

Before you have too much time to think about this, you hear a dog barking. Suddenly a mangy mutt jumps out of the trees in front of you, and pads up to you with it's tail wagging and tongue hanging out.

The dog is a stray mongrel, half-starved for food and affection. She has no collar or identification of any kind. Her paws are battered a bit, but anyone with an Animal Handling, Animal Lore, or Emergency Medical Technician skill can tell that the damage is expected from the type of life the dog apparently leads, and not due to ill treatment (no skill roll is required to use the skill). By the way, encourage them to let her stick around. She has no infectious diseases and doesn't even have rabies. She responds to any name, and is very appreciative of a kind word or a bit of food.

(The dog is here to set up the following encounter. No one will expect to get shot at, and a death shows that the people the astronauts are about to meet mean business.)

If the players seem to be interested in the dog, let it be as friendly as you can. If they are cruel, it tags along just ahead of them, out of the range of blows.

If they characters remain on the beach, alter the following encounter so that the Duchess' guards show up on the beach, instead of the astronauts journeying inland. (In other words, they have to meet up with the guards to continue the story.)

. . . There's Fire

Roll for any characters with Dangersense skills. If your rolls are successful, inform those players that they feel uneasy. (You roll these so that in case your rolls fail, the players aren't alerted to the possibility of danger.)

Give them 5 or 10 seconds of real time to decide what to do about it, then read the following:

Suddenly you see a silent flash of light come from somewhere ahead, and it lashes out directly at the dog. The dog yelps once, and collapses with a whimper.

(The guards killed the dog because it might have rabies. As long as anyone can remember, dogs and cats have been disease-ridden vermin that need to be exterminated. The guards ignore the dead dog.) Pause here to let the astronauts consider their options. Most likely, they will draw weapons.

Striding out of the woods from all directions you see strange people clad in full-body gray-green suits. The suits are bulky, and remind you of old radiation suits, complete with face plate. All of them appear to be wielding strange rifles. The apparent leader of the group gestures towards you with an obvious command to surrender.

The strange group (the Duchess' guards) outnumber the astronauts 2 to 1. If the players look like they want to get into a fight, mention that they don't know who they're fighting, the figures have not actually fired on them, the suits might be bulletproof, and — apart from the *Phoenix* lasers — you've never seen the likes of that flash of light that killed the dog. (If they still seem intent on destruction, a heavy sigh and a, 'Are you sure you want to go through with this?' should deter them. If not, let them fight it out — show no mercy. The survivors can continue with the game, and the losers can go watch television. The Duchess' guards' game statistics are in the **Encounters** pullout section (in the center of this book).

The figures take the astronauts' weapons, apply handcuffs to each character (cuffing their hands in front of them), and lead them up a path from the beach. If characters attempt to use a skill such as 'Escape Bindings' the troops notice the attempt and that character has a personal guard for the remainder of their time in chains. The troops ignore anything the astronauts might say. About ten minutes later, the group makes a turn around a clump of boulders and sees:

In a clearing up ahead are the remains of a small group of buildings. The burnt stumps and overgrown cellars attest to their age. Obviously its been years since anyone's lived around here. The leader of the group walks over to one of the buildings and you notice for the first time that this building is not as damaged as the rest. In fact, it looks too well preserved. This observation is supported by the figure as it walks up to the front of the building and slides forward a picnic-table-sized clump of debris, revealing a hatch of some kind. There is a humming sound and a hiss of pressure equalization as the leader slowly pulls open the hatch, starts down a ladder built into the side of the tube, and motions you to follow.

This is the second time that players may feel panicky enough to try violence. A successful Dangersense skill roll reveals only mild uneasiness. If so, the same rulings apply as before, but this time the astronauts can do little but head-butt or kick their captors, as they are handcuffed. Certainly not very heroic.

If they agree to descend:

It is difficult going, as your hands are cuffed in front of you, but eventually you descend at least 10 meters and end up in a small 3 meter-wide white cubicle. There is an iris in the wall in front of you, with a numerical keypad next to it. To your right is another iris and a hole in the wall where a keypad should be. It looks like it was taken out some time ago. Lighting is provided via several fluorescent tubes lining the edge between the walls and the floor. Looking down, you realize you are standing on a metal grid. Below, you can see conduits and pipes snaking through this chamber. The last few figures wait on the ladder, as the one nearest to the top slowly swings the hatch closed. With a hissing sound above you, you realize that you are sealed in.

Episode Two: Into the Hierarch's Lair

The astronauts have been captured by the Duchess' troops and brought into her secret headquarters. In a rare display of trust (or foolhardiness), the Duchess did not order them blindfolded (to prevent them from memorizing the location), hoping her own display of truthfulness will count towards honest discussion.

The accompanying map ('Shelter HLV - 17') details the Duchess' underground hideout.

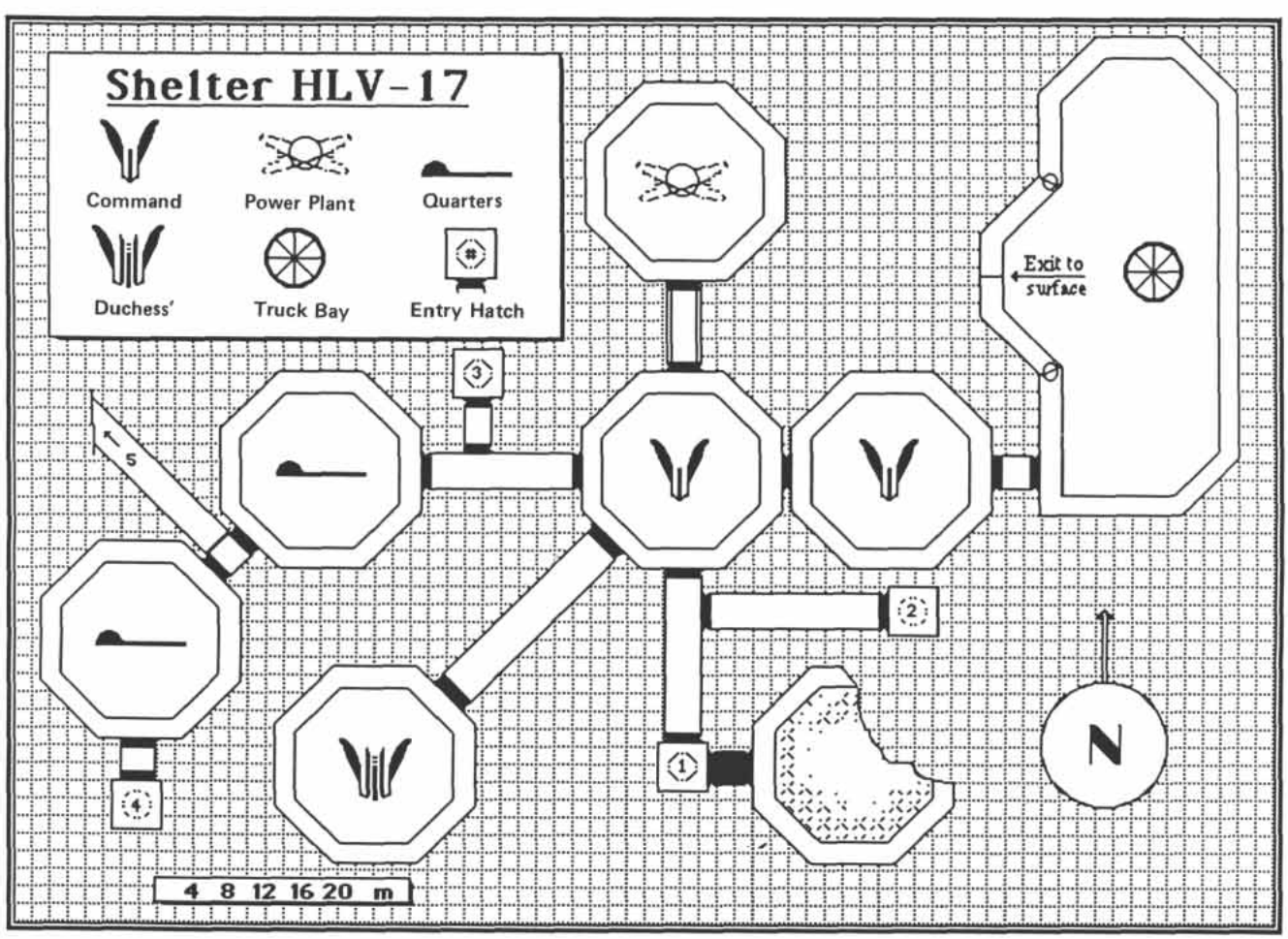
HLV was originally a biological warfare laboratory, sometime in the not-so-distant past. It was a project most likely independent of any government, for the biological accident which wiped out the residents went apparently unnoticed. At least the Duchess has not yet heard from any group claiming ownership of the property. In the 10+ years since the Duchess and her husband Alton stumbled (literally) upon it, it has proven itself over and over to be an effective base for defense as well as attack.

The following description is designed to give you enough information to utilize the Duchess and her headquarters in future adventures of your own design, and run an assault against the complex (if so desired).

Shelter HLV-17

Exterior Defenses: Scattered around the perimeter of the site are monitoring devices. They pick up any movements, sounds, radiation, or other disturbances, and transmit such information to the command center below the surface. The center has 8 lasers at its disposal, strategically located at the logical assault sites, including 2 at the Truck Bay doors. They are camouflaged, so a successful Spot Skill vs. Skill roll is required to see them (the player must roll higher than 180% to detect them, as they are hidden with Amazing skill). The monitoring devices are of 'Good' quality, so any 'Camouflage' or 'Stealth' skill must beat 120% in a Skill vs. Skill contest to avoid detection.

Interior Defenses: There are 5 entry hatches, descending 12 meters



into the earth, and each one opens into a metal decontamination chamber. Solid steel iris doors seal the chambers off from the rest of the complex. The iris doors have 15 BOD points. When this site was operating as a laboratory, liquid decontamination fluid was sprayed on each entrant in this white, dimly illuminated chamber. There are iris doors between every unit of this complex, as well. The interior doors are kept open during normal operations, but sealed during night shifts. All doors have numeric keypad security locks, and the Duchess has the 9-digit combinations changed frequently. The skills 'Cryptography' or 'Remove Security Lock/Screen' can be used to discover that week's code ('Lockpicking' is not applicable). The security locks are of Amazing quality and, therefore, require a skill roll of 181% or better to figure out. However, if more than 3 unsuccessful attempts are made within a time span of 5 minutes on the same keypad, the keypad locks up and an alarm sounds.

Since virtually the entire complex is still airtight and self-regulated, specific chambers can be depressurized (flooding with a liquid or gas used to be possible as well, before that system went down years ago). The controls to perform such a task are located in the Duchess' module and the left command module. Either set of controls can override the other with the proper code access (only the Duchess and her son know it).

Corridors: Corridors are 2 meters wide, and equally high (equal to 2 squares on the *Battlefield* included in the game). Octogonal in cross-section, they are lit by mesh-covered fluorescent lights lying in strips just under either edge of the metal grid walkway. Pipes, ventilation tubes, and electrical conduits snake along the the floor of all corridors, adding some rhythmic humming to the area. The walls and ceiling are covered in metallic black. The whole effect looks like something out of a science fiction movie. All corridors have cameras hidden above the iris doorways at either end. The only visible clue is a dark hole the size of a baseball just above each door. A 'Spot' skill roll can discover the cameras, but only if the character is specifically looking for such detection devices. Have any player who has a character with the 'Sense Surveillance' skill attempt it each time the character is in a corridor. If successful, the astronaut feels watched.

The fifth corridor entry hatch is at the other end of a two-kilometer long corridor, and opens up into a dead hollow tree.

Command Modules: There are two in the HLV-17 complex, linked via a steel iris. The left module looks similar to the corridors, as it is 8-sided and a metallic black with a metal grid floor. Control panels line the chamber's perimeter but, despite the glowing buttons and monitors, the room is quite dark. There are anywhere from twenty to thirty personnel in here, working at the controls or guarding the Duchess. The center of this spacious area supports a command chair on a dais. From her swivel chair, the Duchess observes every panel, every monitor, and every technician.

The right command module contains support services such as a kitchen, lavatory facilities, laundry area, nursery, hospital (with virtually all medical tools known), recreation center, and repair station.

Quarters: There are two Quarters modules and each contains tiny chambers for forty personnel divided up into four separate sectors (the Duchess commands about 70 men and women). The different sectors can be sealed off for contamination reasons, but the hatches are usually left open. The center of each module is a personal hygiene station containing lavatories, showers, and the like. The North chamber was originally reserved for males, and the South for females. The Duchess, however, never one to stand on ceremony, ignores the stylized logos in each module. Her guards are also pleased with this arrangement, especially the married ones (the Duchess performs all marriage ceremonies).

The Power Plant is a nuclear reactor which, so far, seems to require no maintenance. This is a positive feature, because no one within two hundred kilometers even knows how one of those things works. The hallway to the reactor is doubly shielded against radiation. The iris to the power plant corridor is the only one kept locked at all times.

The Duchess' Module is a converted storage area. It is richly appointed, and contains a monitoring station which is capable of tying into every console in the Command module, as well as the surveillance cameras in the corridors. Only this module cannot be depressurized, as the Duchess has a crude, but functional, vertical escape chute built, which is not airtight. This chute has a steel hatch on it worth 18 BOD points, and it's own personal 9-digit combination.

Truck Bay: This chamber serves as a vehicle bay as well as a storage area. The massive doors open up onto a ramp disguised as a burnt-out cellar. In this bay the Duchess has two cargo carriers (6-wheeled truck with flatbed), 4 hovercycles, 2 wooden carts, and a beatup civilian car. As this adventure begins, one of the flatbed trucks currently holds a newly-repaired helicopter (can hold up to 14 personnel, plus 2 pilots). It is Zoviet in design, and has Zoviet Air Army military markings.

The last module in the complex is sealed off from the rest of the complex by a cement-filled corridor (by order of the Duchess). When this place was first discovered by the Duchess and her husband, he went to investigate what was in this module. The result was a sudden explosion, which tore half the module to shreds and cost him his life. It is her husband Alton's final resting place, and a reminder to her about being too self-confident when confronting the unknown.

Meeting the Duchess

The guards lead the astronauts through entry hatch number 1, and directly North into the Command module where the Duchess is busy passing sentence on an FBI spy. (The FBI is under the jurisdiction of the KGB.) This encounter should be interesting, as players may misinterpret the Duchess as someone who is working against a government which has not existed for over 200 years.

Read:

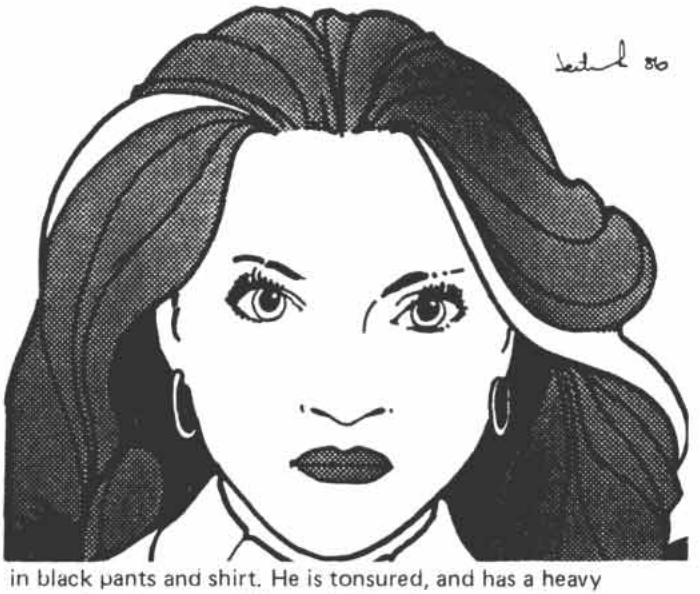
The leader cups a hand around the keypad, blocking your view, and presses some buttons. The iris hisses and slowly cycles open, revealing an octogonal corridors 2 meters wide, and equally high, lit by fluorescent tubes lying in strips just under either edge of the metal grid walkway. You see pipes, ventilation tubes, and electrical conduits snake along the floor under the grid walkway, as before. The walls and ceiling are covered in metallic black. There is faint humming from all around you. The leader urges you forward to the opposite end of the ten-meter long hall, to the iris at the other end. Your footsteps echo down the corridor, and again you wait while the keypad is manipulated. There is an old sign stenciled on the door. It reads: 'HLV-17.' There is that hiss again, and the iris slides open.

(Characters with a 'Surgery' or 'Forensics' skill can attempt to recognize the label at a -1 DIF. Characters with the skill 'Pharmacology' have their normal chance. If successful, the character believes that it is probably a biological term having to do with viruses or possibly germ warfare. A max result means the character is certain it has to do with a type of biological research that is still very, very new. A klutz means the character cannot remember ever seeing the label.)

You see an octogonal room about ten meters in diameter. The brightly lit control panels which line the chamber illuminate the twenty-odd men and women sitting at them, but fail to penetrate much of the gloom inhabiting the rest of the room. You see 4 other iris valves in addition to the one you are entering through, and all but one of them are open: you see the same kind of corridor you are in now. Ceiling spotlights throw occasional pools across the floor, but your attention is drawn to the center of this chamber to a raised dais. On this dais sits a woman illuminated by overhead lighting. She is wearing some kind of dark clothing which glitters as she gestures. As you approach, you see that it is a pantsuit of some kind, with a light jacket worn over it. The woman herself looks to be in her early thirties, but it is difficult to judge in this light. Her long auburn hair is full, and loosely tied back. She has slightly oriental features.

Behind her right elbow stands a figure wrapped in multi-hued dark green robes, with strips of cloth completely concealing the person's head. Binoculars of some kind protrude out where the eyes should be, and medical tubes run from the nostril area over the person's shoulders. He or she looks like an accident victim of some type. This is Filn MacDougal, the Duchess' right-hand man. See his description in the 'Encounters' pullout section.

Behind the woman's left shoulder stands an elderly man



in black pants and shirt. He is tonsured, and has a heavy rosary hanging around his neck. The silver cross glitters even in this feeble light. (This is Father John Haldin, visiting from the Dixie rebel organization to the South.)

All three people have their attention drawn to a figure kneeling in front of them, flanked by two military-looking types with the same type of rifles that your captors possess. The woman is talking. She has a slight Spanish slant to her voice. (it is, indeed, slight. The Duchess does not have a pronounced accent.)

'– therefore, it has been established to my satisfaction that you are, indeed, an FBI agent. Do you have anything to say before I sentence you?'

'Only that I am innocent of this charge. I am an American resister, as you are.' The kneeling man has a rich Russian dialect.

'As you know,' she continues, 'I have only one penalty for spying. And you have just earned it.'

'But, Duchess –'

'Take him away.'

The guards drag him to his feet and exit out the way you came in. The door shuts behind you as your guards motion you forward. The woman called 'Duchess' turns to you and asks, 'Now, who are you and why are you in my territory?'

Explanations and Exclamations

The Duchess is patient, but not stupid. If more than one character attempts to speak at the same time, she holds up her hand. If they continue, the culprits get the butt of a rifle. She does not ask them to kneel, trying hard to be as diplomatic as possible (which is not easy for her).

If the astronauts feel threatened, they may not tell the truth. As gamemaster, listen to how they tell their story. If they attempt to falsify it in any way, try listening to it objectively. If it isn't totally obvious to you that the story is false, (or if you don't trust your own judgement) try rolling the Duchess' 'Detect Lie' skill. If you roll higher than the character's TAL or 'Lie Convincingly' skill. the Duchess sees through the deception. She sighs and asks for the truth.

If they say that they are with the United States Space Command, the Duchess is very interested. She had no idea the Zoviets were back into space travel. Whatever their final story, she is not totally convinced, but she assumes that they are probably lying, anyway.

Whatever you call yourselves, I have a proposal for you. You have lost an airship. I have found it. We picked it up last night on the beach, and I had my technicians do a maintenance check.

These statements may cause quite a stir. If the astronauts specify that it was a Shuttle, she waves away any requests for clarification. She knows next to nothing about airships and will become slightly annoyed if they ask for more information. 'Do you doubt my word?' If they admit they do, she becomes upset that anyone would even consider challenging her.

Regardless of what you may think, I have an offer you may find interesting. In exchange for your airship (she says 'Shuttle' if they mention it) you must rescue one of my lieutenants from the nasties.

(The 'Nasties' is one of the many names for the Zoviets, taken from the initials for the title: North American Strategic Direction 'NASD' = 'Nasty.')

If they refuse to deal with her, saying that she must be lying unless they can see the Shuttle for themselves, she asks, 'Can you really afford to take that chance?'

Uncooperative Characters

If the astronauts totally refuse to deal with the Duchess, she lets them go and commands them to go far away. If they are within her territory by nightfall, they will be shot.

She is angry that they will not help her get her son back, and is convinced they are Zoviets. On their way out, she tells them that if they are interested in bloodbaths and killing Amerikan rebels, they should go north towards the convoy. No doubt the astronauts' friends will be bombing another town or pillaging some farms on their way to wherever they're going (she isn't sure where the Zoviet caravan is going).

Continue with the second adventure in this book.

Questions & Answers

At this point, if they haven't already, they should be barraging the Duchess with all sorts of questions.

The Duchess reveals any immediate information the astronauts ask. She still assumes they are from this time, and are perhaps foreigners. She is not familiar with their outfits, but thinks they may be from some other country aligned with the Zoviets. No matter. She believes they would do just about anything to get their ship back so they don't get executed for destroying valuable Russian property.

When answering their questions, she assumes the astronauts know that it is the year 2197 C.E., and that the Russians have controlled most of the world for years and years.

Where are we? You are in my headquarters. *No, I mean in general – where is this place?* You are a few thousand meters from the Atlantic Ocean, in the state of Pennsylvania, several kilometers from Easton. *Pennsylvania?* The one in North Amerika. Does that answer your

Rumors

The Duchess and her troops have heard rumors of the *Phoenix's* entrance last night. She has heard (or has come up with) the following rumors.

- They are Zoviet spies, and the crash was a ruse to flush out resistance groups in the area. If resistance members were to scout around looking for the crash site, the Russians would spot them and arrest them.
- They are Zoviet soldiers testing a new airship. But since they crashed it, they are on the run (as their commander will have them shot for destroying such valuable property).

The Duchess believes the latter rumor, and it colors every decision she makes in relation to the astronauts.

question?

Who are the Nasties? Where have you been? The nasties are . . . the Nasties. The Russians. *Who are you?* You may call me the Duchess. I rule this little spot of land. I found you on my doorstep this morning. Call first next time, won't you?

Are you always so sarcastic? Continue asking those types of questions and you may not be around long enough to find out. Next question. *What is this place?* My domain. Next question. *How long have you been here?* About ten years. Why?

Whose side are you on? I am not altogether on anyone's side, because no one is altogether on my side. But there is little love lost between the Zoviets and I. (At this, the cleric chuckles.) *Who are* (To Father John Halden)? Father John is a dear friend of mine. He comes from a group in the South. (Father John smiles and puts out his hand, 'How do you do?' Attempt a 'Dangersense' skill roll for any character with that skill. If successful, pass them a note telling them that they feel uneasy near Father John.)

What was that convoy of vehicles we saw outside? (The Duchess gestures to Filn MacDougal, who leans in toward her. They have a slight conversation. Any character making a successful 'Listen' roll can hear the words 'Major Krucshev,' 'Offensive,' and 'New York City.' She turns back to you.) It is of little concern. Military movement through my territory occurs frequently.

What are you the Duchess of? My land — this territory.

Why did your people kill that dog? To prevent the spread of rabies. Where did you come from, under a rock? Everyone shoots those vermin — cats as well as dogs. They aren't very good eating, though.

What The Duchess Will Not Tell Them:

- The man they are to rescue is her son.
- That she suspects that there is at least one Zoviet spy in her organization.
- What function this place served. (Even she is unsure.)
- What yoear this is (unless specifically asked). Today's date is March 2, 2197 C.E.

The Rescue Plan

The players may eventually get tired of parleying with her ladyship and finally get down to some decisions. They can refuse to cooperate, attack her, or agree to her request.

If they attack her, they have little hope of victory. The guards try to subdue the astronauts rather than kill them (although the Duchess may have one killed as an example).

If they agree to her request, Father John looks disgusted and leaves the room. (He does not show up for the rest of the adventure. See his description in the 'Encounters' section if you would like him to turn up in one of your own adventures.) Filn remains. The Duchess leans to the left of her chair, and pulls out several documents and a map from a compartment. Locate the accompanying *Dyesyat Refinery* map, and show it to the players (or give them a sketch of it). She opens up the map as the guards remove the handcuffs from the characters. She tells them the following plan.

'The Dyesyat Refinery lies some few scant kilometers South. Several of my best soldiers and my first lieutenant were captured not far from there, and taken to the refinery. It has been four days, and they are still there.

'Tonight, you will travel South on foot with a complement of my soldiers until you reach the Hedge cliff. From there, you will pair off on hang gliders and cross over the Tyle marsh. Once past the marsh, you will land and proceed on foot through the woods surrounding the refinery.

'You will circle around to the Northwest and cut through the fence behind the Collection Dish. Once in, you will separate. My soldiers will head directly for the fuel depot, to set up explosive charges in case we need a diversion. Two of them will also steal a hovercraft in which to escape. You must head directly into the Collection Dish station where my lieutenant is being held. Find him. Free him. If any of the others are there, get them out as well. If a distraction becomes necessary, you can detonate the fuel tanks and cover your escape.'

Typical questions the characters might ask are as follows.

Why did you wait four days to rescue them? The refinery gets power from orbiting satellites. For a period of 1 hour every 6 days, something happens to cut off that power. There is an electrified fence around the perimeter of the compound, so it was impossible to do anything covert until tonight.

Why us? I have something you want, and because of that, I hope you have very little reason to doublecross me.

Why not a frontal attack? Because I don't know what position my soldiers are in. It is quite possible that the Zoviets could easily kill them all within the first few moments of such an assault. I can't afford to make that mistake. *What does the inside of the Collection Dish station look like?* None of my people have ever come out of there alive. I don't know.

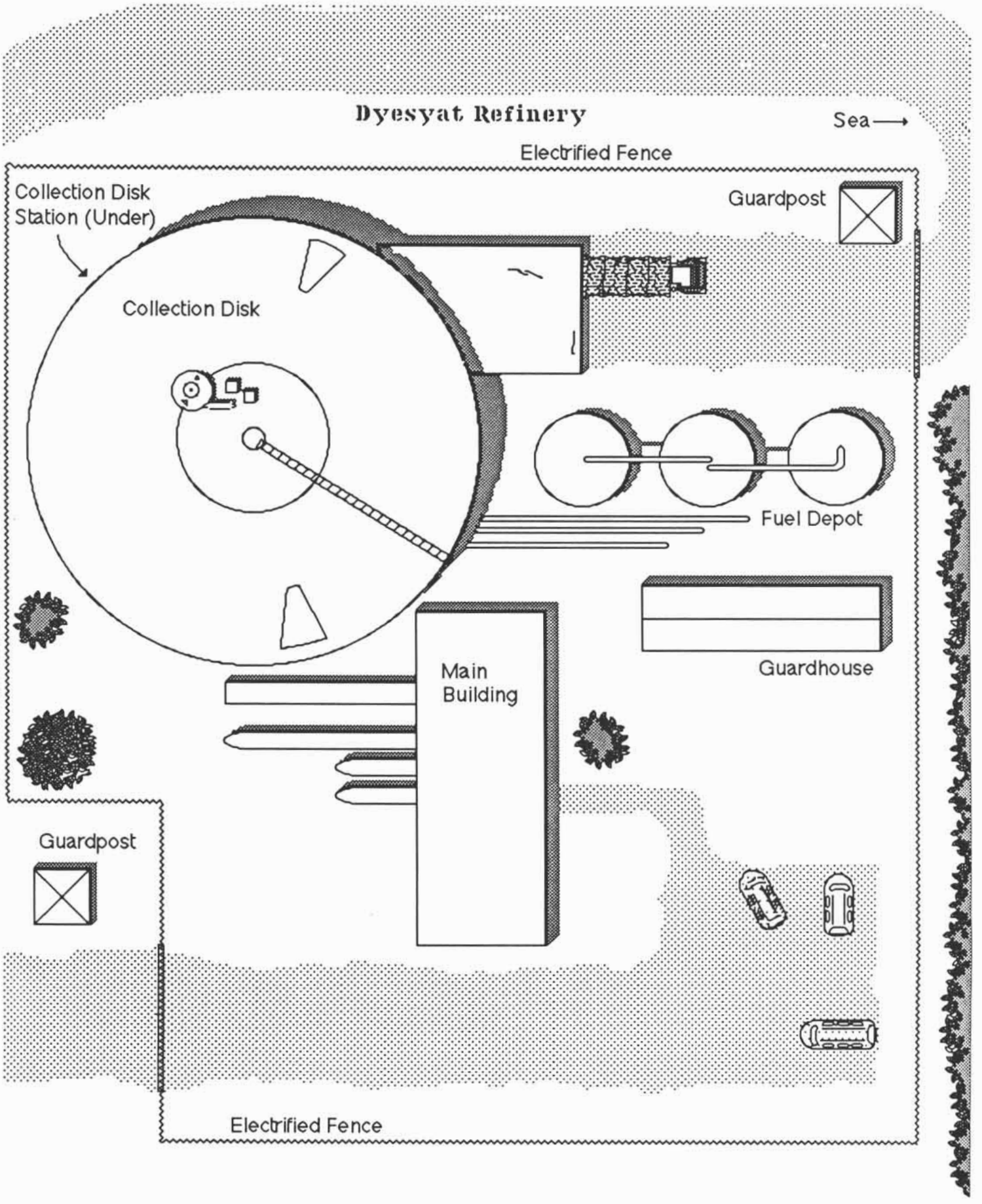
Why not take a vehicle? Too risky. They kick up a lot of dust — you saw the convoy that passed by here — and the engine noise might alert them.

What is the lieutenant's name? Michael Kellman.

What kind of equipment are we getting? You will each receive a Sazonov Laser Pistol. You get the battery for it once you are on your way. (If they request rope and grappling hooks, or something of a similar nature, they may have it. Remember that the Duchess has very limited resources, but it is her son who is in danger. She refuses to load them up with any more weapons, and she has no armor to spare, except for 2 Alumen Jumpsuits. See the 'Equipment' chapter for a description.)

Once the questions are finished, the astronauts are led to the 'Quarters' module, receive full meals, and are permitted to use the hygiene station. Any clothing which has been damaged is repaired, and all clothes are washed.

When the characters again see the outdoors, it is dark out and they will be on their way South to the Refinery.


Dyesyat Refinery
Sea
Electrified Fence
Collection Disk Station (Under)
Guardpost
Collection Disk
Fuel Depot
Guardhouse
Main Building
Guardpost
Electrified Fence

Episode Three: The Rescue

This episode pits a group of commando-trained astronauts against a well-defended military installation. Part of the problem with the rescue is that the Duchess' suspicion is correct – there is a wolf in the fold. A Zoviet spy by the name of Lydee Doveech infiltrated the Duchess' hideout two years ago, and has been causing trouble ever since. He is crafty and resourceful, so much so that he has been hand-picked by the Duchess for this mission. He is well aware that the Duchess is trying to rescue her soon, and wants to sure her son does not come out of the refinery alive. The Duchess will then need a lieutenant, and Lydee is open for the position. In that role, he can find out about the rebel camps that the Duchess often has contact with, so that he can finally report their locations to the Eastern Province of Greater Russia's government.

That is his plan, anyway. He has not counted on Zoviet troops (the astronauts) dropping in and agreeing to rescue the man. Therefore, Lydee will have to make sure that this 'planned diversion' is bungled, and that he himself will be driving the stolen vehicle out of the compound and up the coast long before those Zoviet traitors have rescued Michael Kellman the Duchess' son.

Gaming Equipment

This Episode is designed for use with miniatures, specifically the raid on the refinery's Dish Station. The interior of the Dish Station is keyed to the dimensions of the Battlefield miniatures display, making it simple to use the Battlefield to regulate this scene. (See the 'Combat' chapter in the Training Manual.) Prepare your materials before play begins so that the game runs uninterrupted. This includes sketching out the Dish Station beforehand, and selecting miniatures.

Character Equipment

Prepare your players' characters by giving them each one of the following:

- Zoviet soldier uniform
- Sazonov Laser Pistol
- Infra-red Goggles
- Wirecutters
- One Wristwatch detonator

Any reasonable requests for supplies they might desire (such as rope and a grappling hook) will be honored, but the Duchess will give out no more weapons, and has 2 Alumen Jumpsuits available.

Two of the soldiers are carrying plastique.

Anthony Quill (or the leader of the group if your characters are using their own characters) receives the Wristwatch Detonator from Lydee. He or she is told that, once inside the complex, wait at least ten minutes for the crew to set up the plastique near some tanks of liquid hydrogen Pressing the watch's button three times in a row will detonate the plastique. Do this only if it is necessary to insure escape.

Into the Wild Blue Yonder

There is one Duchess soldier for every astronaut. Read:

You are notified that the time has arrived for the rescue. You get yourself together, and accept the uniform handed to you. It is a black winter coat which reaches your knees, black gloves, and a black fur hat with a small red star on it. It all feels like some kind of bad joke. But you know that everyone involved is deadly serious.

The leader of your expedition is Lydee Kelvin (Doveech, the spy), one of the Duchess' most trusted soldiers. He's a medium height young man with bright eyes and a quick smile.

You each receive a laser pistol, infra-red goggles, and wire cutters.

You are led out of the complex the same way you came in, and emerge to darkness. It is colder out than it was during the day, and you're thankful for the heavy coat. Stacked on the ground are various shaped parcels, and you are directed to carry one. These are evidently the hang gliders.

The walk takes them about an hour. Although it is dark, they have infra-red goggles and the natives know the way. They soon reach the cliff face spoken of, and assemble the hang gliders. There are few decisions for the players to make at this point. They are little more than cargo.

The gliders are soon put together, and you are briefed on how to move with the pilot – leaning into the turns and pivoting properly. They seem a little amused, expecting you to be total goofs.

One by one you are paired off, males with females, and vice versa. The idea is to reduce the total weight of the cargo. (Find out who wants to go first.)

You and your pilot walk to the edge of the Hedge cliff. Looking down, you see the Tyle marsh. It isn't much of a marsh from this distance. As if in response to your thought, your pilot quips, 'We lost a half-dozen good fighters in that muck. It can pull a struggling person down faster than quicksand. Hang On!'

With that, you feel like you're falling right toward the ground. Faster and faster you fly, until you realize that you are moving across the marsh and not into it. It's a cool night, but the chill is invigorating. Looking to your left, you can see the glassy sheen of the ocean. The moon is rising over it. It is a beautiful sight.

Each character's flight is basically the same. The pilots are experts, and a mishap is nigh impossible. The flight takes five minutes, and each craft touches down on a grassy meadow bordering thick woods.

The Refinery

The Refinery is in its sleep cycle, as well as its low power cycle. During the routine breaks from collecting power (which happens for 58 minutes every 6 days, due to the fact that only 2 out of the original 3 solar-collection satellites are operating) the station runs off batteries. The fence cannot be electrified, and most machinery is shut down. The Duchess' group reaches the station just ten minutes after the power has shut down. They have 48 minutes.

It takes minutes to reach the refinery boundary. The group comes down from the Northwest, toward the Collection Disk. Take out the *Refinery* map and show the players (or make a sketch to show them).

The lights from the refinery gleam in the dimness. All looks very quiet. There is a guardpost in the Northeast, and another in the Southwest. Other than that, there don't seem to be any patrols or other activity. The fence which circles the camp has barbed wire across the top and notices around it in Russian and English which read, 'Danger: This Fence is Electrified.'

In point of fact, there is no activity at this time of night. The guards are inside their posts playing cards, and everyone else is asleep.

Lydee Kelvin motions two soldiers forward, and they begin working on the fence. True to the Duchess' word, it is not electrified, and it takes scant moments to create a hole large enough for two people to crawl through. Lydee goes first, and makes several hand gestures (Amerikan Sign Language)



to the two soldiers carrying the explosives. They come through next, and run into the shadow of the overhanging Collection Disk. The rest of you are motioned through. It is here that you are scheduled to split up. You see Lydee and his soldiers moving off to your left, skulking along the shadow of the Collection Disk.

Entering the Station

There are three doors into the structure. Upon selecting a door, the characters find it is unlocked.

Once they enter the structure, show them the *Dish Station Interior* map so they can see what they are looking at (or pull out your Battlefield and miniatures, as discussed above).

The door leads to a catwalk, suspended one-story above the floor. (If they enter from the East door, they see an elevator and descend that way, if they like.) There are two rung ladders at either end of the catwalk, descending to the floor below. The walls of the chamber rise two stories up, then converge in a mass of machinery which sits like a center support pole in the middle if the room.

In here are 2 one-story high buildings. In the Northeast corner are several drums of what looks like oil.

The place is lit by bare bulbs scattered intermittently around the room. All is quiet.

The next step is up to your players. The following section details each section of the Dish Station in clockwise order, but your players decide what to investigate and when.

North Building

This building is in the Northwest corner of the station. The building's dimension's are 9m by 4m. The door in the East is locked. It requires the skill 'Lockpicking,' or a good heave with a strong shoulder. The lock is of Good Quality (120%). The door itself has 5 BOD points. Once inside:

It looks like a storage shed. There are gardening tools stacked up against the left wall, including rakes, hoes, and flower pots. There is a huge trough of soil to your right, now dry and dusty. The rest of the place is taken up by rusting metal shelves, stacked with various car parts, and mouldy old cardboard boxes.

A successful 'Spot' skill roll discovers a strange area near the front door. If the character has any medical training (EMT skill, Surgery, Veterinary skill, etc.) he or she recognizes the dark stains on the wall and floor as dried blood. A successful Forensics skill roll deduces this area was recently (within the past week) used for torture, and the blood is probably human.

Oil Drums

Some of these drums are fairly new, others have rusted out. There are two hand-held oil cans on the floor, with wet rags around them. Evidently, the Dish Station machinery needs frequent oiling.

Elevator

This is a hand-operated wooden platform. It has seen better days, but is quite safe and still functional. It can rise to the entrance door one-story above the floor. The door has a chain across it which is fastened with a simple clip to the door jam.

Collection Dish Machinery

This is a huge collection of electrical equipment which rises up to the ceiling. A catwalk extends out of a service panel on one side of the machinery, where lubricant is administered. The equipment has a total of 500 BOD points, but the service panel has only 12. If the service panel receives a Trauma Hit, a loud bell sounds continually, signalling a problem with the machine.

South Building

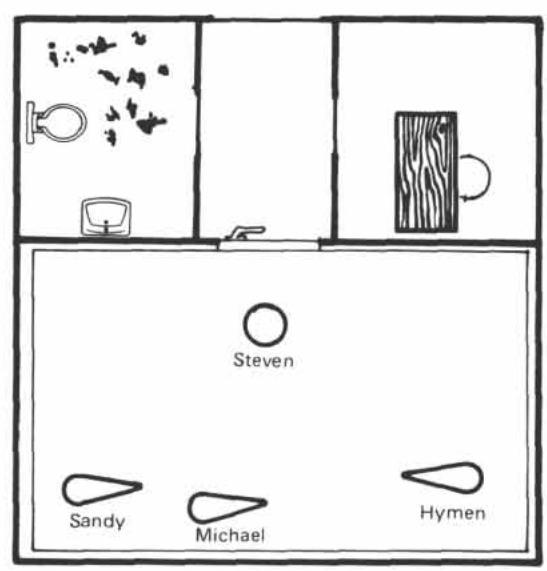
The door to this building in unlocked. Upon entering:

A hallway stretches South from the doorway. There is a door on either side of the hall and one at the end for a total of 3 doors. The place smells of. . . death.

The door on the left is an empty office. There is a dusty desk, a broken swivel chair, and a Russian electric typewriter. It is not plugged in, as there are no outlets in this room.

The door to the right is a bathroom. It is a dingy place, with bloodstains on the walls and floor.

The white door at the end of the hall is locked, and looks like a meat locker door with a wide metal handle. The lock is of Excellent quality (140%). The door has 8 BOD points, and is made of steel.

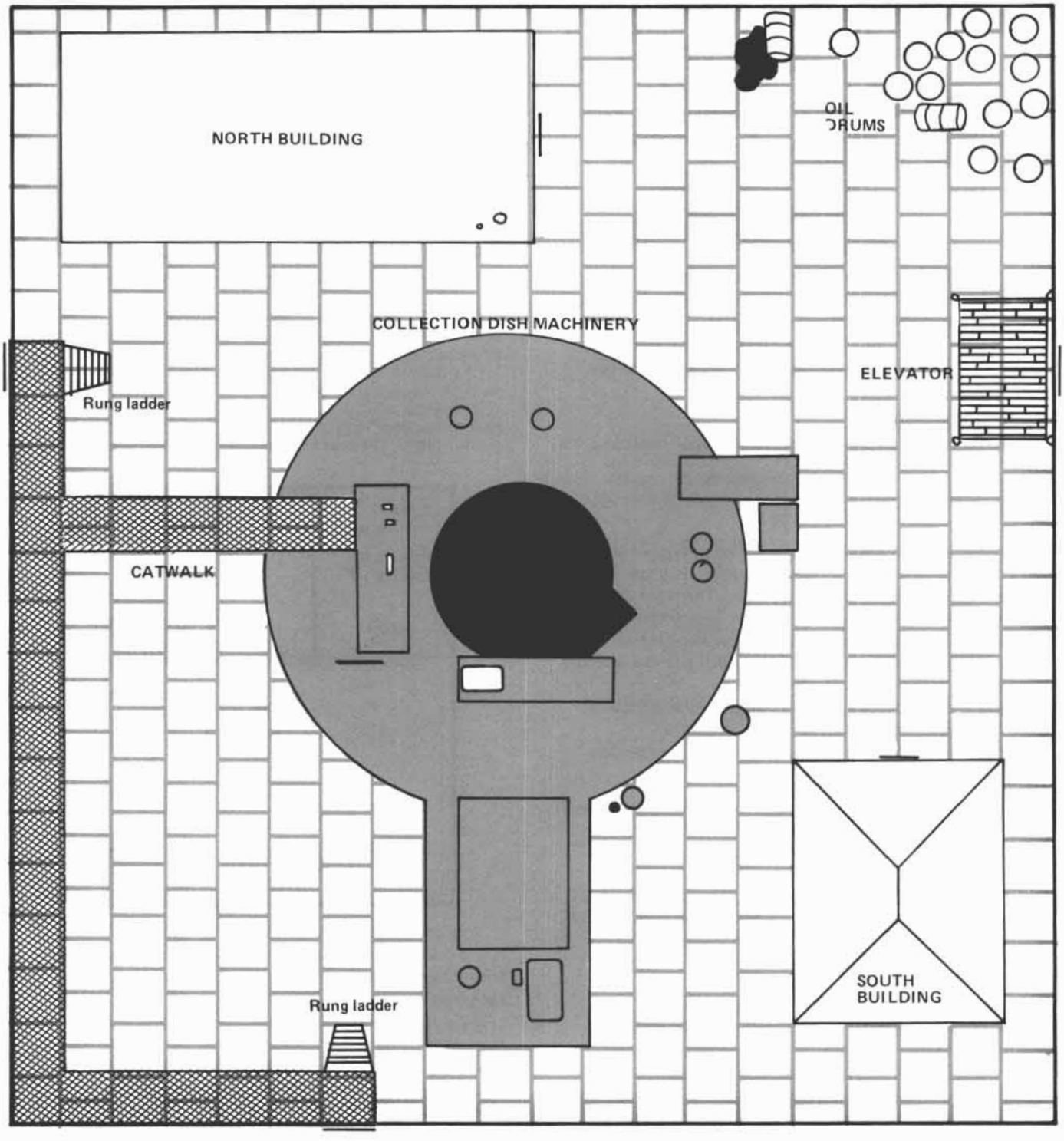


The door opens, and the first thing you see is a body. It is a young man. Hanging half a meter above the floor. Suspended by a rope around his neck. His face is purple and contorted.

As you look around the metal-lined room, you spot three more bodies, lying on the floor by the South wall. The place reeks. It is indeed a meat locker, with ventilation holes rammed through the ceiling. The hooks are hanging about the room. The other end of the noose is tied to one of them.

Of the three people, one is dead. He is an older Chinese man, and looks like he was beaten to death. The other two, another fairly young man and an older woman, both appear to be alive, and in fairly good shape. The woman looks on in terror and inches closer to the wall, pulling her legs up to her chest. Only then do the characters see the bruises all over her. Her left knee is bandaged with strips of cloth

Collection Dish Station Interior



(her kneecap is shattered). The young man does not stir.

The woman is frightened because they are in Zoviet uniform. If they reassure her, she does not believe them unless they mention the Duchess. Her name is Sandy Tegg. The young man is, of course, Michael Kellman, the Duchess' son. (But don't tell the players. Let them find out by asking.) Michael can be awakened by gentle nudging.

If questioned, the two survivors can tell the astronauts the following items.

- The Duchess got a tip on an important message being relayed by courier, so they were sent to waylay him.
- They got the message, killed the courier, and were captured. Evidently the courier had a jeep behind him that the Duchess was not told about.
- Michael still has the message rolled up in his boot. (This is the letter which opens the *What's Going On?* chapter of this booklet. If the characters show an interest in looking at the letter, show your players that section.)
- They all wound up here, and have not been out of this room (they don't know how long they have been here).
- Steven was injected with rabies some time ago. Not wanting to go through that kind of death, and to protect the others from his attacks, he hung himself.
- Hymen was beaten because the Zoviets were robbed of the 'pleasure' of watching Steven slowly go mad. Neither Sandy nor Michael know that Hymen is dead until they are told. They are in such bad shape, the news doesn't really have that much effect.

Using the Wristwatch Detonator

When the situation begins getting harried, Anthony may push the button on his watch 3 times to set off the plastique. When he does, pause for a moment, then tell them, 'You hear nothing.'

Give the player no more information than that. After all, the character has no way to know that Lydee ripped out the guts of the watch so that it is completely useless.

Getting Out

There are two different ways you can run this escape, depending upon you and your players. It is entirely possible that the astronauts can flee the compound with no combat occuring. This is okay, but loses the dramatic firefight at the end of many good story lines. It is also possible that your players are beginning to tire of being told what to do, and want to perform some action which will let them feel they are in control. A firefight will do that. Notice also, that there is plenty of incentive for the astronauts to avenge themselves upon the Zoviet nasties.

Whichever way you run it, the exact timing of events depends upon the characters' actions.

Also, if the characters have split up, leaving one or two on the catwalk as lookouts, the action will start sooner than the following notes indicate.

As the characters are exiting the room, the door in the West opens, and 2 Zoviet soldiers step into the station itself. Use the statistics for an average Zoviet soldier in the Encounters section. They are performing their routine circuit of the grounds, and easily spot the characters. Shift to counting Sequences. The characters have 3 Sequences to perform any actions.

When the Zoviets see the characters, they draw their pistols and begin shooting. When the first Russian is hit, his partner ducks back out the door, and raises the alarm. Alternately, you might have both soldiers come down to the floor, while 2 more come in the door. This is more complicated, and riskier for the survival of the astronauts.

Now the characters must work fast. It is best if they bring up the rescued captives via the elevator. If the characters don't think of it, Michael does. Neither he nor Sandy is in any condition to climb stairs. One unfortunate side effect of this is that by the time they reach the door, they can hear the complex's siren start up.

Flight to Freedom

Once the characters have exited the Dish Station, read the following:

You come out into the cool air. Michael and Sandy are supporting each other. Sandy appears to have a wounded knee. (Her left kneecap is shattered.) Lights are springing on all over the place and it looks like every square meter of ground will soon be illuminated. To the South, you hear several pairs of boots run across the compound, toward the compound's Southern entrance. Directly across from you is a closed gate, and a supply truck.

The characters may choose to wait for Lydee to appear with the hovercraft. If so, they have a short wait. No, he doesn't appear, but they do find out where he went:

A shout rings out near the Southwest gate. There's a mixture of English and Russian, as you realize that a hovercar is trying to crash the gate. It's a small civilian car, and it's having some trouble doing so. You hear machinegun fire from there, and shouts about not letting the prisoners escape. Obviously they think that Michael and Sandy are in the car.

Suddenly an explosion rocks the ground. The car disappears in a ball of flame.

If the characters have tried using the wristwatch detonator by this time, they may have a good idea that something has gone very wrong with the plans. If not, be sure that trying to crash the South gate is a very strange way to rescue them. (Incidentally, this is probably the end of Lydee Doveech, and his accomplices. Until he turns up again sometime in the far future . . .)

At this point, some soldiers spot the characters and give a yell. The characters must make a move. If they do not think of getting the supply truck that is sitting nearby, Michael does. He runs towards it as he yells for the characters to follow. Sandy follows his lead, and jumps in the front seat.

Take a supply truck counter out, and display it. Mention that it is a hovercraft, and the cab is open to the rear of the truck. The truckbed is empty.

The keys are not in the truck, but somehow you get the feeling that the two you just freed are old pros at hotwiring, because Sandy is already under the dashboard.

As you watch, 3 Zoviets take up defensive positions near a hydrogen tank, and begin firing.

These are Zoviet Bios — biomechanically-engineered soldiers. They are detailed in the 'Encounters' section. Switch to Sequences, and give the players' characters 3 Sequences to perform actions before the Zoviets open fire. Due to her present condition, it takes Sandy 10 Sequences to rig the truck.

Bios Explode Messily

Bios are not well constructed. A simple Trauma Hit knocks a Hit Location out of commission. Since your players (and their characters) assume that the Bios are just regular Zoviet soldiers, you should dramatize the first time one explodes. This serves further to heighten the feeling of 'don't trust anything at face value in this new world' — the character's (and player's) sense of Culture Shock.

'You hit the soldier, and suddenly his arm explodes! Shrapnel flies in all directions. He recovers, switches the rifle to his other hand, and blithely continues to fire. You can't tell from this distance, but it doesn't even look like he's bleeding!'

Or how about:

'You shoot — and his head explodes! Pieces of flesh fly everywhere, along with metal parts, and electrical wiring. The . . . soldier . . .freezes in position. From your vantage point, you distinctly see circuits sparking and sputtering in the smoky cavern that was his face.'

Possible Targets

When the characters begin shooting, they have several targets.

o Hydrogen Storage Tank. It has 6 BOD points, and a triple Trauma Hit will cause it to explode, killing the soldiers cowering behind it. Shrapnel will come towards the truck as well, doing 3D6 damage to 1D6 Hit Locations.

o The plastique applied to the hydrogen tanks. The area is now well lit, and the plastique is sitting there in full view. If the characters wish, they could also run out there and grab it.

o The soldiers themselves. This is a fairly good idea. All 3 soldiers are kneeling behind horizontal feed lines, so any damage rolled which should hit below the Chest actually hits the pipe. The pipes are currently empty, and have 3 BOD points.

Home Free

After 10 Sequences, the engine starts up!

There is a rumble, a high-pitched whine, and suddenly you feel like the truck is floating on water. Michael throws the truck into reverse, yells, 'Hang on!' and you go flying towards the closed gates.

A thunderous crash signals the gate's destruction. He slams the truck into forward, and floors it. The whine grows louder as the truck increases speed. You are heading directly for the ocean.

Michael drives the truck right out onto the beach, where sand is whipped up into a hail of lethal rain. He skims the surface of the ocean, and heads up the dark coast. You've escaped!

Suddenly the truck begins weaving. Michael slumps across the steering wheel. The truck slows to a halt, it's engine idling.. Sandy turns to you, 'Does anyone know how to drive one of these things? I can't – my knee's hurt.'

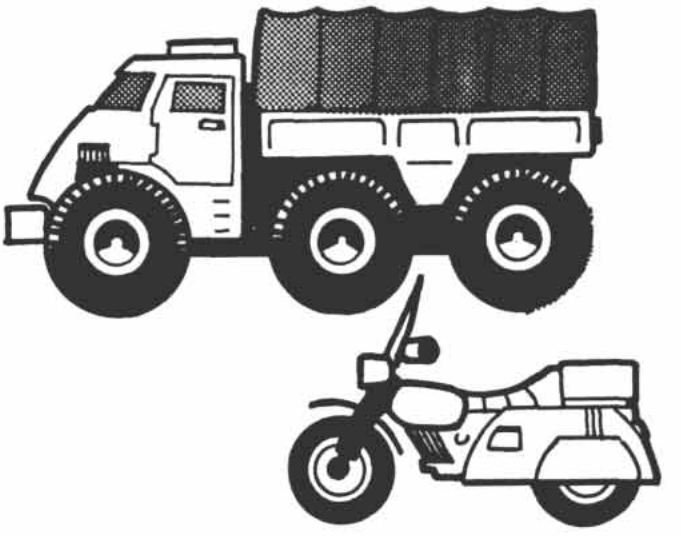
Suddenly a burst of gunfire rings out from behind you. You turn and look through the open back of the truck to see 2 hovercycles bearing down on you.

Michael is down for the count, and won't regain consciousness until after they reach the Duchess' headquarters. A character with a medical skill can tell that he has suffered internal injuries of some kind. They may or may not be serious.

It is time to shift back to counting Sequences. It will take Carol Horn 4 Sequences, and Cynthia Shanders 3 Sequences, to start the truck moving. Meanwhile, the two hovercycles are within 250m of the truck. This means that all laser fire incurs a -1 DIF due to the long range (until the cycles come within 100m of them).

Here's the time for some heroic character to jump in the driver's seat and take command. Of the pregenerated characters, only Carol Horn (with an Operate Vehicle skill at 50%) and Cynthia Shanders (with an Operate Tractor of 50%) have Specific Skills applicable to the task. If either one tries to drive, they have a -1 DIF. If anyone else tries, they must use their MAN Skill Sphere percentage.

Since Sandy is with them (and conscious) only a Klutz roll will spell doom for them. If the character does Klutz, the engine stalls. That means the character must make a successful skill roll to restart the engine, and can do so at his or her Personal Speed.



With Sandy's help, you're off again! The two on hovercycles are close enough to smell now, and they intensify their fire.

The two on hovercycles are Bios, and stats for them are in the 'Encounters' section.

The hovercycles will be within range of the Bios' weapons after 10 Sequences, unless the astronauts gun them down. (If the driver Klutzed, the astronauts have only 5 Sequences before the cycles are within range.)

Maneuvers

There aren't a heck of a lot of choices out here on the beach. Going off into the sea will not change anything, as both the sea and sand have the same effect on the truck: they slow it down. Maximum speed is about 40 kph. Fortunately, the cycles are just as encumbered. Turning off into the woods in the middle of the night is not recommended – a crash will definitely result, and Sandy is not at all keen on the idea if it is offered.

Climax

This is essentially a running shoot-out, but 5 well-armed astronauts should make easy work of these Bio clowns.

With a tremendous explosion, first the cycle, then the soldier erupts. The other cycle is buffeted, but stays on course.

After keeping pace with you for a second or two, the soldier makes a wide arc and heads back to the Refinery.

If the characters can kill the soldier within 5 Sequences then he, too explodes. Otherwise, he escapes. If the astronauts contemplate turning around to finish him off, Sandy pleads with them that they must get Michael home – who knows what shape he is in?

Kickstart Vehicle Rules

The full rules are in the 'Vehicles' chapter, but for now the only thing you need to concern yourself with is the speed of the vehicles.

The hovercycles and the truck can both go a maximum of 40 kph on the sand. Unless the player states otherwise, assume the driver of the truck is going at that speed.

The main skill that characters will attempt in this episode is firing upon the Zoviet cyclists. To accomplish this, they must successfully make their skill roll. In addition, they must roll a higher total than 1/2 the vehicle's current speed (20) + 1D100. This is technically a Skill vs. Skill situation. You as gamemaster roll each Sequence in which a character attempts to make a skill roll. If your total is higher, the jostling of the vehicle made the skill attempt fail.

Also, if the driver is suffering from any DIF penalties, every character who tries to perform a skill is penalized the same amount (a wounded driver maneuvers erratically).

Conclusion

That's it! They've rescued Michael, survived a traitor's sabotage, and evaded the Zoviet soldiers. Now there are only two things left to do: present Michael to the Duchess, and collect their reward – the Shuttle. Err, perhaps their troubles are just beginning . . .

Episode Four: Show and Tell

This is the final chapter of the first adventure. In this episode, the astronauts return to find out that the man they rescued is the Duchess' son, that the message he carries spells certain doom for the rebels to the North, and that their reward is nothing more than a fuel-less Helicopter – and not one of the characters has a Pilot skill.

The Return Home

The characters return speedily and without incident to the Duchess' headquarters. Upon approach, concealed spotlights snap on, offering a rout to follow. Sandy directs the vehicle down a ramp to the Truck Bay doors, where they are met by guards. The soldiers have stretchers, and use one to carry Michael. The Duchess (and her silent bodyguard Filn) is there to greet them. If any of the astronauts are badly hurt, they are taken to the Duchess' hospital. The group will adjourn and the story continues in the hospital.

The Duchess rushes up to greet you. 'How did everything go? I hope that – ' She stops short upon seeing Michael. She looks over at your group. 'How bad is is?'

Encourage some kind of comforting response. Whatever they may say, she takes Michael's hand.

He stirs, and opens his eyes. They seem unfocused.

'Mother, I am home.'

'Yes, Michael, you are, indeed. Everything will be all right now.' She turns to the other soldiers. 'Take him inside. And Sandy as well.' Sandy limps along, supported by two soldiers. Filn hands the Duchess the document that Michael had, and follows the two former prisoners into the head-quarters.

She watches Michael's body until they disappear into the dimness of the Truck Bay. Meanwhile, the soldiers take back the laser pistols.

Now that he is home, the Duchess admits that Michael is her son. The Duchess reads the letter and her shoulders sag. She drops her arm to her side.

'This spells doom for them, you understand? They cannot stop such an invasion as this portends.' She stops, as if sud-denly realizing she is not alone.

If pressed, the Duchess is willing to share the information. She hands them the document and lets them read it. This is the translation; the original was destroyed. If asked, the Duchess relays the following information. (If she is not asked, she will relay this information later, before the characters leave.)

- There is a resistance group in the North, near the ruins of New York City, called the Nonnewaug tribe. They are valiant defenders of Liber-ty, but this is too much.

- Reading between the lines, it appears that the troop movements everyone saw moving through this area yesterday were definitely heading North.

- This also corrolates with other information that the Duchess has heard from other sources.

- She is not overly fond of any group, but any blow to Liberty could be the death knell to freedom.

Espionage!

Before the players finish discussing the Nonnewaug tribe with the Duchess, Filn comes back. He goes to the Duchess, and whispers into her ear for a few moments.

He tells her about the circumstantial evidence which suggests that Lydee was probably not trying to save her son. She does not take this well, and will relate the infor-mation to the astronauts apologizing profusely (note that 'profusely' for her is 'minimally' for anyone else), and says that there are Russian spies everywhere. The Duchess is shaken by this news – she had high hopes for Lydee, and is amazed to be so completely wrong about him.

Show . . .

When the characters are finished discussing the current situation, the Duchess is prepared to reward them for the safe return of her son.

If any of the characters are injured, compress game time by saying, 'After you are all healed, the Duchess is prepared to reward you.' If any character died, new astronaut characters can be picked up at this time, as well.

She leads you over to the Truck Bay. The massive doors – looking for all the world like they were taken off a bank vault – swing shut behind you. The interior is brightly lit, quite a contrast to the dim outdoors.

You see a chamber at least 50m by 20m. There are a number of vehicles in here: a hovercar, 2 rickety old carts, a couple of hovercycles, and two 6-wheeled flatbed cargo trucks. One of the trucks has a large tarp covering something bulky. It is about the size of another truck. It is to this tarp that the Duchess leads you. She signals, and several of the guards standing around come over and remove the tarp.

There, sitting squarely on the back of the truck, is a Zoviet helicopter.

She turns to you and smiles.

(And here is your flying ship that washed up on the shore last night.'

. . .and Tell

The characters (not to mention your players) may be rightly out-raged at this deception. However, the Duchess was not attempting to deceive anyone. She truly believed that this was the ship the astro-nauts were looking for. She is horribly dismayed and upset that she was wrong, and pleads with them to take it anyway.

'I don't know what to say, except that I am very sorry. If you – . . . This means that you are not Russians! Please forgive me. I thought you were Russian soldiers looking for the ship you lost. I was wrong . . .I was wrong!'

The Duchess is as upset about being wrong as she is about deceiv-ing them (and the deal with Lydee only makes it worse). Fallibility will take some getting used to. It also convinces her that the astro-nauts are too much of an unknown factor – too unpredictable to keep them around.

Guiding the Action

Oftentimes, players desire some kind of guidance from the gamemaster on where to proceed with the story. Players often pick up signals from the gamemaster's dialog, and they notice the emphasis he or she places on certain events.

Because of this, it will probably not be necessary to emphasize the impending Nonnewaug annihilation. Your players will pick up on the hints fast enough.

Where to Go From Here

The Duchess realizes that she has a duty, as a resistor to the Zoviet oppressors, to warn the Nonnewaug people. If necessary, she offers the astronauts 90 grams of gold (equal to 600 Rubles) to deliver the message of impending destruction.

Two of my people died getting this information. Their deaths have made this information valuable beyond compare. It does no good to remain in my hands.

If they accept, the Duchess says that once they get to the tribe, she guarentees them entrance to see the leaders of the tribe: Paul and Molly Sender.

Welcome to the Neighborhood

If the astronauts ask about the surrounding regions, the Duchess tells them:

- **North**. There is a coal mining operation a few kilometers up, but from then on it is wild country until they reach New York.
- **South**: It is a Contaminated Zone. To go around it, you would enter a Zoviet Province's populated area.
- **East**: The Atlantis Ocean.
- **West**: The Peoples' Roadway is directly West, and 8 kilometers West of that is the Zoviet city of Easton.

The Duchess pushes them to go North, as that is the only route that offers a chance of survival (and a goal).

If asked, she tells them that she 'has no maps of anything except the immediate area' (show the players *A Portion of Eastern Pennsylvania).*

The Longest Journey . . .

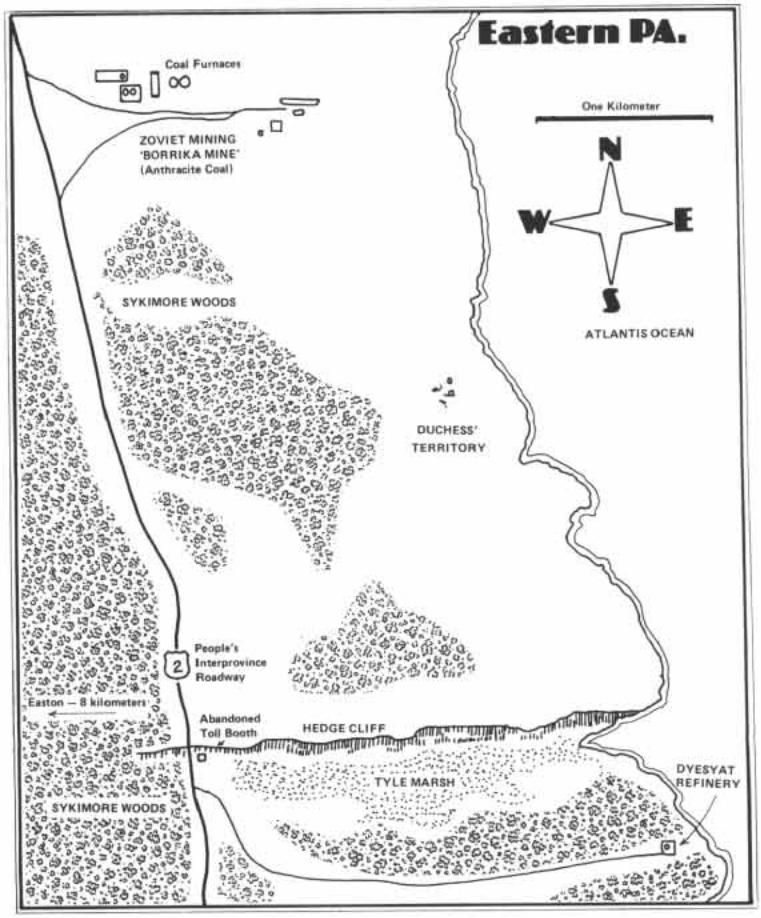
After a night's rest, the Duchess supplies them with the following:

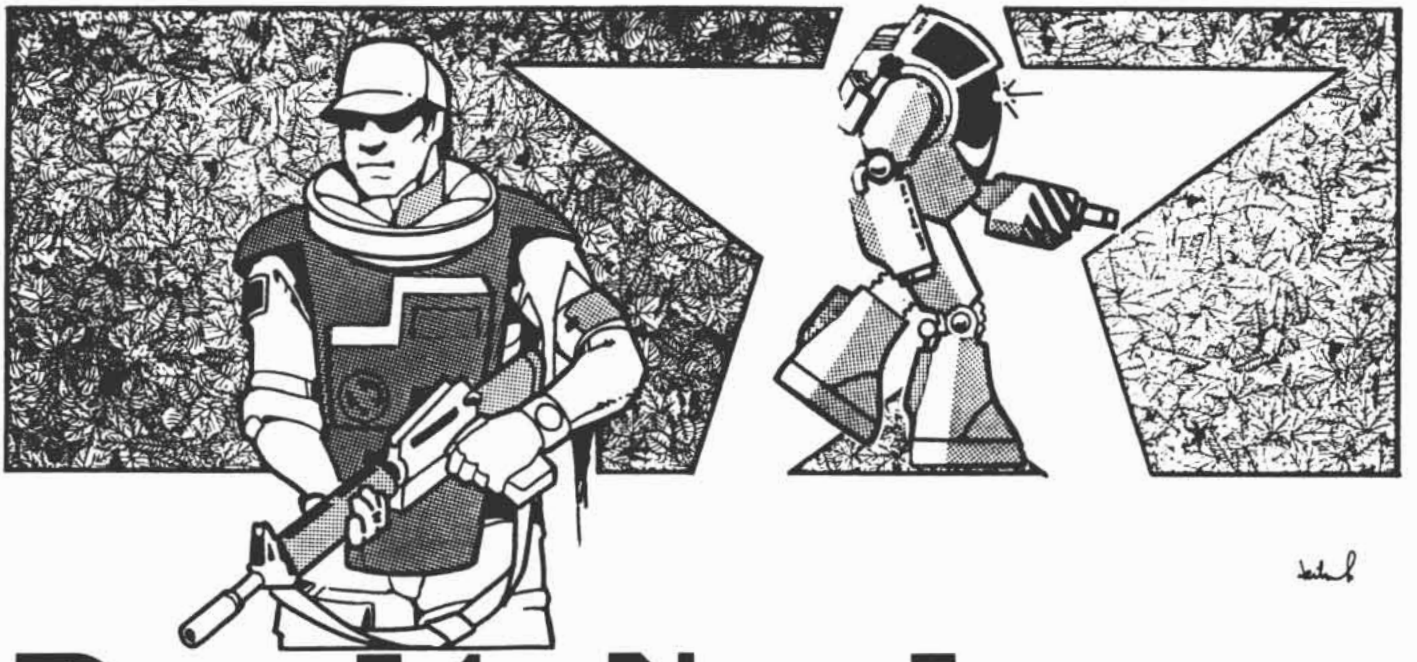
- Food for a week, 'With no dog in it. The good stuff.'
- Bedrolls
- Ponchos
- Laser Pistols
- One tent for every 4 astronauts
- Signed document from the Duchess with her seal, asking for the bearer's permission to see the leaders.
- A copy of the document stolen from the Zoviets.
- One RAD each (An amulet which acts as a geiger counter. It hums when radiation is near. It is tin, and waterproof. The battery should last almost 2 years.)

She cannot afford the loss of any other vehicle except the truck holding the helicopter.

The wooded hills stretch out in front of you. The day is overcast, and the sea breeze whips the wind into a chilly blast. As you make your way over the first hill, a light drizzle starts.

Welcome to March 3, 2197 C.E. . . .





Road to Nowhere

Welcome to the second adventure for *Year of the Phoenix*. This is different from the first adventure in that it is an 'Open' style scenario. Open adventures are best suited to large areas of land which characters must cross, often without specific motivation. This description fits the astronauts perfectly.

Encounter Format

Each encounter includes the general location of the encounter. Use the map from the previous adventure (*A Portion of Eastern Pennsylvania*) for referencing. Each encounter also has the time of day when it is most likely to take place, and the composition and disposition of the ecounter.

Specific game statistics are in the Encounter Pullout in the center of this booklet.

The encounters are 'hard-keyed' to the six pregenerated characters. If your players are not using them, you may wish to tailor some of the encounters toward the size and disposition of your group.

The encounters assume that the characters follow the Duchess' lead and go North. If this is not so, you may wish to move the location of these encounters so that the players' characters stumble upon them anyway.

Using the Encounters

These episodes are discrete objects to be changed, deleted, and added to. Many of the potential roleplaying aspects cannot be anticipated – they depend upon how your playing group responds to the people in these encounters. Because of this, the encounters describe the people and leave the dynamics of the actual encounter to you.

This entire adventure took some ten hours to complete during playtesting, but interest varies from group to group. Don't be afraid to wrap up an encounter if it appears that your players are bored and interested in advancing the story.

The first encounter, Nathaniel Crosby, is designed with an eye towards humor. He is an old hermit with no special power or influence excepting that which the characters might think he has. This is a simple diversion, and could make for an enjoyable evening's roleplay.

The second encounter is the Borrika Mine. This adventure is designed to allow the characters to steal a few mining suits. The suits will come in handy in the next adventure (and makes travel across harsh terrain much easier).

The last encounter is the town of Scranton, PA. This is a tragic scenario, designed to instill the characters with a desire to defend other communities like this one against the Red threat.

Following this last encounter is a section on creating more obstacles, motivators, and escapades for the players' characters.

The Helicopter

If the characters take the truck with the helicopter, they cannot drive the truck very far before the terrain (rough ground and woods) forces them to either take the road or abandon the whole thing.

If they take the road, generate some encounters using the 'Further Encounters' chapter.

Encounter One: Nathaniel Crosby

Immediately North of the Duchess is the habitat of one Nathaniel Crosby. Nathaniel is usually out in the woods either collecting things, hunting for food, or spying on the Duchess, the Zoviets, or the Borrika Mine. At night he is at home in a treehouse he has constructed from scraps of cars, wood, and sheet metal. He lives alone in his house high in the trees, but is always eager for company.

If they encounter Nataniel during the day, he is most likely singing one of his favorite songs, such as *Born in the USA*. He is not afraid of people and is more than likely too eager to divulge all his 'secrets' (which usually aren't true anyway).

He has told so many stories about himself and his past that even he isn't sure about it anymore, but he appears to be at least 70 years old. He apparently lives day to day with no clear goal other than survival. He has no great ambitions, other than the flights of fancy he delights in and is content to live out the rest of his life by himself. He will not join up with the astronauts for any reason. Nathan is an honorable chap, and not greedy, nor does he harbor grudges.

Typical Conversation

Nathan: 'Born in the USA, I was Born in the –. What do you want?'
Character: 'Hello. Who are you?'
Nathann: 'I was about to ask you the same thing.'
Character: 'We are, umm, visitors.'
Nathan: 'We are all only visitors on this world, friend.'
Character: 'Yes, I see. Do you live around here?'
Nathan: 'Up there. In that tree. See my house? Bet you'd like to visit for some dinner, eh? You look pretty hungry.'
Character: 'Well, yes. We're actually on our way to the Nonnewaug –'
Nathan: 'SHHHHH! They'll here you. Come up into my house. They can't detect us there.'

. . . later . . .

Nathan: 'So you see my predicament. I need to get all the rats in the world and help them to take over.'
Character: 'But they aren't —'
Nathan: 'Save your breath. They sure are intelligent. More intelligent than we were. Look what the Mets did to the Astrodome! Look what Kentucky Fried King did to McDougal's! Why, all that competition almost destroyed this planet.'
Character: 'I see. Well, it's getting late and we need to get an early start.'
Nathan: 'Did you know that mice used to be in politics? And that one of the Presidents of the United States was a mouse?'
Character: 'Umm . . . we really have to go.'
Nathan: 'Oh, come now. I've heard all about it. Just before the Big Bang everybody talked about their mickey-mouse politics.'
Character: 'Yeah . . . '

Rumors

If you wish to make Nathaniel a true information source, he knows the following rumors. The first two rumors are true, as far as they go.

1. 'Nonnewaug is going to get hit and they know it. They've no time to Bug Out, so they're going to fight. And lose. But they'd rather die on their feet than live on their knees.'

2. 'The leaders of the Nonnewaug have been asking for help for the past 3 days, but nobody's answered. They want some kind of raid using explosives. I didn't listen too hard to the messenger.'

3. 'The sewer systems which snake under the old city of New York are infested with cockroaches big enough to sever your arm with one bite.'

How Nathaniel Views . . .	Outlook
World Prospects	'Oh, I'm not into politics anymore. Years ago, of course, I was renowned as the . . .'
Amerika's Prospects	'I pray that we'll get rid of those nasty Russkies, of course. It doesn't have to be in my lifetime, but that would be nice.'
Best way to restore Amerika	'Well, I'm no politician, but I've a couple of ways. Hey — did I mention about getting all the rats in the world together?'
Current actions against Zoviets	'I spit on the road after they go by.'
Current Economic condition	'Well, I got a cashe of Rubles tucked away for when I need 'em. If I can only remember where I tucked 'em away . . .'
Ideal new Amerikan Government	'The rats couldn't govern us any worse . . .'
Strangers receive	'Hello. Can I help you?'
View of Zoviet rule	'Horrible. Inhuman. If I had my druthers, why I'd wallop them a good crack . . . '

Encounter Two: The Borrika Mine

This encounter assumes that the characters immediately see the tactical value of the mining suits and will endeavor to acquire 1 or more for their own purposes. (Of course, players may decide to investigate the suits simply because they look 'cool.')

If your players' characters do not take an interest in the goings on at the mine, they may freely bypass it, but they will have a less-than-friendly time in the subways of Manhattan in the third adventure.

If it appears that there will be a mining suit fight between the players' characters and the mining personnel, you may wish to use the *Battlefield* to resolve it.

A scant 2 kilometers North of the Duchess' territory lies the Borrika Mine. This mine is currently in operation. Looking at the *Portion of Eastern Pennsylvania* map, the characters will most likely come across the Eastern cluster of buildings shown on the map. This cluster is shown in detail on the *Borrika Mine* map.

The long building is an administration/supply depot. It is occupied almost around the clock. The square building is a machine shop. The Eastern Mineshaft (others are located nearer to the coal furnaces in the West) is composed of a supporting scaffolding rigged to an elevator. The elevator runs off a generator, which also provides electricity to the buildings.

When the characters come across the area, a fuel truck is sitting off to the West, over a dozen oil drums are scattered near the maintenance building, and the 3 mining suits in the South are sitting there.

If the characters arrive during the day, the 5 suits in the North (the Red suits) are all in the mine shaft. If they arrive before or after normal working hours (8 AM to 7 PM), the Red suits are sitting as shown in the diagram.

Personnel

During the day, there are 4 to 6 maintenance personnel loitering around the buildings. In addition, the mine employs 9 miners, 2 foremen, and 1 engineer. None of these people have weapons on them, but a supply of 6 pistols is in a cabinet in the office of the foreman. The office is located in the administration building.

At night, the 2 foremen and the engineer are quartered in the administration building. The miners and maintenance personnel are quartered near the main coal furnaces to the West.

Approach and Reactions

During the day, the only approach which will go undetected is from the Southwest. When detected, one of the foremen brings 4 technicians with him and approaches the characters, demanding to know who they are, what they want, and to see their identification papers.

If they manage to get a suit, at least 2 miners climb into other suits and give chase.

If the characters are still around after ten minutes of game time, a truck carrying fifteen average Zoviet soldiers drives up and begins shooting at the characters.

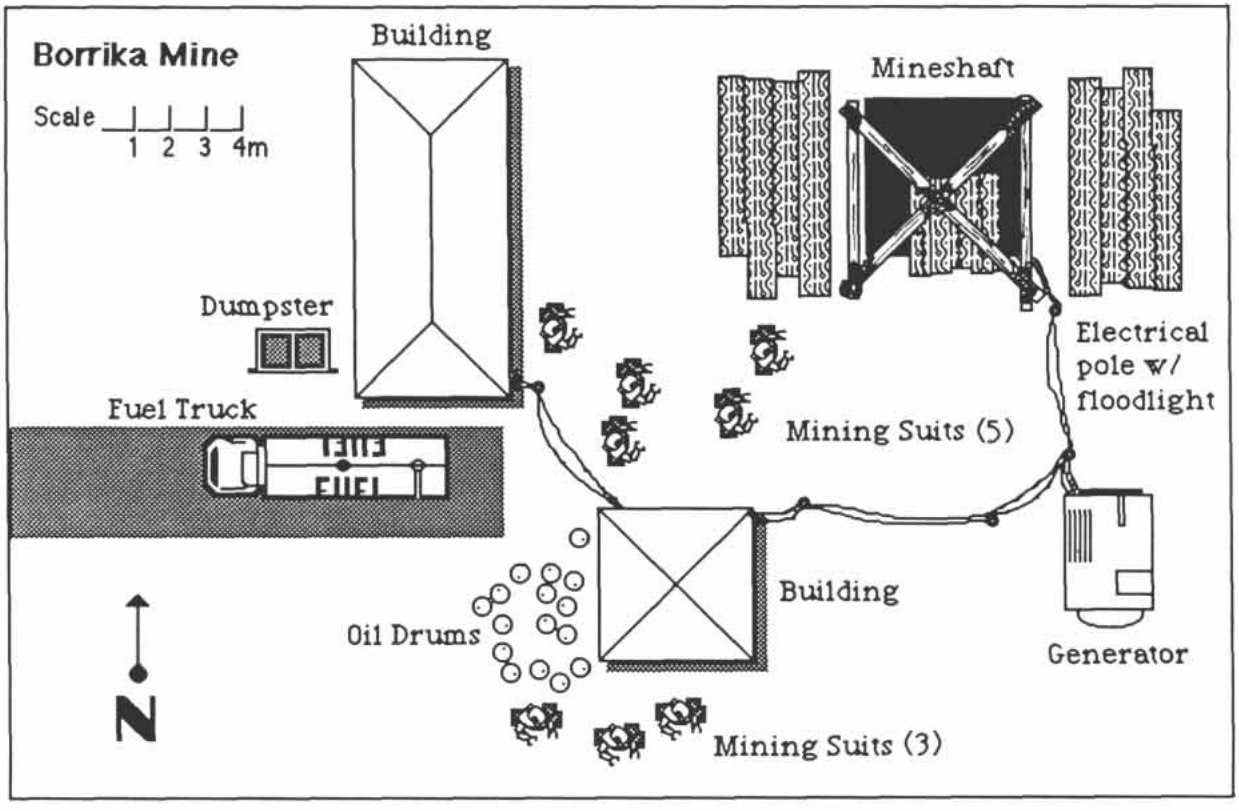
At night, floodlamps illuminate the compound up to a distance of ten meters from any equipment. The 2 foremen and the engineer spend their nights planning the next day's work, and may not hear the characters' approach (OBS% Skill Sphere rolls). If anything untoward happens, they each get a pistol and go outside.

If the characters manage to steal a suit, the 3 gamemastered characters grab a mining suit and give chase. They chase the characters until/unless the characters get too far ahead for them to reasonably expect to catch them (about 5 minutes of game time).

Capture

If the charcters capture one or more of the miners, the miners know very little. They can confirm the troop movements, but have very little pertinent information for the characters.

If the characters are captured by the Zoviets, they are taken to one of the rooms in the administration building. There they wait until a Zoviet patrol comes by to pick them up. They have a 2-day wait without food. Water is provided to them twice a day. Escape should be the obvious choice, and the details are left for you to adjudicate.



MINING SUIT

The mining suit was designed to:

- Withstand the unique atmospheric conditions of the mine,such as no ventilation, extreme dust, and the like.
- Survive frequent cave-ins and other disasters which result from poor command decisions.
- Manipulate a variety of tools, including mining lasers,chisels, and other motor activities which do not require precision work.
- Remain below ground for periods exceeding ten hours.

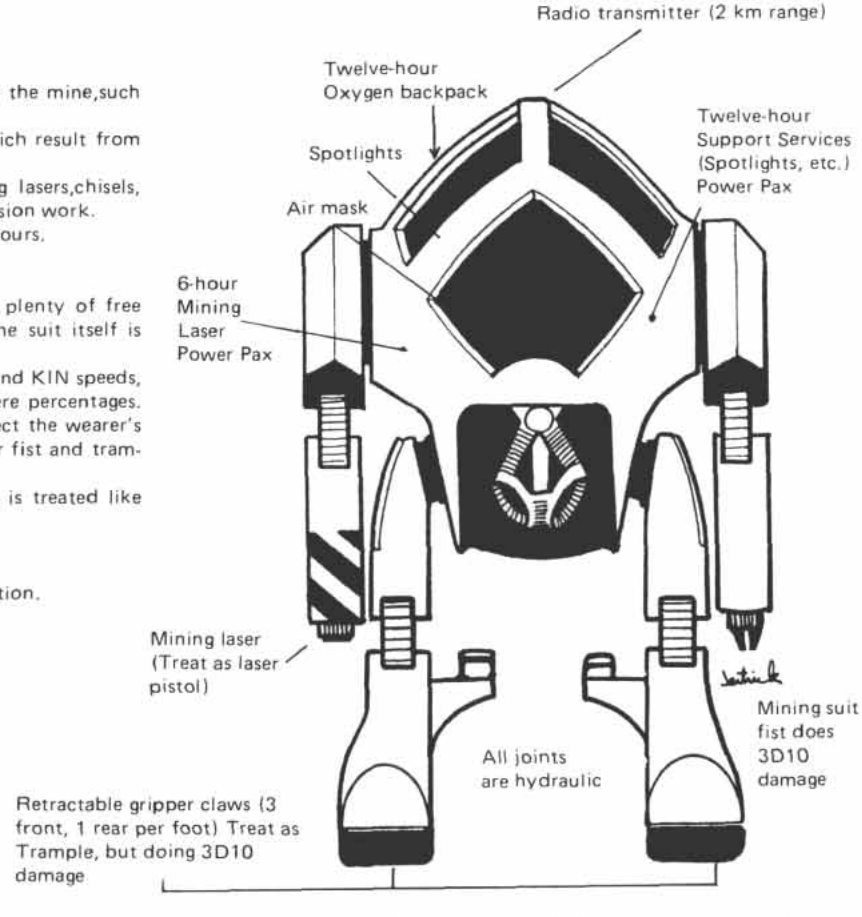
Operation

All controls are in the hand modules. There is plenty of free space within the machine, but ventilation within the suit itself is poor.

While in the suit, all characters add +1 to MAN and KIN speeds, and all MAN and KIN skills are at their Skill Sphere percentages. Also add +100 to the wearer's MUS. This can affect the wearer's DAM, which also changes the suit's damage dice for fist and trample.

The suit has 5 BOD in each location. The suit is treated like a separate entity – it is not considered armor.

Dimensions: Height 2m, Weight 250 kg
Composition: Metal and high-impact plastic construction.



Encounter Three: Scranton, PA.

This episode is intended to inject some pathos into the campaign. The people here have just been subjected to barbaric acts at the hands of the Occupiers, and it is time for someone to strike back at the Red menace.

This encounter also warns the characters that they aren't dealing with incompetent miners or lazy refinery guards. The group that passed through here is a true army.

The Town

Scranton, PA is a few kilometers North of the Borrika Mines. The characters should encounter it within a day of leaving the Mine if they set a good pace (and don't stop for lunch). This town is quite small, despite the Peoples Interprovince Roadway cutting through the center of it. Folks continued to move away from it little by little. Although it looks as if it could have harbored about three hundred people, less than one hundred actually live there.

Well, did live there until the Zoviet convoy passed through. The leader of the 'police action,' Major M. Krucshev, had reports of rebel activity in the area and took it upon himself to resupply his forces here at Scranton. When the townspeople were uncooperative, a few public executions soon put them back in line. When this happened, the local priest put up a fuss during his homily.

To set an example, the Major torched several of the larger downtown areas, regardless of their occupied status. There is little left of Scranton proper, even though over half the people are still alive there.

Approaching the Town

The stench of burnt bodies can be detected ten minutes away from the town, when downwind (as the characters will be). The town itself looks like some sort of natural disaster hit it. The surrounding fields are trampled, most of the buildings in the area are smoking ruins, and a few childrens' toys are scattered in the streets. Off in the distance an agonized cry rises and falls on the breeze.

Resources

The town well is still good, but very low. The local stores are looted, but a limited supply of day-old bread and other local produce is available. There are, of course, no weapons shops or any weapons of any kind in evidence. Clothing stores have been looted as well, but they are relatively intact. The corner drug store is burnt to the ground, the hardware store is half-burnt, but the gas station is a crater.

The People

The town is quiet when the characters approach. The largest structure in the town is the remains of the stone church, still smouldering.

- The pastor of the church, Father Bolin, is probably the characters' initial contact with the distraught inhabitants of the town. Trouble is Father Bolin is on the brink of reality, due to the holocaust which befell his little town not twelve hours ago.

'They burned my children, they burned my children!' he cries over and over, referring to the flock of parishioners under his care. He loved them dearly and is taking the destruction of his town very badly. He is convinced that he is now sure that the 'voice of the devil' can be heard in every spoken word, every child's cry, and every animal's sound. He pities the living, and thinks that we should envy those already dead – those who have been spared this 'living torment.'

It will take several days, but he eventually returns to his senses, and begins to deal with the horrendous slaughter. If the characters think to mount a cleanup operation and get him involved in it, he comes out of it much faster.

Father Bolin is so far gone he doesn't care who he talks to.

- Marsha Wiseman, however, does care who she talks to. The widow is currently occupying a badly burnt building. The bottom floor is almost totally intact, so she has taken up residence there. If the characters begin poking about, she comes out of her hiding place and warns them away. Says she'll get the FBI after 'em. Or maybe even the CIA. Or maybe they are CIA plants, here to finish the job that the soldiers started. If the characters deal with her kindly, she softens a bit and talks about her late husband and what a good policeman he was, 'not sadistic like some of them.'

Before they leave she hands them a locket she has been wearing, explaining that it is her last defiant act. She also explains that 'there must be hope for us all – there must be something worth living for, even dying for. We need a leader. Someone strong. Someone to bring us out into the open and triumph against the chains which bind us.' She fades back into the debris. If they open the locket, there is a list of names on a piece of paper. They mean nothing to the players' characters, but if given to the Nonnewaug rebels, they immediately recognize some of them as Zoviet contacts and other members of the underground.

Other Residents

Feel free to include other characters in the town. Think about some of the townspeople in your area and include parts of their personality in Scranton residents. Postulate how these characters would react to such a disaster in their own city.

The Red Army

Major M. Krucshev and his troops are half a day's journey out of Scranton. This means the players' characters should have no trouble avoiding and skirting the lumbering horde on their way to warn Nonnewaug. The priest and/or Mrs. Wiseman relays this information.

Further Encounters

The journey to New York is rife with adventure possibilities. Here are several lists to help spark your imagination. When deciding how well-equipped these people are, remember that if they are a military group out looking for trouble you should give the characters a good chance to evade or overcome them, as these are not scenes which have a major bearing on the overall plot. Of course, you could decide otherwise and have several scenarios occur between now and the final adventure which have a major impact on your campaign. However, keep in mind the time factor. It will not take too long for the army to reach New York and begin setting up for the assault on the Nonnewaug rebels.

Encounter Table Organization

The tables are steps, with each step further defining the encounter. Feel free to break away from the tables at any point and continue to flesh out the encounter on your own.

The encounter tables are not weighted toward or away from any specific kind of encounter, because they are designed for inspiration and not as boundaries. In other words, I do not expect you to actually roll the dice to determine every aspect of an encounter. Instead, roll for some specifics and choose others. If you roll for every step, you will inevitably roll up something which makes no sense. Of course, trying to work the seeming contradictions into the encounter can be fun too. Also, too, there can be more than one group encountered together, with more than one motive. Also, members of a group may have a secret reason for being with the group.

TABLE 1 – WHO?

1D10 Who do the Characters Encounter?

1	Zoviet Armed Forces
2	Zoviet Local Authorities
3	Zoviet Officials or attendants/aides
4	Rebel outcasts
5	Rebel search and destroy group
6	Rebel recon patrol
7	Rebel messenger
8	Rebel special mission
9	Rebel members
10	American Citizens

TABLE 2 – WHAT?

1D30 What are they doing?

1	Hunting
2	Setting traps/ambush
3	Harvesting
4	Preparing signals/signs
5	Camped
6	Fashioning item
7	Gathering
8	Inventing new concept/device/procedure
9	Working
10	Digging
11	Hiding
12	Fixing
13	Searching for something/someone
14	Waiting for passerby
15	Practicing/training
16	Seeding
17	Secretly planting an item to be found by another
18	Cooking
19	Recreation
20	Traveling through the area
21	Wandering lost
22	Following astronauts/others
23	Running away
24	Scrounging for food
25	Living in the area
26	Living in squalor
27	On assignment
28	Transporting someone/something
29	Planning something
30	Official execution/murdering someone

TABLE 3 – HOW?

1D10 How are they traveling?

1	In disguise
2	Impersonating another group/person
3	Obviously
4	Quietly
5	By vehicle (horse-drawn cart, tank, car, boat, etc.)
6	At night
7	In short jaunts
8	In pain or by caravan
9	In overabundance
10	Alone

TABLE 4 – WHY?

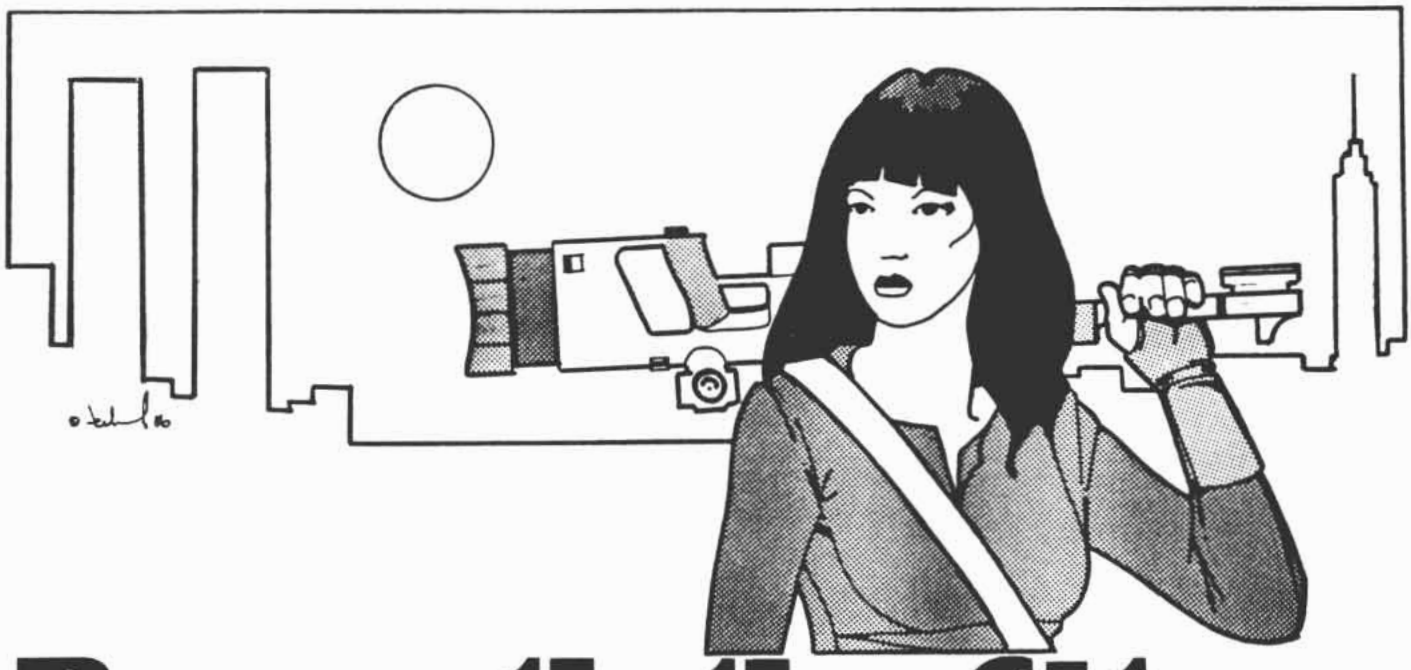
1D20 Why are they doing this?

1	Doing their job
2	Lost
3	Need information/want to give information (urgently?)
4	Bad intentions
5	Needs favor
6	Does not offer expanation or is a decoy
7	Detour
8	Wants to buy/sell/give away something/someone
9	Outcast
10	Running away
11	Trying to warn others
12	Is being chased
13	Out of fuel
14	Is chasing someone
15	Prophetizing
16	Something is broken/lost
17	Were recently robbed
18	Committed a crime
19	Wants escort out of area
20	Looking for a good time

TABLE 5 – COMPLICATIONS

1D10 Possible Complications

1	Composed of rival factions
2	Mistaken identity
3	Item being transported has escaped/is lost
4	Is rude
5	Admires astronauts
6	Engaged in illegal activity
7	Wanted by authorities/escaped criminals
8	Being followed
9	Has disease
10	Have unseen guards/guard dogs



Beneath the City

Welcome to the last adventure in the *Year of the Phoenix* boxed set. In this adventure, the characters finally meet up with the Nonnewaug rebels, hopefully join them, and then agree to a dangerous mission.

History of the Region

Officially, the area surrounding New York City has always been quiet. The real estate is valueless – tearing down the ancient buildings which were razed, long, long ago would be an exercise in government waste, especially when there are thousands of kilometers of open area across the country for the State's citizens to develop.

Unofficially, the Zoviets have known for several years that rebel activity originates out of the general New York City area. Up until recently the rebels have been ignored because the government had enough problems of its own, such as trying to feed its people.

About once a year, a Zoviet ship is damaged or sunk when underwater mines detonate. All the explosions occur near the mouth of the Hudson river, and were originally attributed to mines left there from the Cataclysm (either placed there or accidently dumped). However, recent events have changed all that.

Recent Events

In the last few months several bombings and assassinations occured, and were traced to members of the Nonnewaug rebels. This stirred up interest in those rebels and the Zoviets finally located the Nonnewaug base of operations through newly discovered electronic detection methods: State's Island, just off the tip of Manhattan.

Due to this discovery, the responsibility for the loss of life and property damage from the mines has been attributed to the rebels (whether or not they are actually responsible is immaterial).

The United Provinces of Eastern Russia has finally come to grips with its econony, enabling the war machine to open its slumbering eyes again. Several important military leaders, headed by Major M. Krucshev, have decided to make an example of the Nonnewaug rebels. Troops led by Major Krucshev himself are marching on New York even as you read this.

The Plot

This adventure is dangerous. Characters may die in this adventure if they are foolish or fight instead of talk. Retreating is often a wise option in the scenarios presented here, and the characters should be made aware of that.

Episode One: Start Spreading the News

The rebels meet up with the Nonnewaug Tribe. This is a roleplaying encounter where the characters learn about the Nonnewaug society, and participate in a war council. Word comes that the Russian commander is setting up on the roof of the remaining World Trade tower. The astronauts are asked to go underground and destroy that tower.

The rebels have no misconceptions. They cannot hope to defeat an army. Their intent is to buy enough time to evacuate.

Episode Two: I'm Leaving Today

The astronauts embark on their perilous journey through the half-destroyed subway tunnels of Brook Lynn and Manhattan. Due to obstructed tunnels, they rise from the caverns and begin a hazardous trek across the blasted land where they meet street gangs intent on either helping them or hindering them.

This episode is designed to introduce some of the baser life forms which lurk in this new world, and to play around a little more with the characters' culture shock. David Toth is the only pregenerated character who knows his way around New York City, but everything has changed since he was last here.

Conclusion

If they are successful, the Trade Tower collapses and the characters escape. The return journey is probably relatively quiet (depending upon if the characters made any enemies on their way over or not) and they are reunited with the Nonnewaug tribe, who are frantically preparing to Bug Out.

The astronauts are also invited to visit the Shrine of the Lady, and learn the truth behind the religious aspect of the Nonnewaugs.

Further Adventures

Although some *Year of the Phoenix* adventures such as *Liberty the Fugitive* (published separately) chronicle the continuing adventures of the Nonnewaug people on their long journey South, other published adventures are singular events not tied to past or future adventures, enabling you to tailor the campaign to fit you and your players' style of adventure.

Episode One: Start Spreading the News

The characters are on a journey North, to warn the Nonnewaug tribe of impending doom. If the characters did not choose to embark upon this mission, the Duchess will send someone else. The rebels will be warned, but at great cost; almost half the tribe is wiped out before they can destroy the Trade Tower.

The Greeting

The rebels have heard rumors about the astronauts and don't know what to believe. The astronauts are variously said to be Russian secret agents, Russian pilots who crashed, or even foreigners from another country. The rebels have set up a little scenario to test the characters' loyalty because it is not clear if the astronauts are friendly to the cause or against it. All the participants in the following scene are Nonnewaug rebels.

Feel free to set this situation up using the *Battlefield*, which will further convince the players that their characters have stumbled across an authentic firefight.

As you come out of a wooded area into a small clearing, you hear gunshots off to your left. Just over a small rise you make out the shape of a burning car.

Let the characters approach as they wish. Regardless of their physical orientation they see the following.

Two men in Zoviet uniforms are pinned behind a tree by enemy fire. The Zoviets have hand lasers. Their opposition is a group of four people dressed in brown, close-fitting clothing. The clothing looks like animal leather. The four are brandishing various weapons, including a bow and arrow, submachine gun, pistol, and assault rifle.

If the astronauts decide to approach the Zoviets from behind, they almost get within shooting range (within 10m, due to the heavy forest) when a Zoviet 'gets shot' and slumps down. He begins crawling away and spots the astronauts. He slowly stands and reaches out his hand, beckoning towards them.

If the characters prepare to shoot at the Zoviets at any time, the 'wounded' soldier and the rebels across the way cease fire, yelling for the astronauts to 'Stop! Don't shoot!' The Nonnewaug rebels regroup and explain to the characters that they have just passed the test of loyalty – welcome to the group.

The same scenario occurs if the astronauts approach the rebel side, but it is assumed the characters will attempt to shoot alongside the rebels instead of at the rebels.

If the characters are using a mining suit in the hopes that such an apparition will cease fire, they are correct. However, the players of this little charade continue the deception until the astronauts' intent is made clear.

If the characters should actually manage to injure or kill a Nonnewaug rebel before the situation can be explained, he or she is not reprimanded in any way. The situation is hastily explained, and there is no ill-will towards the astronauts. The rebels knew this test was dangerous.

The Recon Patrol

The leader of the little group is Malcolm Hein. He appears to be about 15 years old, and is proud of the fact that he is the leader of the group. It took him 2 years on recon patrols to prove that he could be a leader, and he has finally gotten his own command.

This group of seven men and women are part of a larger recon group which is stationed a half-hour's walk from this location. On the way over, they explain to the characters about the test, including the fact that the 'burning car' has been there for years and that they simply set up a fire underneath it.

Paul and Molly Sender are mentioned as the leaders of Nonnewaug, and the astronauts probably offer the letter they bear. Malcolm will read the letter, and hand it back, clearly in awe that the characters got a letter from the Duchess herself. At this point the group meets up with the rest of the recon patrol, and the characters may recount their exploits if they desire.

The characters are cut short if any mention is made of the impending Zoviet attack. No one is to speak of it except to the chiefs: Paul and Molly Sender.

If the characters offer the locket, they are asked to wait and give it to the Senders.

The Duchess Myth

From time to time the Duchess has contacted the Rebels, but meetings have always occured on her terms. An enigmatic figure, she has always worked towards peace and has been a stabilizing presence in the area.

To find out that not only have the astronauts met her and seen her home, but they have come away with a 'blessing' from the Duchess herself, is truly amazing (comparable to having the President of the U.S. come to your house for dinner).

The Senders

The trip to State's Island is accomplished via an old freighter. If the mining suits are along, they are stowed below deck, with offers to recharge the Power Pax once the rebel base is reached. Upon docking somewhere along the Southwest shore of State's Island, they are met by an entourage led by the Senders, who offer them food and lodging.

The War Council

That afternoon, there is a council of war. The meeting takes place in a concrete bunker located in the center of the island. There are six members of the rebel forces at the meeting, and all of the astronauts are asked to attend.

The following paragraphs relate general descriptions of the council members, and the information they have to report (as well as the general reaction to the news).

Paul Sender is co-leader of the rebellion. He is a stocky man with a trim beard. He is smooth, gentle-mannered, and bright. Together with Molly, they manage to keep the rebel group focused and responsible to themselves.

How the Resistance Views . . .	Outlook
World prospects	Hopeful
Amerika's prospects	Hopeful
Best way to restore Amerika	Persistent attacks
Current actions against Zoviets	Random (& effective) raids on various targets
Current governing form	Democracy (elected directly by the people)
Current personal freedom	Moderate to total
Current economic conditions	Slowly stabilizing
Ideal new Amerikan government	Democracy
Strangers receive	Questioning, then usually offer to stay
View of Zoviet rule	They are the epitome of ignorance

Molly Sender is the authoritative one. She can be called on to judge disputes with an objective eye, and is counted on heavily by Paul for her unbiased opinion on decisions which effect the rebellion.

Miguel Answan is head of the evacuation. He's a tall, handsomely-dark man. He is always looking to blame someone for things which have gone wrong, and is constantly tapping his pencil on the table. Miguel is well aware of sexual politics, and is not above using his looks to get what he believes is best for the community.

- The rebels are not able to evacuate in time. It will take a minimum of two more days, due to the fact that Nonnewaug has grown much in the last few years and evacuation plans have never been updated during that entire time.

(The Senders quiet the outcries of dismay, saying that no one alone is to blame. They are all guilty.)

Jennifer Porsi is Miguel's assistant. She's a Japanese bombshell, and just as well-versed in the ways of sexual politics as he is. You might say that they work well together. She is truly dedicated to the rebel cause, and desires justice.

- Food will be the biggest problem, followed closely by the problem of moving the shrine of the Lady.

(Everyone blesses him or herself with the sign of the cross at the mention of the Lady. See the final episode for a description of the shrine. The players' characters must wait until the crisis is over before they may see the shrine.)

General Laura Connery is a new member of the military, at age 17. She is usually quiet, but when she has an idea, it is a good one.

- The Russian troops are led by the dread Major M. Krucshev. He is the most sadistic of the known officers, and he will gladly take prisoners.

(This news upsets everyone at the table.)

- We cannot hope to win any kind of direct confrontation; we have always dealt with the enemy from the vantage point of surprise; we are masters of guerrilla warfare. Now it appears that we will pay for our inability to defend our home base.

(Miguel and Jennifer object, saying that we should have known that with our increasing influence we would eventually come under the scrutiny of the enemy.)

General Roger Healy has very long black hair, and is a veteran of the resistance. At 35, he is among the oldest of the rebels. When he speaks, others listen.

- The enemy has, at last count, twenty tanks, and some two hundred soldiers and associated equipment and vehicles.
- They are massing just inside the Pennsylvania shore, slightly North of State's Island (New Jersey no longer exists), except for a small group of some 40 soldiers who have proceeded into Manhattan.

Guerrilla War

When the rebels fight, they do so to harrass and annoy – not to win land or stack up kills. The litany of a guerrilla war includes the following scripture:

- Don't be afraid to run away. If the enemy is clearly too strong, disperse and regroup elsewhere. Waste your enemy's time and resources – not your own.
- If the enemy has captured a significant site, do not attempt to retake it. You are fighting a war which you will win by harrassment – you will make it too costly for the Zoviets to keep the land.
- Never surrender. The Zoviets extend no mercy and honor no condition. If you have no chance of escape, take one of them with you.

Player Character Responses

The council now asks the players' characters what they know about the Duchess' military strength, what she is doing about the military action, and if General Healy's guess as to the composition of the army is correct. Have the gamemastered characters react using the indicated personality notes suggested above.

If the characters seem hesitant, or when they appear to be running out of information, Roger Healy interrupts and asks them for suggestions on how to fight the battle, and their opinion on the intent of the small group which went to Manhattan.

A Commotion

When you feel it is appropriate (i.e., when the players have run out of things for their characters to say), a messenger interrupts the meeting.

Suddenly the door opens and a sweaty youth enters, striding over to the Senders. He drops a letter on the table and exits as silently as he entered.

Molly picks up the letter and reads it.

'Says that the group in Manhattan *includes the Mahor* himself. They have climbed the Trade Tower and have set up a command center on the roof.

'Hmph. That's a very good place for an armchair general, I think. The highest spot for many kilometers around. Well, we'll give him a fight he won't soon forget.'

Pause for a few moments to see if the players offer any ideas, such as trying to enter Manhattan and destroy the Tower, or even a small patrol to sneak up the Tower and assassinate the Major. If they do not think of any such idea, then Laura Connery speaks, slowly and distinctly.

'We have him.'

Paul and Molly exchange glances.

'Excuse me?' asks Paul.

'We have him. Send a group into Manhattan and destroy the Tower.'

'Umm, General, do we have enough explosives, expertise and – '

'The tunnels, Paul. The tunnels. I was on an expedition 5 years ago to map out the caverns underneath the city. Send a group under the city and blow out the Tower's foundations. One of the subterranean tunnels runs right under that building. Meanwhile, I suggest a diversion of sufficient force to distract Major M. Krucshev.'

The room is very quiet while General Healy thinks it over. He eventually agrees that it is a fine plan, but that no one he knows has the expertise to pull it off, asking General Connery if there is anyone from her expedition still around, as she cannot go (she uses a wheelchair).

Connery is hesitant and unsure. She believes there might be, but it was 5 years ago, after all.

Prompting the Players

Now, it should be clear from the events which have taken place that the players' characters are in line for the job.

If your players are using the *pregenerated characters*, Cynthia Shanders has a Demolitions skill, and David Toth used to live in Manhattan. He certainly knows the subway system – at least he knows how it used to be.

If your players seem unwilling or ignorant of the obvious setup, you may need to actually ask them (via the gamemastered characters) to accept the job. If they refuse, the adventure will revolve around the characters helping to pack up and move out the rebels. Alternatively, the astronauts could just walk out on the rebels. Neither of these options seem too exciting. Here are some coercive actions you might drop into the story if the characters seem reluctant to help:

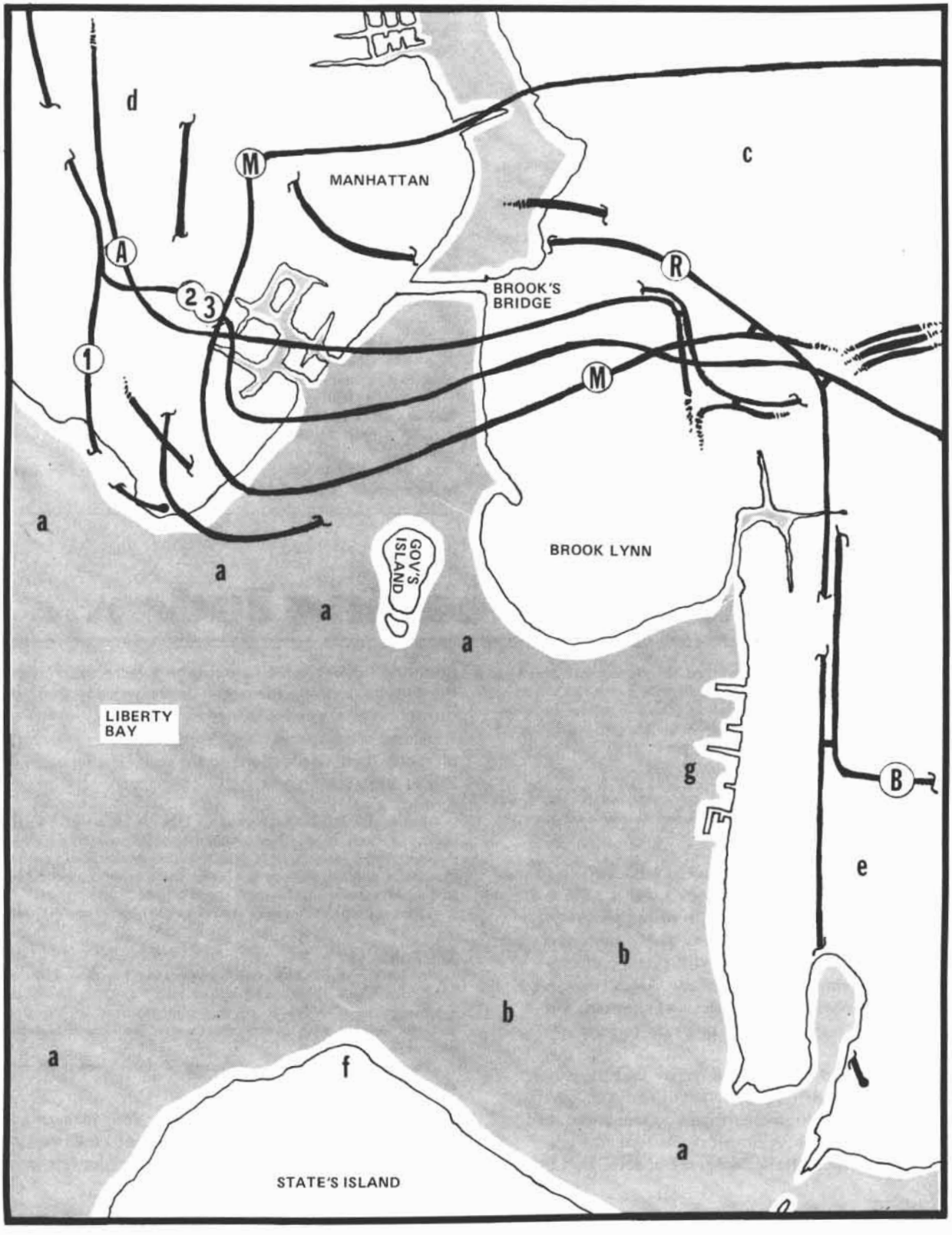
- Free room and board. This doesn't sound very silly if they think about it. Eating is a pastime which could easily take up more than 3/4 of a day . . . every day.
- A center for information on other survivors of the Shuttle, as well as news of the Shuttle itself. This point should be brought out in casual conversation if the players seem hesitant about helping the Nonnewaugs. The Senders even agree to send out patrols and information requests specifically about the Shuttle.
- This is a chance to get back at the Russians for doing these terrible things to Amerika, and a chance to be an important part of the fight for freedom.

Liberty Bay & Manhattan

a: Underwater Mines
b: Sea Farming
c: Mac the Knife's territory
d: The General (Free passage)
e: Phillip McKay (Nonnewaug Branch Group)
f: Nonnewaug Outpost
g: Shipwrecks (2188 C.E.)

A, B, M, R, 1, 2, 3: Identified subway lines
Several forays into the subway tunnels has produced limited information.

Subway blocked/flooded/etc.
Subway continues — not yet investigated



The Departure

With luck, the characters agree to journey to Manhattan. When they do, General Connery pulls out the *Liberty Bay & Manhattan* map. (Show it to your players.) The map is fairly self-explanatory, but she warns that it was made over 5 years ago.

Laura Connery offers the following plan.

Take a small fishing boat across to Brook Lynn, where the Southern entrance to subway 'R' is located. Take that up, cross over to the 'B', and follow that as far as you can. You must go up to the surface, walk West a few minutes, and transfer over to the 'R' again. Follow that until you intersect with the '2, 3' tunnel, which will take you under the bay. It eventually connects with the number '1' tunnel. Follow that South until you reach the 'World Trade Center' station. There, plant the explosives and go back North, retracing your steps. Use at least 10 charges. That Tower must fall.

If the characters have the mining suits, she suggests using them.

Each astronaut receives a Recon Equipment package, a compass, a flashlight, and a Weapons Kit as listed in the '11.5 Tools' chapter of this booklet. Any other listed equipment is available to the astronauts if they request it.

Also, every astronaut receives a copy of the *Liberty Bay & Manhattan* map.

Preparing for War

The astronauts are told that it will take two hours to prepare for the diversion, as the rebels were planning for a defensive posture, not an offensive one.

During the two-hour waiting period, Paul and Molly approach the characters and offer them permanent citizenship in the Nonnewaug tribe — not something to be taken lightly. They can find out the following information.

The Resistance

The resistance is divided into nine major groups across what were once the United States of America. To identify themselves as distinct from the corrupt regime which plagues this country, they have adopted the spelling 'Amerika' as a token of the coming change.

The Nonnewaug tribe provides and enforces freedom of Press, Religion (although people practice worship of The Lady almost exclusively — more on her in the final episode), Race, Nationality, Gender, Orientation, and Age.

After puberty, it is the child who decides when he or she has attained adulthood. Once self-professed, the child is an adult.

Marriage is legal between any two adults, and is encouraged to check the spread of contagious diseases.

Cannibalism is no longer lawful thanks to the plentiful food supply (but this may change if they cannot re-establish some kind of regular harvest after the pending move).

Crimes are usually dealt with by counciling both the victim and the offender.

Other resistance groups are governed quite differently. For example, the Dixies of the South use a literal interpretation of the bible as their law.

About the Map Key

If characters ask about the information which appears on the Map Key, the General tells them the following.

a. Underwater mines — They've been there as long as anyone can remember. They keep Zoviet shipping down to a dull roar, so the rebellion has not done anything about them.

b. Sea Farming — Most of the Nonnewaug's food comes from harvesting the sea floor. If there was time, they would show the suits used for the job.

c. Mac the Knife's Territory — Friendly with the Zoviets, they've had little contact with him for the last few years.

d. The General is on good terms with the rebellion and never requires a payment for passage through his territory.

e. Phillip McKay started a fringe group of rebels out there. We were getting too big, and we knew it.

f. A simple building where the rebels keep an eye on Zoviet shipping.

g. Ships which must have been there for some time. They look as if a concentrated blast destroyed them.

Episode Two: I'm Leaving Today...

This episode is composed of Encounters, like the second adventure, *Road to Nowhere*. And, like those encounters, these are also keyed to specific locations. Finally, like in the other adventures, key gamemastered characters are listed in the Encounter pullout in the center of this booklet.

The Boat Ride

The ride from the Northeast tip of State's Island to the South end of Brook Lynn takes about ten minutes. During that time the characters can view Liberty Bay.

For those of you who have ever visited New York — in your own time — the scene is arresting. Brook Lynn is a series of grassy mounds and hillocks dotted with rusted spires. Off to the North you can see the South end of Manhattan. A mass of buildings still stand over there, and they are certainly a mess. The single remaining World Trade Tower rises majestically into the air. Most of the windows are broken, and the entire structure seems to list to one side, but the view is still impressive.

As you look around the bay, you realize that the water level has risen or the North American continent has lowered. Governor's Island is much smaller than you remember. and over at Manhattan, the water almost seems to be licking at the base of the Tower itself. Sadly, the pedestal and the Statue of Liberty herself are nowhere to be found. No doubt the pedestal is under the water somewhere and she has been carried off as the spoils of victory or ravished for her copper.

Across the water you see Pennsylvania . . . and three dirigibles floating silently over the land. The location of the Zoviet army is no secret.

If they ask about the 'Statue of Liberty,' none of the rebels know anything about it. As they prepare to disembark, they are warned to maintain radio silence. The attack will commence in two hours. That should be enough time to get under the Tower. Everone has a watch, so they know that the Tower is set to blow at 1500 hours.

The mouth of the subway is easy to spot once they disembark.

The Subways

In 1997, the subways had been known for their filth, crime, and other (perhaps) undeserved attributes. In 2197, those complaints are much closer to the truth. But now the rats are the size of dogs, and the humans who live in the caverns are well armed and able to defend their territory.

To get an idea of the conditions of the underground terrain, read the following.

You descend into pitch blackness. Your flickering lights show the way, shining beams stabbing into the murky darkness. You can hear water dripping off to your left, and what

sounds like something being dragged just ahead. The noise stops. Looking around, the tracks which supported over 6,000 subway cars and which in turn shuttled over 100 million passengers to their destinations each year, now lie twisted and rusted.

Looking up you see the fissured ceiling with ruptures the size of trucks. Every few kilometers a shaft of light pierces the gloom, allowing some air into the dank wetness.

As you walk, you stumble and throw an arm to catch yourself. You reflexively recoil from the slimy wall. Looking at your hand you see dirt, paint, and several slugs oozing pus down your wrist.

The Blocked Passage: 1407 hours

The characters manage to make their transfers quickly and without incident, dodging from tunnel 'R' to tunnel 'B' and back to 'R'. The transfer to '2, 3' was relatively painless, but now they are somewhere under Liberty Bay, and they have a problem: a blocked passageway, and there isn't time to backtrack. The double-track tunnel is crammed with the wreck of a subway train. At least eight cars are piled up in a jumbled, rusted mess. (There are a total of 10 cars.)

Possible solutions are:

a. Using the Mining Suits to move the cars out of the way. Each car takes the character's Skill Speed in minutes to move. The shortest route has 4 cars in the way.

b. Climbing over and through the cars themselves. Anyone slipping off a car (failed KIN% roll or Klutzed Climb roll) falls into a subway car and is faced with about a dozen skeletal remains. The bones are scattered about, and the sound of rats can be heard scurrying around. If the character Klutzed, he or she falls on sharp metal or glass, and takes 1D3 points of damage to 2 random Hit Locations.

c. Use a Special Ability. Trying to put electrical current into the motors won't work; the engines are rusted hulks. Special Abilities which might prove useful include Wallcrawl or Leaping to get over the mess.

d. Using a plastique charge to blow cars out of the way. It takes one charge per car. The characters experience some temporary (1D3 + 3 hours) hearing loss due to the confined space. The whole tunnel shakes and rumbles when an explosion goes off, and debris sifts down from the ceiling. Any Combat Engineer would vote against this tactic, but the tunnel remains intact.

Using Time as a Motivator

If the characters spend too much time fooling around, just announce the gametime, like, 'It's now 1439.' Your players will get the hint, and it will add tension as the relentless march of time forces the characters to choose quick resolutions to problems instead of possibly better resolutions. (The times listed in the encounter titles are only suggestions. Alter them as drama dictates.)

Tell the players, if they seem complacent about the time their characters are wasting, that the rebel attack on the Zoviets begins at 1500 hours exactly.

If the Tower is not destroyed at around that time, the Zoviets will probably be able to wipe out the entire rebel army within fifteen minutes.

The Attack: 1429 hours

The General, who operates within the boundaries of Manhattan was 'taken care of' about 2 years ago when Mac the Knife decided to expand his influence. When the characters reach the intersection of the '2, 3' and the '1', four shadows detach themselves from the surrounding area and lunge for the characters.

If one or more of the Mac's assassins are injured to the point of immobility, the others will assist that assassin and they all fade back into the shadows.

If none of the assassins are actually killed before they manage to escape, and the destruction of the Tower somehow fails, a force of six are waiting for the astronauts if they return this way. If one or more are killed, or the Tower destroyed, the Mac does not try to stop them on their return.



The statistics for the Mac's assassins are in the Encounters Pullout in the center of this booklet.

The Explosion: 1458 hours

The World Trade Center Station is fairly standard as stations go. The diagram shows the Western half of the station. The platform on the other side is completely caved in with a massive rockslide.

There is a beam fallen onto the main waiting platform, and the ground has buckled under part of the tracks. At that same place a part of the ceiling has fallen in. There are also some odd scraps of twisted metal lying in a heap in the center of the area.

The Approach

If they are fairly quiet, they can hear a radio of some kind above them. The sound drifts down the single open stairwell. Characters with exceptional hearing (perhaps a Special Ability), or those who move closer to the opening, hear the following (in Russian!).

'Sorry, lieutenant. I know what the scanners picked up, but there's nobody around here. We'll be moving below in a few minutes, as soon as my patrol finishes rechecking the first few floors.' Pause. 'No, sir. If there is anyone, they'll be caught.' Pause. 'Yes, sir. I'm sure the Major is worried, sir. Yes.' Pause.

'No, sir. The rebel prisoners are either dead or dying right now. Yes, they're with the Major on the roof. He's using the mind scrubber on them.'

That was the ground security discussing the fact that the astronauts were picked up on scanners about 5 minutes ago. They have been searching the area for some time, and are preparing to descend into the subway. The 'mind scrubber' is an undefined torture device. If the characters get it into their heads to try to save the prisoners, tell them bluntly that there is no time. The characters have precious minutes to set the charges, and they know it.

A successful KNO% Skill roll (someone with a Demolitions Skill automatically knows) tells the characters to set the explosives on the tunnel supports which stand between the tracks. A few around the ceiling of the platform couldn't hurt, either.

The charges have a maximum delay of ten minutes.

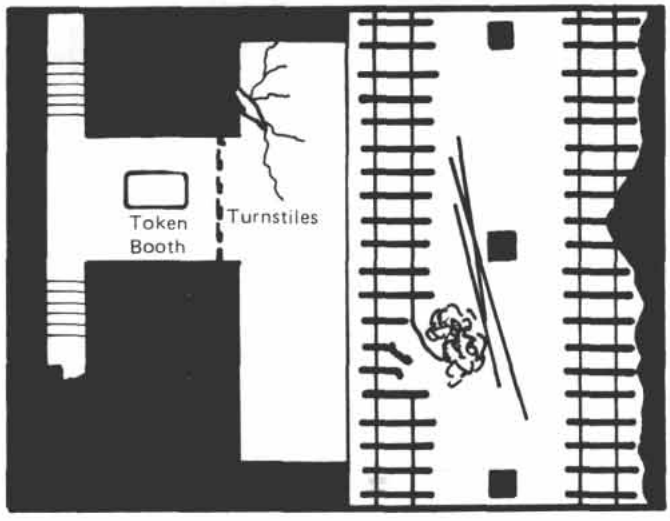
The Escape

The dramatic style of the climax here determines upon how you wish to run it. I suggest that things happen in the following order:

1. One of the Mining Suits quits (and the others quit one-by-one further down the escape route if you are wary of keeping these Suits in your campaign) due to the moisture, lack of routine maintenance, and general conditions down here. (The mining shafts are notorious for being dry and hot. These tunnels are wet and cold.)

2. As they start down the tunnel, they hear exclamations of surprise

World Trade Center Station



from behind them and 3 or 4 Zoviet troops come out onto the platform and begin shooting at the astronauts-turned-rebels.

3. One of the shots hits an explosive charge. All the characters are knocked to the ground by the blast as it triggers the rest of the explosives.

This seals off the tunnel, collapses the Tower, and knocks all the characters unconscious. (This is also a good place to destroy more Mining Suits.)

Return to the Land of the Living

They awaken after half an hour's time, and slowly make their way out. It is a simple process to return the way they came. During their journey beneath the bowels of Manhattan, they notice the tunnels getting warmer (due to the fire ripping through the streets of Manhattan).

If the characters decide to leave the tunnels while still in Manhattan, they witness a city on fire — originating from where the Tower used to be.

Further encounters with Mac the Knife and his crew as they flee the city via the tunnels are left for you to practice your improvisational skills upon.

Conclusion

The astronauts are prbably victorious, Manhattan is in flames, and the characters escape back to State's Island. Dramatically speaking, chronicling their return to State's Island is unimportant, but you may play it out using the notes in the *previous chapter.*

The Return

Read the following:

While Manhattan burns (probably not for the first time), you are ushered back onto the island and back into the council chamber. Everyone who was there for the meeting has returned. Some look like they've been working — most likely working on the Bug Out. Everyone looks happy.

Using the roleplaying notes from the last chapter, congratulate the characters if they did a good job, *or sing them a tale of woe for a poor* job.

The Zoviets are disorganized and unsure about their next move. The resistance did quite a number on them (if the characters were successful), and they began moving out about half an hour ago to an unknown destination further inland.

If the characters ask about the 'prisoners' that they overheard the lieutenant refer to while they were under the Tower, the room grows silent.

Molly speaks. 'So that is what happened to them. They were an inexperienced patrol. We never should have authorized their unit to scout out Pennsylvania.'

Paul cuts in, 'The patrol was captured almost a week ago. Now we know their fate. It is time to pray to the Lady for their souls. Quickly, before she is dismantled for the move. Won't you join us?'

The request sounds more like a gentle command. The group leads you down a long underground tunnel, which eventually terminates at a sealed door and a keypad similar to those in the Duchess' headquarters. Everyone bows as Molly punches a code. You hear a hiss as the door slides open.

Looking in, whatever is beyond the door is pitch black. The others file in quietly. You can just hear the motors on General Connery's wheelchair as she glides into the darkness and stops a short distance away.

You hear Paul quietly speak. 'The Zoviets would love to get their hands on her. But we will not allow that. She is our hope and our faith. Without her we would have disbanded long ago.'

As he speaks, lights begin brightening and you begin to see the outline of a massive statue standing before you. The room is cylindrical, and over 30 meters high. The statue takes up most of the space.

As the light intensifies from recessed spots, you stand in shock at the base of the Statue that you have known all your life. It is the Statue of Liberty.

Let the characters react as they wish. After a short period of time, the group leaves the chamber, preparing for the Bug Out. The Nonnewaugs ask the astronauts if they have decided to stay or not. If so, prepare to be on the move.

It's Only a Model . . .

If the characters choose to point out the truth behind the shrine, the Nonnewaug characters listen with interest, but their reverence for her is unshaken.

'It is not important what she used to be. It is only important what she is now.' They request that the characters never mention *the Lady's origins to anyone else.*

Further Adventures

The Adventure continues in *Liberty the Fugitive!*, a massive exodus across the face of the continent to safer quarters in the catacombs beneath an ancient Florida amusement park.

Also look for *Surf's Up!*, an adventure outside the storyline established in these introductory adventures (and continued in *Liberty the Fugitive!*), taking *the characters across the continent* to Silicon Valley.

The *Year of the Phoenix Sourcebook* outlines life in Amerika in the year 2197 C.E., and includes an extensive index to both the basic game and this Sourcebook.



Anthony Quill

Race: Black
Nationality: Jamaican
Social Status: Upper Class

Gender: Male
Age: 26
Height (HEI): 157 cm
Weight (WEI): 90kg
Hand: Right-handed
Conditioning (CON%): 100%

Ergs: 12
Muscle (MUS): 90kg
Damage Class (DAM): +3

Moves 4m

Commander

Personality Profile
Never Cunning
Often Quiet
Sometimes Emotional
Always Brave
plain old Stubborn

Appearance
Ruggedly handsome with coal-black eyes and a face weathered by the wind. He taps his foot when sitting for any length of time. His clothes often look dusty and slightly worn.

Special Ability: Weakness Analysis/Mechanical/2 Ability Points

Background

Born in Nebraska, your parents died in a train crash, and you were raised by your grandfather, Congressman Quill.

Born a Democrat, you drifted away from both political parties, satisfied with neither. Your grandfather was Catholic, but you prefer the old pagan religions.

You like ancient cultures, and teaching Russian is another hobby.

You never learned how to dance, and usually don't like people who smoke (you're always pestering Carol Horn to stop).

You joined the military to get some discipline and direction that you felt was lacking in your life.

Gear
Combat Unit (Dull-grey armored jumpsuit)
Com System (headset with boom microphone w/6 channels)
Chronograph (military-time watch – glows in the dark)
Swiss Army Knife, assorted pens, compass, whistle, handcuffs

Weapon: (9mm) Glock 24. Range: 30m, Damage: 2D8 + 1



Carol Horn

Race: Caucasian
Nationality: Irish
Social Status: Middle Class

Gender: Female
Age: 25
Height (HEI): 157 cm
Weight (WEI): 75kg
Hand: Right-handed
Conditioning (CON%): 120%

Ergs: 13
Muscle (MUS): 90kg
Damage Class (DAM): +3

Moves 4m

Pilot

Personality Profile
Sometimes Mistrustful
Sometimes Bitter
Sometimes Tense
Always Honest
Usually Vengeful

Appearance
Carol is slightly short, and very well conditioned. Long black hair is tied behind in the back, and looks comfortable in any surroundings, which adds to her beauty. Whenever possible, she has a cigarette in hand.

Special Ability: Heightened Sight/2 Ability Points

Background

You led a normal teenage life in New Mexico until you got pregnant. Your parents forced you to have an abortion because of the public scandal a 17-year old unwed mother would cause them. That trauma sparked your search for your own identity, and you eventually gained enough sense of self to leave your oppressive parents and begin your life anew.

In an ongoing effort to prove to yourself that you're worth something, you joined the Army to test yourself (and they transfered you to Project Phoenix). So far, you've passed with flying colors.

Because of your special ability, you have trouble seeing at night and you are colorblind (cannot distinguish between similar colors).

Gear
Combat Suit (Dull-grey armored jumpsuit)
Com System (Headset with boom microphone w/6 channels)
Chronograph (military-time watch – glows in the dark)
Swiss Army Knife, assorted pens, compass, whistle, handcuffs

Weapon: (9mm) Glock 24. Range: 30m, Damage: 2D8 + 1



Bruce 'Keeps' Keeler

Race: Caucasian
Nationality: Scandinavian
Social Status: Upper Class

Gender: Male
Age: 29
Height (HEI): 177 cm
Weight (WEI): 95kg
Hand: Ambidextrous
Conditioning (CON%): 120%

Ergs: 16
Muscle (MUS): 90kg
Damage Class (DAM): +4

Moves 2m

Communications & Payload Specialist

Personality Profile
Sometimes Rash
Often Kind
Usually Talkative
Often Liberal
Usually Emotional

Appearance
Bruce has a swimmer's body, and sports a never-failing tan. His dark brown curls are set close to his head, and finely-boned facial features round out an attractive appearance.

Special Ability: Speed/2 Ability Points/Mental

Background

You are from a well-to-do family in the wilds of Kentucky.

Destined to inherit your parents' medical practice, you had other ideas. You left home at age 27, and joined the Peace Corps. From there, you moved to the Air Force, and now find yourself in Project Phoenix.

Your future is uncertain. You left a fiancee back in Kentucky, and still write to her. Melinda is content to wait until you're finished 'with this foolishness.' You have a wanderlust which you've not yet been able to satisfy. You're already thinking of leaving Project Phoenix for other things. Perhaps you'll ask for a position in the space station *America*.

You're a packrat, collect just about anything, and don't particularly like being called 'Keeps.'

Gear
Combat Unit (Dull-grey armored jumpsuit)
Com System (Headset with boom microphone w/6 channels)
Chronograph (military-time watch – glows in the dark)
Swiss Army Knife, assorted pens, compass, whistle, handcuffs

Weapon: (9mm) Glock 24. Range: 30m, Damage: 2D8 + 1

KNO 38%
Knowledge
Skill Speed 3
Astronautics 53%
Communications Systems 47%
Computation 45%
English 49%
Meteorology 59%
Russian 53%
Shuttle Communi-Cations 58%
Shuttle Computer 43%
Survival Training 54%

OBS 30%
Observation
Skill Speed 3
Scan 42%
Find Direction 56%
Track 51%

MAN 34%
Manipulation
Skill Speed 3
Boating 44%
Calligraphy 49%
Self-loading Pistol 52%
Surgery 56%

TAL 26%
Talent
Skill Speed 4
Detect Lie 44%
Persuade 33%

COM 40%
Communications
Skill Speed 2
American Sign Language 58%
Counter-Insurgency 52%
English 57%
Etiquette 55%
Russian 56%
Storytelling 55%
Streetwise 53%

KIN 29%
Kinetics
Skill Speed 4
EMU 42%
Dodge 44%
Grapple 47%
Jump 50%

Hit Location	Roll 1D20	BOD + Armor	BOD
Head	1	8	3
Neck/Shldrs	2-3	9	4
Chest	4-7	13	8
Arm L	8-9	9	4
Arm R	10-11	9	4
Hand L	12	7	2
Hand R	13	7	2
Abdomen	14-16	11	6
Leg L	17-18	11	6
Leg R	19-20	11	6

Trauma Level 0 1 2 3 4 5

KNO 48%
Knowledge
Skill Speed 2
Astrogation 66%
Astronautics 67%
Computation 68%
EMT 65%
English 67%
Meteorology 66%
Shuttle Computer 71%
Shuttle Operations 62%
Shuttle Weaponry 68%
Vehicle Repair 64%

OBS 31%
Observation
Skill Speed 3
Listen 38%
Lip Reading 46%

MAN 29%
Manipulation
Skill Speed 4
Cartography 41%
Operate Vehicle (Class 2) 50%
Self-loading Pistol 42%
Shuttle Operations 46%

TAL 32%
Talent
Skill Speed 3
Distract 51%
Persuade 54%

COM 20%
Communication
Skill Speed 4
Carousing 33%
English 30%
Spanish 36%

KIN 43%
Kinetics
Skill Speed 2
Brawl 57%
Climb 55%
EMU 51%
Dance 59%

Hit Location	Roll 1D20	BOD + Armor	BOD
Head	1	7	2
Neck/Shldrs	2-3	8	3
Chest	4-7	11	6
Arm L	8-9	8	3
Arm R	10-11	8	3
Hand L	12	7	2
Hand R	13	7	2
Abdomen	14-16	10	5
Leg L	17-18	10	5
Leg R	19-20	10	5

Trauma Level 0 1 2 3 4 5

KNO 46%
Knowledge
Skill Speed 2
Astrogation 64%
Astronautics 55%
Computation 67%
English 67%
General Law 63%
History Russia 62%
Psychology 66%
Russian 63%
Cooking 61%
Shuttle Computer 70%
Shuttle Weaponry 59%
Tactics 72%

OBS 27%
Observation
Skill Speed 4
Listen 45%
Scan 49%

MAN 34%
Manipulation
Skill Speed 3
Cartography 47%
Self-loading Pistol 48%
Shuttle Operations 68%

TAL 19%
Talent
Skill Speed 5
Bargain 36%
Persuade 32%

COM 20%
Communication
Skill Speed 4
Cheat 41%
English 35%
Russian 41%

KIN 41%
Kinetics
Skill Speed 2
EMU 62%
Dodge 54%
Stealth 56%
Swim 62%

Hit Location	Roll 1D20	BOD + Armor	BOD
Head	1	8	3
Neck/Shldrs	2-3	9	4
Chest	4-7	12	7
Arm L	8-9	9	4
Arm R	10-11	9	4
Hand L	12	7	2
Hand R	13	7	2
Abdomen	14-16	10	5
Leg L	17-18	10	5
Leg R	19-20	10	5

Trauma Level 0 1 2 3 4 5



Julie Whitmore

Race: Hispanic
Nationality: Spanish-American
Social Status: Middle Class

Gender: Female
Age: 28
Height (HEI): 179 cm
Weight (WEI): 65kg
Hand: Right-handed
Conditioning (CON%): 80%

Ergs: 12
Muscle (MUS): 52kg
Damage Class (DAM): +1

Moves 2m

Medic

Personality Profile
Sometimes Emotional
Always Curious
Never Selfish
Sometimes Deceitful
Usually Sarcastic

Appearance
Julie is tall and thin, almost too thin for high fashion modelling. She has medium length golden blonde hair, blue eyes, and thin features.

Special Ability: Self-heal/2 Ability Points/Mental

Background

You were born in Portland, Maine, as a first-generation American. Soon after entering college you immersed yourself in medical training. You feel strongly about your country, and often wondered what you could do to support it. After graduating from pre-med school, you made your decision and joined the Navy. Leaving behind your lover, Marsha, was not easy, but you feel that the few years you'll spend in the armed forces will make you a better person. You also feel that you'll now have a right to claim America as your heritage.

Gear
Combat Unit (Dull-grey armored jumpsuit)
Com System (Headset with boom microphone w/6 channels)
Chronograph (military-time watch – glows in the dark)
Emergency Medical Technician (EMT) Kit
Swiss Army Knife, assorted pens, compass, whistle, handcuffs

Weapon: (9mm) Glock 24. Range: 30m, Damage: 2D8 + 1



Cynthia Shanders

Race: Indian
Nationality: American
Social Status: Lower Class

Gender: Female
Age: 24
Height (HEI): 164 cm
Weight (WEI): 70kg
Hand: Right-handed
Conditioning (CON%): 110%

Ergs: 14
Muscle (MUS): 77kg
Damage Class (DAM): +2

Moves 3m

Infantry

Personality Profile
Sometimes Reserved
Very Outgoing
Sometimes Emotional
Always Brave
Often Excitable

Appearance
Ruddy skin, with black eyes and straight black hair. Cynthia is of average height and well-toned body.

Special Ability: Mindread/Mechanical/1 Ability Point

Background

Raised on an Indian reservation near the Great Lakes, you are close to the rest of your family. Last year you married William, another Chippewa that you've dated for several years.

Seeing that your tribe was growing but the territory was not, you decided to go to college and bring back techniques for industrailizing the reservation. You found yourself in direct opposition to many of the tribe who – with good reason – saw this as yet another attempt to 'assimilate' them into the white-man's society. You were undaunted and joined the armed forces, as it was the only way you could afford such education.

Gear
Combat Suit (Dull-grey armored jumpsuit)
Com System (Headset with boom microphone w/6 channels)
Chronograph (military-time watch – glows in the dark)
Swiss Army Knife, assorted pens, compass, whistle, handcuffs

Weapons: (9mm) Glock 24. Range: 30m, Damage: 2D8 + 1
FARC IV Assault Rifle. Range: 150m, Damage: 2D10 + 1



David Toth

Race: Caucasian
Nationality: German
Social Status: Middle Class

Gender: Male
Age: 28
Height (HEI): 170 cm
Weight (WEI): 100kg
Hand: Left-handed
Conditioning (CON%): 120%

Ergs: 17
Muscle (MUS): 120kg
Damage Class (DAM): +4

Moves 4m

Infantry Heavy Weapons

Personality Profile
Always Tactical-minded
Often Quiet
Usually Stubborn
Occasionally Unkind
Sometimes Tense

Appearance
David is solidly built, has curly long blond hair, blue eyes, and hirsute features.

Special Ability :Weapon/Mechanical/2 Ability Points

Background

When you were old enough, you began working at a fitness center in Manhattan, New York. An aspiring Olympic athlete, you never made it past the tryouts.

Giving up on your dream, you opted for the Marines, as your father had before you. Once in, you were assigned to a special weapons bureau, who asked for volunteers to test a new weapon. You volunteered, and soon recovered from the operation.

With the weapon implant functional, you were asked to join Project Phoenix. You did so with no reservations.

Gear
Combat Unit (Dull-grey armored jumpsuit)
Com System (Headset with boom microphone w/6 channels)
Chronograph (military-time watch – glows in the dark)
Swiss Army Knife, assorted pens, compass, whistle, handcuffs

Weapons: (9mm) Glock 24. Range: 30m, Damage: 2D8 + 1
MZ14 (5.56) Medium Machine Gun. Range: 200m, Damage: 2D8 + 1

KNO 32%
Knowledge
Skill Speed 3
Astronautics 45%
Computation 49%
English 34%
Russian 32%
Shuttle Computer 32%
Tactics 57%
Shuttle Weaponry 51%
Survival Training 37%

OBS 31%
Observation
Skill Speed 3
Listen 45%
Scan 50%
Moonsight 56%

MAN 43%
Manipulation
Skill Speed 2
Self-loading Pistol 65%
Machine Gun 62%
Simple Repair 64%

TAL 23%
Talent
Skill Speed 4
Detect Lie 41%
Sense Surveillance 43%

COM 30%
Communication
Skill Speed 3
English 49%
Russian 50%
Flirt 53%
Streetwise 44%

KIN 44%
Kinetics
Skill Speed 2
Basketball 70%
Dodge 59%
EMU 66%
Grapple 56%
Jump 63%
Lunge Punch 55%
Lunge Kick 65%
Throw 61%

Hit Location	Roll 1D20	BOD + Armor	BOD
Head	1	7	2
Neck/Shldrs	2-3	8	3
Chest	4-7	10	5
Arm L	8-9	8	3
Arm R	10-11	8	3
Hand L	12	6	1
Hand R	13	6	1
Abdomen	14-16	9	4
Leg L	17-18	9	4
Leg R	19-20	9	4

Trauma Level 0 1 2 3 4 5

KNO 32%
Knowledge
Skill Speed 3
Animal Lore 39%
Astronautics 54%
Computation 58%
English 43%
Survival Training 42%
Shuttle Computer 50%
Tactics 49%
Demolitions 48%

OBS 27%
Observation
Skill Speed 4
Listen 45%
Scan 41%
Spot 46%
Track 54%

MAN 32%
Manipulation
Skill Speed 3
Assault Rifle 47%
Self-loading Pistol 48%
Operate Tractor 50%

TAL 34%
Talent
Skill Speed 3
Detect Lie 50%
Sense Surveillance 57%
Shadowblend 55%

COM 35%
Communication
Skill Speed 3
Animal handling 59%
Chippewa 52%
English 60%
Persuade 41%

KIN 35%
Kinetics
Skill Speed 3
EMU 51%
Selfbow 58%
Ceremonial Dances 57%

Hit Location	Roll 1D20	BOD + Armor	BOD
Head	1	7	2
Neck/Shldrs	2-3	8	3
Chest	4-7	11	6
Arm L	8-9	8	3
Arm R	10-11	8	3
Hand L	12	6	1
Hand R	13	6	1
Abdomen	14-16	9	4
Leg L	17-18	9	4
Leg R	19-20	9	4

Trauma Level 0 1 2 3 4 5

KNO 30%
Knowledge
Skill Speed 3
Astronautics 49%
Computation 43%
EMT 52%
Pharmacology 42%
Psychology 47%
Spanish 59%
Shuttle Computer 51%

OBS 24%
Observation
Skill Speed 4
Forensics 40%
Moonsight 38%
Spot Disguise 32%

MAN 30%
Manipulation
Skill Speed 3
Chef 46%
Lock Picking 45%
Shuttle Operations 44%
Surgery 47%
Speed Typing 47%
Self-loading Pistol 39%

TAL 31%
Talent
Skill Speed 3
Gamble 41%
Hypnosis 49%
Persuade 43%
Sense Danger 46%

COM 39%
Communication
Skill Speed 3
English 53%
Etiquette 55%
Sing 50%
Spanish 60%

KIN 26%
Kinetics
Skill Speed 4
EMU 48%
Swim 43%
Tumble 51%

Hit Location	Roll 1D20	BOD + Armor	BOD
Head	1	7	2
Neck/Shldrs	2-3	8	3
Chest	4-7	10	5
Arm L	8-9	8	3
Arm R	10-11	8	3
Hand L	12	6	1
Hand R	13	6	1
Abdomen	14-16	9	4
Leg L	17-18	9	4
Leg R	19-20	9	4

Trauma Level 0 1 2 3 4 5

Name _____ Race/Nationality _____ Social Status _____

Gender ____ Age ____ HEI ____ cm WEI ____ kg _____-handed CON ____ % MUS ____ kg DAM+/– ____

Personality Profile

_____

_____

_____

_____

_____

Skill Speed Max/Klutz

KNO ____ ____

TAL ____ ____

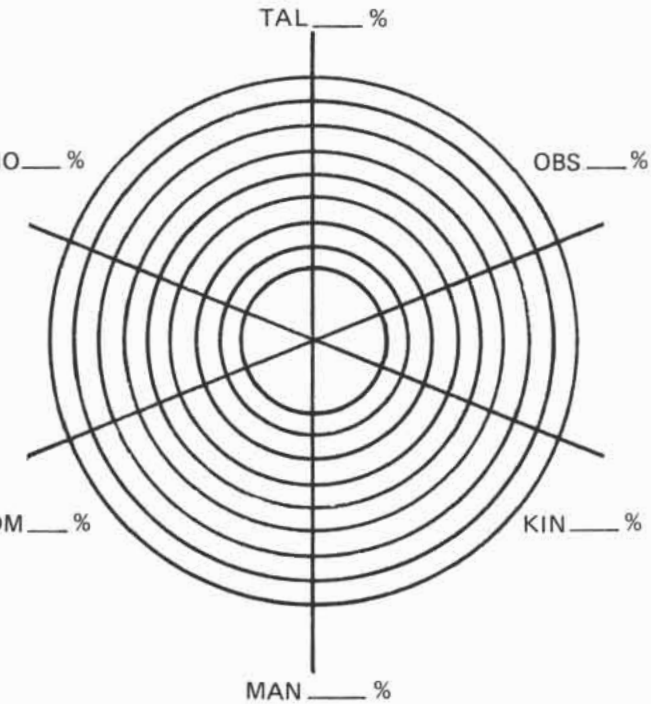
OBS ____ ____

COM ____ ____

MAN ____ ____

KIN ____ ____

Moves ____ m



Appearance _____

Special Ability

_____

Erg Action Track

18	
17	
16	
15	
14	
13	
12	
11	
10	
9	
8	
7	
6	
5	
4	
3	
2	
1	

Trauma Level

0	1	2	3	4	5

Knowledge Skills

_____ %
_____ %
_____ %
_____ %
_____ %
_____ %
_____ %
_____ %
_____ %
_____ %

Kinetic Skills

_____ %
_____ %
_____ %
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_____ %
_____ %

Manipulation Skills

_____ %
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_____ %
_____ %
_____ %
_____ %

Talent Skills

_____ %
_____ %
_____ %
_____ %

Communication Skills

_____ %
_____ %
_____ %
_____ %

Observation Skills

_____ %
_____ %
_____ %
_____ %

Location	Roll	BOD + Armor	Armor Type & Points	BOD=	% WEI Kg.	Weapons
Head	1				.03	
Neck/Shldrs	2-3				.04	Damage ____ Range ____
Chest	4-7				.08	Off ____ % Def ____ %
Arm L	8-9				.04	Sphere ____ Speed ____
Arm R	10-11				.04	
Hand L	12				.02	Damage ____ Range ____
Hand R	13				.02	Off ____ % Def ____ %
Abdomen	14-16				.06	Sphere ____ Speed ____
Leg L	17-18				.06	
Leg R	19-20				.06	Damage ____ Range ____

Personal History

Date and Place of Birth

Political/Religious Affiliations

Family/Personal Relationships

My Reason for Joining the United States Space Command

Rank: _____

Position: _____

Hobbies and Special Interests:

Personal Possessions

Equipment:

Finances:

Dollars/Rubles _____

Cents/Kopecks _____

Other _____

_____

RADS _____

Encumbrance

Encumbrance Factor/Erg Penalty:

_____

Speed Modifier + _____

Other _____

_____

Notes

VEHICLE ACCIDENT TABLE

ROLL 1D00	RESULT
01-30	Vehicle skids. Speed x 10 equals the distance it travels in meters.
31-50	Vehicle skids, fishtailing wildly. It stalls, any power steering locks up. Distance travelled is as above, in a random direction. Use the Scatter diagram in the 'Combat' chapter (7.4 Special Conditions).
51-70	Vehicle rolls perpendicular to its original heading. It suffers ld6 damage per Sequence it rolls to 1D6 Hit Locations. This damage is Concentrated Damage (q.v. 'The Body'), so it is totalled up and rolled as one attack against the car's Armor points. Distance travelled is as above. Occupants must make TAL Sphere rolls (for luck). Failure means that character takes half the damage the vehicle takes to 1D6 random Hit Locations.
71-90	Vehicle crashes, doing 2D6 damage for every 10 kph it was moving, as above.
91-00	Vehicle crashes, and is destroyed. Occupants take 2D6 damage to 2D6 random Hit Locations for every 10 kph the vehicle was moving. The vehicle explodes if the driver does not make a Skill vs. Skill roll, using his or her Operate Vehicle skill against the total amount of damage to the vehicle +1D100%.

VEHICLE STATISTICS

Hovercycle
Range: 300km.
Handling: 3
Top Speed: 120kph.
Load: 300kg.
No. Passengers: 2
Acceleration/Deceleration: 30kph.
Weight: 160kg.
Price: 4,000r.

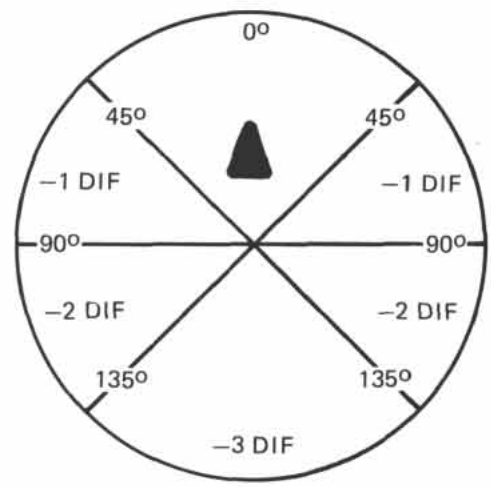
Cargo/Troop Carrier
Range: 250km.
Handling: 2
Top Speed: 80kph.
Load: 2 tons
No. Passengers: 2 front/3m x 4m truckbed
Acceleration/Deceleration: 20kph.
Weight: 10 tons
Price: 50,000r.

Civilian
Range: 280km.
Handling: 2
Top Speed: 100kph.
Load: .5 ton
No. Passengers: 4 enclosed/2m x 1m flatbed
Acceleration/Deceleration: 20kph.
Weight: 1 ton
Price: 20,000r.

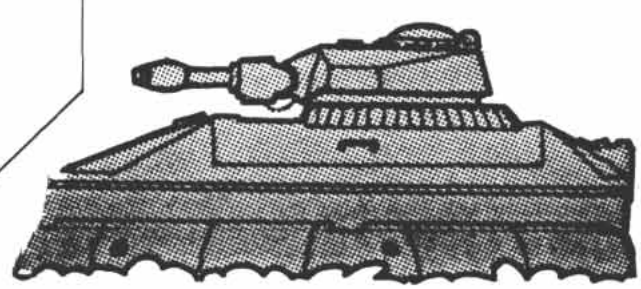
Hovertank
Range: 160km.
Handling: 1
Top Speed: 80kph.
Load: 2,000kg.
No. Passengers: 4 crew
Acceleration/Deceleration: 20kph.
Weight: 10,000kg.
Price: 600,000r.

Helicopter
Range: 1400km.
Handling: 3
Top Speed: 180kph.
Weight: 500kg.
Price: 400,000r.
No. Passengers: 4 enclosed/ 2 on pylons in medic cylinders
Acceleration/Deceleration: 30kph.
Max. Climb: 200m/minute
Load: 1,000kg.

Wooden Cart
Range: Beast
Handling: 1
Top Speed: Beast
Load: .5 ton
No. Passengers: 2/2m x 3m bed
Acceleration/Deceleration: Beast
Weight: .25 ton
Price: 40r.



Vehicle Turning Disk



AIRCRAFT (HELICOPTER) ACCIDENT TABLE

ROLL 1D100	RESULT
01-50	Helicopter stalls. Driver can attempt to restart it at his or her Operate Vehicle skill speed. The helicopter falls at a rate of 50m per Sequence.
51-70	The engine dies, and it spirals down in a random direction (roll on Scatter table in the 'Combat' chapter for compass direction). Driver can attempt to restart it as above, with a -1 DIF applied to the attempt.
71-00	Vehicle is damaged. The rotor blades snap. The helicopter tumbles as it falls, plummeting downward. Occupants must make TAL Sphere rolls (for luck). Failure means that the character takes the full damage the vehicle takes to 1D6 random Hit Locations. If the TAL roll is successful, the character takes half that damage.

Player Character Personality Profile/Gamemastered Character Passions

Loyal — Untrustworthy
Rigid — Flexible
Sarcastic — Deadpan
Modest — Proud
Competitive — Goal oriented
Forgiving — Vengeful
Jealous — Trusting
Good Natured — Moody
Independent — Group/Family oriented
Chaste — Lustful
Generous — Selfish
Brave — Cowardly
Liberal — Conservative
Adaptive — Resistant
Serious — Light
Sincere — Insincere
Honest — Deceitful
Religious — Nonreligious
Rash — Patient
Apologetic — Uncaring
Envious — Satisfied
Openminded — Judgemental
Kind — Spiteful
Temperate — Indulgent

Conscientious — Expedient
Excitable — Patient
Logical — Emotional
Energetic — Lazy
Outgoing — Reserved
Stubborn — Docile
Assertive — Humble
Opportunistic — Idealistic
Venturesome — Shy
Profane — Pious
Tender — Toughminded
Suspicious — Trusting
Pessimistic — Optimistic
Merciful — Sadistic
Curious — Apathetic
Imaginative — Practical
Shrewd — Forthright
Formal — Uncouth
Apprehensive — Placid
Pacifistic — Activistic
Controlled — Casual
Tense — Relaxed
Talkative — Quiet
Subtle — Forceful

Always 100% | Usually 80% | Often 60% | Sometimes 40% | Never 100%

Quick Characters

Quick Characters Skill Spheres & Specific Skills

Dice	Avg. Sphere	Max/Klutz	Speed	Avg. Skill
15%	15%	00/01–05	5	32%
1d10 + 15%	21%	99–00/01–04	4	38%
2d10 + 15%	26%	99–00/01–04	4	43%
3d10 + 15%	32%	98–00/01–03	3	49%
4d10 + 15%	37%	98–00/01–03	3	54%
5d10 + 15%	43%	97–00/01–02	2	60%
6d10 + 15%	48%	97–00/01–02	2	65%
7d10 + 15%	54%	96–00/01	1	71%

Quick Characters Physical Info

Character	CON%	MUS	DAM
Weak	20%	14kg.	–1
Average	50%	35kg.	+0
Strong	120%	84kg.	+2

HEI: 170cm WEI: 70kg. Ergs: 13

Quick Characters Hit Location: Innocent/Unarmored Civilian

Hit Location	Roll	BOD	WEI
Head	1	2	.03
Neck/Shldrs.	2–3	3	.04
Chest	4–7	6	.08
Arm L.	8–9	3	.04
Arm R.	10–11	3	.04
Hand L.	12	1	.02
Hand R.	13	1	.02
Abdomen	14–16	4	.06
Leg L.	17–18	4	.06
Leg R.	19–20	4	.06

Quick Characters Hit Location: Zoviet Soldier

Hit Location	Roll	BOD + Armor	Armor	BOD	WEI
Head	1	5	Riot/3	2	.03
Neck/Shldrs.	2–3	6	Riot/3	3	.04
Chest	4–7	9	Riot/3	6	.08
Arm L.	8–9	6	Riot/3	3	.04
Arm R.	10–11	6	Riot/3	3	.04
Hand L.	12	4	Riot/3	1	.02
Hand R.	13	4	Riot/3	1	.02
Abdomen	14–16	7	Riot/3	4	.06
Leg L.	17–18	7	Riot/3	4	.06
Leg R.	19–20	7	Riot/3	4	.06

Quality Results Table

Skill Total	Quality/Product/Information
Klutz Roll*	Disastrous/Destroyed or ugly/Inaccurate or misleading
01-100%	Failure/Functionless or unappetizing/Unclear or unknown
101-119%	Typical/Utalitarian/Clear or successful
120-139%	Good/Generally appealing/Useful or successful
140-159%	Excellent/Extended Life/as above
160-179%	Superior/Superior function/as above
180-199%	Amazing/Additional Usefulness/as above
200%+ or Max Roll	Superb/Superbly crafted/All aspects of subject recalled or related clearly

DIF Penalties

Situation	DIF Penalty, or Feat Defaults to:
Repeated attempts to perform the same operation (picking a lock, for example)	-1 DIF for second attempt, -3 DIF for third, and -5 for last attempt. After that, task is impossible without increasing skill percentage by at least 01% and trying again.
Using a Related Special Skill (if the character lacks the proper one)	-1 or -2 DIF (gamemaster ruling
Using a skill in the off-hand	-2 DIF or defaults to Skill Sphere (player option)
OBS skill during bad weather (rain, snow, fog) or at night	From -1 DIF (mild conditions or full moon) to -3 DIF (severe conditions or new moon)
Attempting to see clearly and accurately or hear something further away than 20m	-1 DIF for each 10m after the initial 20m*
Attempting to smell something further away than arm's length	-1 DIF for every 1m after initial range*
Slick, steep, or unsure footing	-1 or -2 DIF
Moving and specific positions	-1 DIF walking, -1 DIF kneeling, -3 prone to OBS, COM, MAN Specific Skills. KIN Skills prohibited
Attempting something outrageous (but possible)	Defaults to Skill Sphere with a -1 or -2 DIF
Attempting a skill without the proper tools or with damaged tools	-1 DIF or -2 DIF (or else impossible)
Using a nonweapon to attack with	DIF varies depending upon size, bulk, and weight — a large table has a -4 DIF, while a letter-opener has no penalty.
Lacking the skill Extravehicular Mobility Unit (EMU) while in microgravity	-2 DIF to all skills

Average Weight of Common Objects

Object	Kg.
Football/Brick	1
Cat/Chair	2
MacIntosh computer/Typewriter	8
Chimpanzee/Child	20
Television Set/Bicycle	25
Extravehicular Mobility Unit (EMU)	40
Refrigerator	50
Space Command Officer: Female	65
Space Command Officer: Male	80
Washing Machine/Safe/Piano	100
Tiger	225
Pony	250
Horse/Bear	450

Hazard Helix Factors

- +1 Trauma Level
- -1 Difficulty Die
- -1 Erg
- +1 Speed Modifier

Object BOD Points

Item	Average BOD Points	Examples
Glass	1	Store window, six-panel residential window
Safety Glass	3	Bullet-proof glass on car
Wood	4	Furniture, Door
Electronics	5	Shuttle Control Panel, Motorcycle
Plastic/Leather	6	Leather clothes, Furniture
Aluminum	7	Furniture, Shuttle superstructure & landing gear
Hard Wood/Rubber	8	Vehicle Wheels
Brick	9	Shuttle external issulation, Building
Lead, Concrete	10	Building Foundation
Reinforced Concrete	13	Bunker
Steel	15	Safe
Plate Armor	20	Tank

The Trauma Table

Level	DIF	Possible Symptoms	Possible Causes
Mild	-1	Temporary headache and/or shortness of breath, exhaustion, nose bleeds, dull pains	First degree burns, combat situations, running extensively or desperately.
Guarded	-2	Severe pain, burning sensations, nausea, vomiting, severe headaches, hyperventilating, diarrhea	Second degree burns, injury leading to disabled limb, food poisoning.
Serious	-3	Cramps, convulsions, confusion, sight distortion or loss, dehydration, constricted breathing, choking, slight cynaosis, arthmias	Third degree burns, loss of limb.
Severe	-4	Severe heart palpitations, paralysis, seizures, possible brain damage, possible hallucinations	Venomous bites, wasting disease.
Critical	-5	Unconsciousness, coma, severe dehydration, spasming, cynaosis, heart attack, brain damage, hallucinations	Ultimate terror or insanity, major wounds covering extensive areas.
Lethal	-6	Death	Death

SAMPLE SPECIFIC SKILLS

Sample KNO Skills

Animal Lore
Chirurgery
Communications Systems
Computer Programming
Cryptography
Demolitions
Electronics Repair
Graphology
History
Law
Memorize
Native Language Literacy
Operate Vehicle
Outdoor Survival
(Plant) Lore
Regional Knowledge
Robot Repair
Second Language Literacy
Vehicle Repair

Astrophysics
Art
Bugging
Coining
Computer Theft
Cybernetics
Exobiology
Mythology
Legend Lore
Photography
Political Science
Radar/Sonar
Smuggling Personal Items
Smuggling Operations
Compose Music
Engineering: Genetic
Engineering: Civil
Engineering: Astrophysics
Astronomy
Fruit Preserving
Falconry
Lobbying
Exploitation
Makeup
Speed Reading
Trivia: Baseball

Sample COM Skills

Acting
Carousing
Cheat
Distract
Etiquette
Fast Talk
Haggle
Lovearts
Native Language Linguacy
Persuasion
Sing
Second Language Linguacy
Teach (Subject)

Command
Flirt
Teach: Dancing
Interrogation
Lucid Writing
Seduction
Train (Animal)
Journalism
Counseling
Joke Telling
Leadership
Reporting
Public Speaking
Opera Singing
Ridicule
Storytelling
Bribery
Selling

Sample MAN Skills

Escape Bindings
Forgery
Filching
Gunnery
Lockpicking
Mapping
Play Instrument
Remove Security Lock/Screen
Surgery
Weapons

Conceal
Calligraphy
Carpentry
Golf
Juggling
Painting
Safe Cracking
Woodworking
Costume Crafting
Knot Tying
Leatherworking
Dyeing
Sculpture
Simple Repair

Sample TAL Skills

Detect Lie
Sense Danger
Sense Surveillance

Disguise
Sales Sense
Sense Fear
Story Sense
Know Present Time
Nerve (Chutzpah)
Gamble

Sample KIN Skills

Brawl
Climb
Dance
Dodge
Jump
Kick
Martial Arts
- Punch
- Lunge Punch
- Kick
- Lunge Kick
- Throw
- Unarmed Parry

Punch
Ride
Stealth
Swim
Tumble
Weapons

Skating
Trapeze Work
Hide
Water Skiing
Mime
Acrobatics
Balance

Sample OBS Skills

Moonsight
Find Direction
Listen
Scan
Spot
Spot (Disguise)
Track

Lip Reading
Perfect Pitch
Navigation
Scouting

ZOVIET MISSILE ENERGY WEAPONS

Specific Skill/Sphere Examples	Missile Range	Damage	Charge	Melee Range	Nation/Year of 1st Manufacture
Laser Pistol					
10mm Sazonov Pistol	100m*	2D8 + 2	20	0	Russia, England, France/2167
Laser Rifle					
20mm Assault Rifle	1100m*	3D8 + 2	50	1-2	Russia/2142
Heavy Laser					
Mark IV Heavy Laser	2000m*	3D10 + 2	100	—	Conclave/2168
Stunner					
HIL Stunner	10m	(3D10)	10	0	Russia, France/2088
Tasser	15m	(4D6)	20	0	Conclave/2089
Disruptor					
Sonic Disruptor	20m	2D8	30	0	Free Amerikas, Canada/2195

Survival Kit:
3m square tarp for shelter
mosquito netting
reflec hammock
3 fish hooks & nylon line
compass (points approximately N-NW)
24 daily Vitall Pills (cuts in half the body's water and food requirement)
7 days' rations

Recon Equipment:
Wrist Communicator (doubles as a watch — range of 50km)
Infra-red Jammer
Infra-red Goggles
Gas Mask

Electronics Kit:
Series of delicate instruments to measure, solder, and fix electronic equipment, including a voltage/wattage indicator, wire, soldering iron, hand-held computer information-entry keypad, etc.

Weapons Kit:
Rangefinder Scope (per weapon) with Infra-redSight (reduces DIF range penalty by 1, so Medium Range has no DIF, and Extreme Range has a −1 DIF)
3 Charges/Plastique
Weapon Cleaning Kit
Extra Ammo/Batteries/etc.

Medkit:
1 can Sterifoam (sterilizer foam)
1 tube Alehoof ointment (12 applications)
sterile bandages
2 splints

Farming Gear:
1 underwater suit (air hose to surface)
rake/hoe/knife/etc.

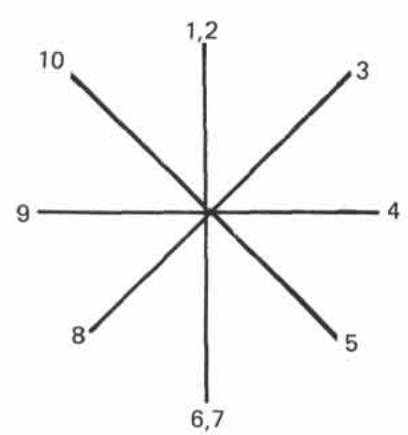
ARMOR

Armor Type	Protection	Encumbrance Multiplier
Astronaut Combat Suit	5 I	+2 Encumbrance factors
Leather Armor & Steel Helmet	1–4 I	x 1/2
Flak Jacket	5–8 I	x 1/2
Alumen Jumpsuit	3–6 E	x 1/4
Reflec Suit	5–8 I,E	x 1/4
Riot Shield w/Riot Helmet	1–4 I,E	x 1/2
Energy Screen	1–10 I,E	+2 Encumbrance factors

Melee Weapons

Skill/Sphere Examples	Melee Range (m)	Damage
Blackjack/MAN	0	1D6
Hammer/KIN		
Hammer	0-1	1D8
Hand Axe	0-1	1D8
Mace	1	1D10
Kick/KIN	0	1D6
Knife/KIN	0	1D4 + 1
Pole/MAN		
Quarterstaff	0-2	1D8
Punch/KIN	0	1D3
Riot Shield/KIN	0-1 or 0-2	1D4 or 1D10
Spear/KIN	0-2	1D10 + 1
Sword/KIN		
Shortsword	0-1	1D8
Longsword	1-2	1D10

Scatter Diagram (roll 1D10)



MAX ROLLS IN COMBAT

Roll 1d6	Result
1–3	Simple Trauma Hit
4–5	Double Trauma Hit
6	Triple Trauma Hit

Or, Max Attack breaks the opponent's weapon (treated like a *Max Defense*).

Max Defense: Max parry breaks opponent's weapon. If the weapon is natural (horn, fist, foot) it is a Max Attack instead. Hit Location is the attacking weapon.

Or Max Defense disarms opponent. Weapon flies 1d3m in a random direction.

Max Dodge: Free Strike.



MISSILE IMPACT WEAPONS

Specific Skill/Sphere Example (caliber)	Missile Range*	Damage	Rounds/ Feed	Melee Range	Nation/Year of 1st Manuf.	Dur
Self-loading Pistol/MAN						
GA-66 (9mm)	40m	2D8 + 1	10/box	0	Russia/2066	+1
Walther P62 (9mm)	30m	2D8 + 1	15/box	0	Germany/1995	–
Glock 24 (9mm)	30m	2D8 + 1	24/box	0	Austria/1988	–
FN GP-08 (.380)	25m	2D6 + 1	10/box	0	Belgium/1997	–
Revolver/MAN						
Smith & Wesson M29 (.44 mag)	40m	2D6 + 1	6/rounds	0	Austria/1956	–
'Saturday Nite Special' (.38)	20m	2D8 + 1	6/rounds	0	Austria/c.1900	+2
Self-loading Rifle/MAN						
Walther WA2000 (.300 mag)	300m	2D8 + 1	5/box	0-1	Germany/1986	–
SVD (7.62mm)	250m	2D8 + 1	10/box	0-1	Russia/1957	–
Assault Rifle/MAN						
AKMS-29 (4.5mm)	100m	2D8 + 1†	40/box	0-1	Russia/2029	–
FARC IV (5.56mm)	150m	2D10 + 1†	30 or 50/box	0-1	Britain/1996	+1
HK G11 (4.2mm)	100m	2D8 + 1†	50/box	0-1	Germany/1991	+1
Type 56 (7.62mm)	200m	2D10 + 1†	10/rounds	0-1	Russia/1949	+1
Shotgun/MAN						
Remington 1100A (12 Gauge)	25m	2D8 + 1††	5/rounds	0-1	USA/19??	+1
'Double Barrel' Sawed-off	10m	2D10 + 1††	2/rounds	–	–	–
Auto Shotgun/MAN						
HK CAWS (12 gauge)	25m	2D8 + 1†	10/box	0-1	Germany/1989	+1
Submachine Gun/MAN						
Walther MPK 26 (9mm)	50m	2D8 + 1†	50/box	0-1	Germany/2044	+1
Ingram M13 (.380)	40m	2D6 + 1†	30/box	0-1	Canada/1995	–
IMI Meir (9mm)	60m	2D8 + 1†	30/box	0-1	Israel/1992	+2
Machine Gun/MAN						
PKMS-29 (4.5mm)[light]	200m	2D8 + 1†	40 or 75/box	0-1	Russia/2100	–
M2A3HB (12.7mm([Heavy]	250m	3D8 + 1†	100/belt	1-2	China/1989	+1
KPV (14.5mm)[Heavy]	400m	3D8 + 1†	50/belt	1-2	Russia/1947	+1
MZ14 (5.56mm)[Medium]	200m	2D8 + 1†	2 x 500/2 x box	1	USA/1976	+1
Selfbow/KIN						
Longbow	**	2D8 + 1	–	1-2	(any)	
Shortbow	**	2D6 + 1	–	0-1	(any)	
Crossbow/MAN	**	2D8 + 1	–	0-1	(any)	
Seed Gun/MAN	1m	1D6+†††	2	0	Russia/2100	+3
Sling/KIN	**	1D8	–	–	(any)	
Whip/KIN	2m	2D6	–	0	(any)	

Notes:

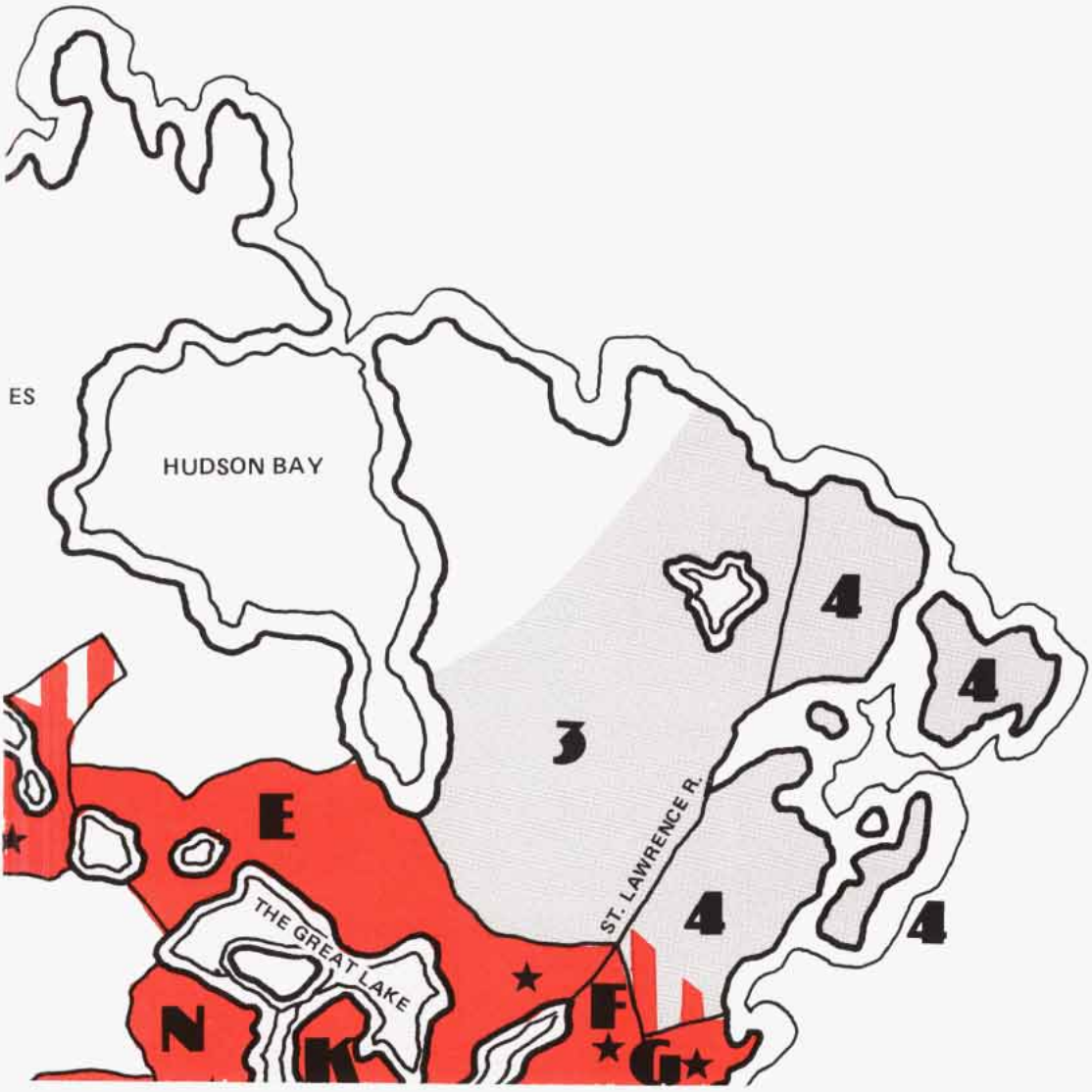
† When fired continuously (burst/rapid fire) machinegun firing rolls 1D6 to determine how many shots hit the target. Damage and location are rolled individually for each bullet. For other indicated weapons, roll 1D4 for the number of bullets that hit.

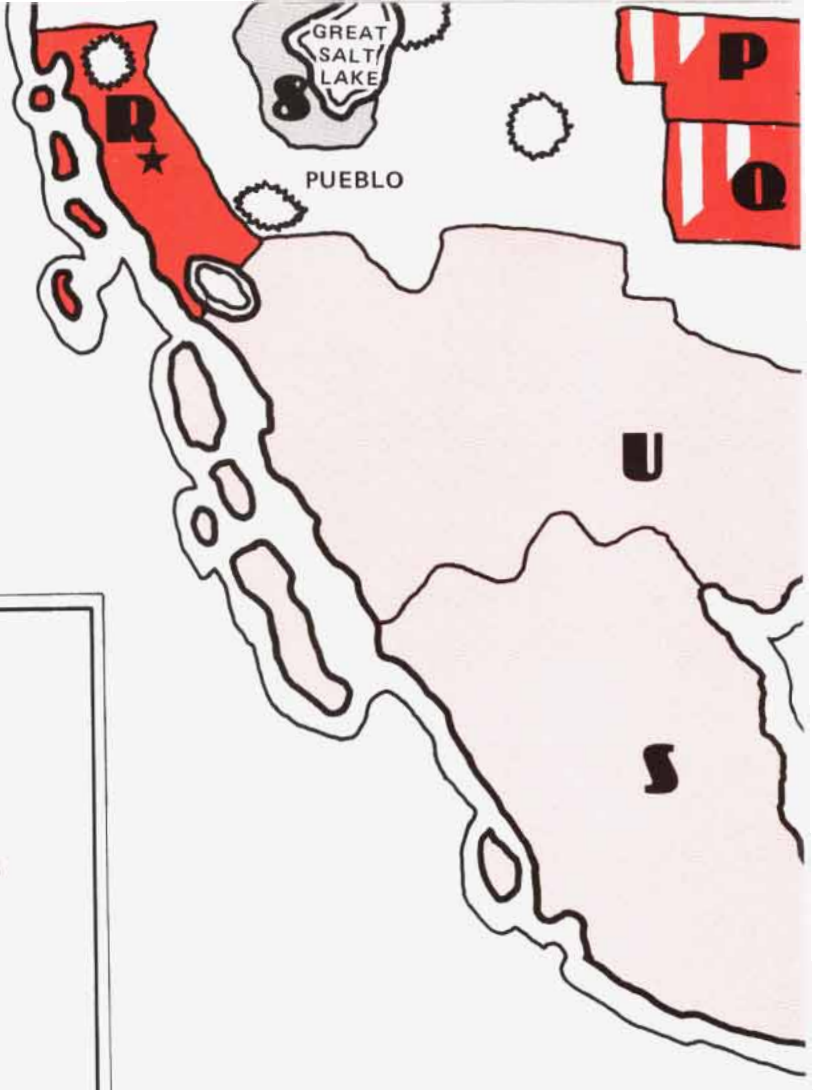
††† See Description.

• The given range is the weapon's effective range. Up to twice this range is Medium range. Any weapon (except the Shotgun) received a -1 DIF for accuracy at this range. Four times the weapon's Effective range is its Extreme range. Any weapon (except the Shotgun) receives a -3 DIF for accuracy at this range. (The Shotgun never receives accuracy DIFs.)


ARTIC OCEAN
THE BUSH
1
1
A
YUKON
1
THE TERRITORI
2
B
C
D
GLACIER
BADLANDS
YELLDYESSE
SHASTA

Year of the Phoenix™





PACIFIC OCEAN

Key

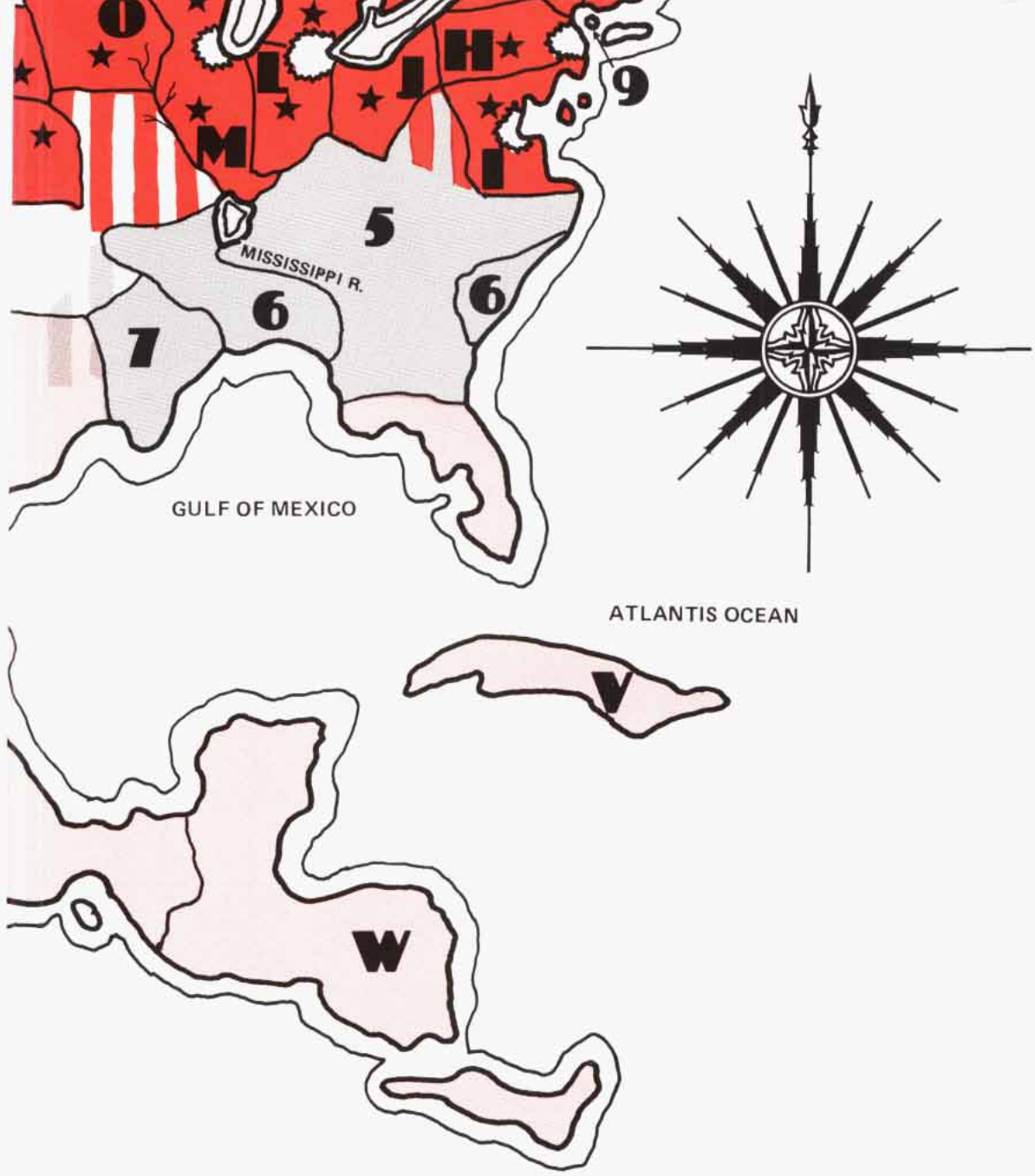
- CONTAMINATION
- ZOVIET PROVINCES
- ZOVIET SATELLITES
- FREE HOLDINGS
- WILDERNESS
- FRESH WATER

Political Divisions

ZOVIET PROVINCE (Capital)

A. Aleyeska (Fairbanks)
B. Alberta (Calgary)
C. Saskatchewan (Regina)
D. Manitoba (Winnipeg)
E. Ontario (Ottawa)
F. New York (Albany)
G. New Minsk (Hartford)
H. Pennsylvania (Harrisburg)
I. Tidewater (Richmond)
J. Ohio (Columbus)
K. Michigan (Lansing)
L. Indiana (Indianapolis)
M. Illinois (Springfield)
N. Wisconsin (Lake Geneva)
O. Iowa (Des Moines)
P. Nebraska (Lincoln)
Q. Kansas (Lawrence)
R. California (Fresno)

ZOV
S. M
T. F
U. T
V. C
W. C



ATLANTIS OCEAN

IET SATELLITES

exico
orida (claimed by Cuba)
exas (claimed by Mexico, not fully controlled)
uba
ADR ['cater'] (Central American Democratic Republic)

FREE STATES

1. Star-Six Country
2. Native Amerikan Alliance
3. Allouettes
4. Maple Leaf Confederation
5. Dixie
6. King Country
7. Creole Country
8. Mormons
9. Nonnewaug Resistance

